

Steps to a Manifesto to Advance Imagination and Creativity in Higher Education Learning and Educational Practice

*In a world consumed with uncertainty and a growing sense of the obsolescence of our education systems, how can we ensure the success of ourselves as individuals, our communities, and the planet? We need to evolve education.*¹ Imagining a different future for higher education in which more attention is paid to the development of learners' imaginations and creativity, is one way of evolving education in a way that will facilitate the success and wellbeing of learners, our societies and our planet. We will need all our imagination and creativity to secure this future.

What is the problem with creativity in HE?



In the second discussion paper² we examine some of the assumptions we are making about the value of imagination and creativity and explore the nature of the problem associated with encouraging and enabling learners in higher education to use and develop their imaginations and creativity. Any manifesto will be motivated by these beliefs and engage with these problems.

Assumptions/beliefs underlie the idea of a manifesto for imagination & creativity in HE

There is an assumption and a belief underlying this discussion about the need for a manifesto to advance thinking and practice in the use of imagination and creativity in HE, that imagination and creativity are important and necessary to achieve difficult things and to maintaining our culture and individual and collective wellbeing. The assumption here is that imagination and creativity are beneficial – they benefit us and our society. But we have to acknowledge that there is a dark side to creativity.³ Cropley et al. distinguish between 'benevolent creativity' which is ethical and serves common goods and 'malevolent creativity' that achieves a range of negative goals like unfair advantages or manipulations. Malevolent creativity is concerned with those products or outcomes that are deliberately planned to damage others. Any manifesto that sets out to encourage learners to use and develop their imagination in HE must do so within a responsible ethical and moral framework.

The world needs people who can combine their knowledge, skills and capabilities in imaginative, creative and adventurous ways to find and solve complex problems. Without imagination, no culture would look the way it does today, and no learner would be able to participate in and contribute to that culture. Nor would cultures change and evolve the way they do, in response to our ideas and our ideals, our ethical insights and technological innovations, were it not for imagination. Creativity and imagination are important to our inventiveness, adaptability and productivity as individuals and social groups, to the prosperity and functioning of organizations and to the cultural health of our societies and the prosperity of our economies. And yet imagination and creativity are extraordinarily neglected in educational thinking, practice and research, particularly in the context of Higher Education.

Moreover, Maxine Greene⁴ has long argued that imaginative development is crucial to the building of societies characterized by empathy and solidarity, societies genuinely inclusive of people from different

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backgrounds, of different abilities, and with different ways of seeing the world. Imagination is, thus, deeply interwoven in the relationships between human beings and the rest of the living world. We need imagination and creativity to sustain and develop the environments in which we live and to sustain our planet and the life it supports is fast becoming the global challenge for all societies. The development of socialization imagination is thus an imperative for our species and right and proper enterprise for our education systems.

A second assumption is that education has a role to play in encouraging and enabling learners to develop and use their imaginations and creativity. Implicit in this assumption is imagination and creativity can be cultivated through our education systems and that it is desirable to understand how they can be nurtured and invest time, effort and resources in enabling such cultivation. Egan's Imaginative Education pedagogy is one example of an imagination-focused approach to teaching in which "cognitive tools" are used in all subject areas and learning contexts to engage learners and develop imaginative capacity.⁵

A third assumption is that we do little to acknowledge the existence of imagination and creativity in most fields of higher education. The problem with higher education is that it pays far too little attention to the development of imagination and creativity. Creativity and the use of imagination are rarely acknowledged as explicit and desirable outcomes of higher education: their presence is often more by accident than conscious design.

A fourth assumption is that higher education teachers, and others who encourage and support students' learning and development, recognise the importance of imagination and creativity in their own professional practice and therefore can appreciate its importance in the future work practices of their students. The teaching and learning process, with all its complexity, unpredictability and endless sources of stimulation from the subjects that are taught or practiced in the field, is an inherently creative place, and there are many potential sites for creativity embedded in the professional act of teaching. Creativity emerges spontaneously through the relationships and interactions of teachers with their students in highly specific and challenging situations and most teachers recognise. Indeed, most higher education teachers see creativity as being important to their identity and success as a teacher.

Being creative is an essential part of my identity as a teacher

1. Strongly agree
2. Agree
3. Don't know
4. Disagree
5. Strongly disagree

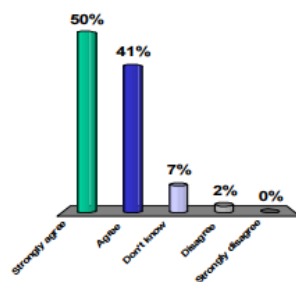


Figure 1 Typical pattern of beliefs in a group of higher education professionals (58 people at the University of Ulster Creativity Conference April 2008).

Saunders provides a helpful synthesis of how imagination and creativity feature in the role of the professional educator, "...teaching is a highly complex activity – it needs both the appliance of science and the exercise of humanistic imagination; it demands scholarship, rigorous critical enquiry, the collective creation of secure

educational knowledge, on the one hand, and it requires insight, inspiration, improvisation, moral sensibility and a feel for beauty, on the other Similarly, we are often encouraged to think about research mainly in terms of systematic and reliable ways of gathering and analyzing empirical data. However, research is also much more than empirical data gathering: it includes theory-building,

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hypothesis-testing, critical analysis and appraisal, evaluation, and the synthesis of concepts and evidence from a range of different disciplines – all of which are crucial for informing practice at deeper levels – research in this sense also happens to be rooted in imagination, intuition and aesthetic awareness... as well as cognition and disquisition.” ^{6:163}

A fifth assumption is that even if we desire to encourage educational experiences that encourage learners to use and develop their imaginations and creativities there are many barriers and inhibitors to realizing this goal. Any conversation with HE teachers will surface many factors and conditions that get in the way of cultivating the creativity of learners for example: staff and student attitudes/resistances/capabilities/ interests; organizational factors – structural, cultural, procedural; the atomized nature of curricular designs and an explicit outcomes-based approach to learning and assessing learning; time and other resources; government policy and more. One of the reasons for facilitating discussion is to acknowledge these factors so that they can be recognised and any manifesto is likely to contain within it aspirations that such inhibitors can be overcome.

But it is not enough for educators to overcome such barriers through their own ingenuity and persistence, ultimately, organizational systems and cultures have to be changed. Such changes have to be led through sympathetic, inspiring and energetic leaders. A sixth assumption is that we will not change the conditions for creativity in higher education unless we can persuade the leaders and decision makers that it is worth doing.

Paradoxically, a seventh assumption is that we can all be leaders and do something about this state of affairs. As Stephen Covey reminds us, *“Between stimulus and response there is a space. In the space lies our freedom and power to choose our response. In those choices lie our growth and our happiness”*^{7:4} HE teachers, have high degrees of autonomy over their own practices and everyone who is involved in the education of students can change the way he/she thinks and acts. Every group of teachers responsible for creating students’ educational experiences can choose or not choose to provide experiences that will help them use their imaginations and develop their creative potential, and every institutional decision maker can shape policy, strategy or management practices so that creativity will flourish or be inhibited.

In trying to encourage and facilitate a global conversation about imagination and creativity in higher education, we are assuming that we have the potential to influence and change the way people think and behave and encourage a culture that is more valuing of creativity and more knowledgeable of its effects in and beyond higher education learning.

What is the problem associated with imagination, creativity and innovation in higher education?

Solutions to complex problems lie in their exploration so it’s worth thinking about the many dimensions of the problem associated with imagination, creativity and innovation in higher education.

1 Learners’ imaginative and creative development and orientation to innovation are bound up with the larger wicked problem of how higher education prepares learners for a lifetime of living and working

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Preparing learners for a lifetime of working, learning and living in uncertain and unpredictable worlds that have yet to be revealed is perhaps one of the greatest responsibilities and challenges confronting universities all over the world. We live in a world where change is exponential and we are trying to tackle the ‘wicked problem’⁸ of preparing students for jobs that don’t yet exist, using technologies that have not yet been invented, in order to solve problems that we don’t know are problems yet.

The world is full of wicked problems just visit the BBC World News web page to see a sample of the intractable problems that beset the world. The world needs people who can combine their knowledge and talents in creative and adventurous ways to work with such complexity to find better and more sustainable solutions, create value, enrich our societies and cultures, and enhance their own sense of identity and wellbeing in the process.

Compared to some of the world’s wicked problems, the problem of creativity in English or any other higher education system may seem trivial. But we would argue that the problem of creativity in any education system is fundamental to enabling mankind to grapple with the wicked problems that emerge from all the social, cultural, political and technological and complexity that surrounds us on a planet that itself is full of complexity.

Preparing learners who can engage with the problems that emerge from increasing complexity is higher education’s ‘wicked problem’ and creativity is an important facet of this problem.

The problem is that higher education values above everything else individual academic achievement while preparing people for a lifetime of cooperation and co-creation. Our educational programmes demand conformity and prescribe learning outcomes that only value learning that we expect, while we espouse the desire for originality in the products of learning.

And our emphasis on formal learning and explicit knowledge at the expense of the tacit and informal is at odds with the epistemologies of successful practice in work environments.

The key challenge is to change the prevailing culture so that greater value is placed on

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CHARACTERISTICS OF WICKED PROBLEMS⁸

Rittel and Webber⁵, identified 10 properties that distinguish wicked problems from difficult but ordinary problems.

1. There is no definitive formulation of a wicked problem. It’s not possible to write a well-defined statement of the problem, as can be done with an ordinary problem.
2. Wicked problems have no stopping rule. You can tell when you’ve reached a solution with an ordinary problem. With a wicked problem, the search for solutions never stops.
3. Solutions to wicked problems are not true or false, but good or bad. Ordinary problems have solutions that can be objectively evaluated as right or wrong. Choosing a solution to a wicked problem is largely a matter of judgment.
4. There is no immediate and no ultimate test of a solution to a wicked problem. It’s possible to determine right away if a solution to an ordinary problem is working. But solutions to wicked problems generate unexpected consequences over time, making it difficult to measure their effectiveness.
5. Every solution to a wicked problem is a “one-shot” operation; because there is no opportunity to learn by trial and error, every attempt counts significantly. Solutions to ordinary problems can be easily tried and abandoned. With wicked problems, every implemented solution has consequences that cannot be undone.
6. Wicked problems do not have an exhaustively describable set of potential solutions, nor is there a well-described set of permissible operations that may be incorporated into the plan. Ordinary problems come with a limited set of potential solutions, by contrast.
7. Every wicked problem is essentially unique. An ordinary problem belongs to a class of similar problems that are all solved in the same way. A wicked problem is substantially without precedent; experience does not help you address it.
8. Every wicked problem can be considered to be a symptom of another problem. While an ordinary problem is self-contained, a wicked problem is entwined with other problems. However, those problems don’t have one root cause.
9. The existence of a discrepancy representing a wicked problem can be explained in numerous ways. A wicked problem involves many stakeholders, who may all have different ideas about what the problem really is and what its causes are.
10. The planner has no right to be wrong. Problem solvers dealing with a wicked issue are held liable for the consequences of any actions they take, because those actions will have such a large impact and are hard to justify.

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students' creative development alongside more traditional forms of academic development.

Some dimensions of the problem

Through many discussions, surveys and small-scale research studies over nearly two decades we might represent the problem of creativity in higher education in these sorts of ways².

1 The problem is not chronic, in the sense that the vast majority of teachers believe there is an issue to be addressed. It is more a sense of dissatisfaction with a higher education world that seems, at best, to take creativity for granted, rather than a world that celebrates the contribution that creativity makes to academic achievement and personal wellbeing.

2 The problem of creativity being perceived as an attribute of the gifted.

While most teachers believe that creativity is not a rare gift and that it is possible to develop your creativity if given the opportunity to do so (Figure 2) many people believe that they are not creative because they compare themselves with people they perceive as being more creative. Individuals' creative development will be hindered unless they believe that they have potential to be creative in their own ways and circumstances. In other words, to understand what creativity means to us as individuals, we must appreciate it at an appropriate scale, context and circumstance.

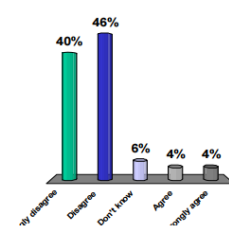
Figure 2 Typical pattern of beliefs in a group of higher education professionals (58 people at the University of Ulster Creativity Conference April 2008).

One approach is use the 'scale and significance' developed by Kaufman and Beghetto⁹ who suggest that human creativity can be categorised into 'Big-C' creativity that brings about significant change in a domain; 'Pro-c' creativity associated with the creative acts of experts or people who have mastered a field, including but not only people involved in professional activity; 'little-c' creativity - the everyday creative acts of individuals who are not particularly expert in a situation and 'mini-c' the novel and personally meaningful interpretation of experiences, actions and events made by individuals.

Central to the definition of mini-c creativity is the dynamic, interpretative process of constructing personal knowledge and understanding within a particular socio-cultural context. Both mini-c and little-c forms of creativity are relevant to higher education learning and curriculum designs, teaching and learning strategies could usefully encourage and facilitate these. One might speculate that participation in these forms of creativity are pre-requisite for Pro-c and Big-C creativity in later life: if we want creative professionals then we should be encouraging our students to be creative. It is however important to note that 'everyday creativity can extend from mini-c to little-c through Pro-c. It is only Big-C that remains eminent creativity (ibid:6) beyond the reach of most of us.

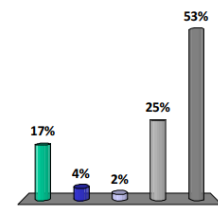
Creativity is a rare gift which only a few people have

1. Strongly disagree
2. Disagree
3. Don't know
4. Agree
5. Strongly agree



It is possible for most people to develop their creativity if they are given the opportunity to do so

1. Strongly disagree
2. Disagree
3. Don't know
4. Agree
5. Strongly agree



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From an educational perspective it might be reasoned that by encouraging and empowering students to use, develop and make claims for mini-c and little-c forms of creativity, we are better preparing them not only for using these forms of creativity in later life but for engaging in more expert-based forms of creativity that emerges through sustained engagement with a particular domain or field of activity.

4 The problem is not that creativity is absent but that it is omnipresent. That it is taken for granted and subsumed and integrated within analytic ways of thinking that dominate the academic intellectual territory. Paradoxically, the core enterprise of research – the production of new knowledge – is generally seen as an objective systematic activity rather than a creative activity that combines, in imaginative ways, objective and more intuitive forms of thinking. The most important argument for higher education to take creativity in students' learning more seriously, is that creativity lies at the heart of learning and performing in any subject-based context and the highest levels of both are often the most creative acts of all. The problem then becomes one of co-creating this understanding within different disciplinary academic communities.

5 The problem is that thinking creatively and with imagination is often viewed as something separate to critical thinking considered to be the core of academic rigour and practice, rather than seeing imagination, perception and reasoning as being related and interconnected in an intimate and necessary way to tackle problems, challenges and opportunities as they emerge. Pendleton-Jullian and Brown¹⁰ represent thinking as a continuum in which imagination has the potential to connect to both perception and reasoning, 'a productive [and purposeful] entanglement of imagination, reasoning and action.' "In our framework for the pragmatic imagination (Figure 3), the role of the imagination has expanded from a simple imagination versus reason dichotomy to an entire spectrum of activity from perception, through reasoning, speculation, experimentation to the free play imagination we associate with artistic creativity"^{10:73}.

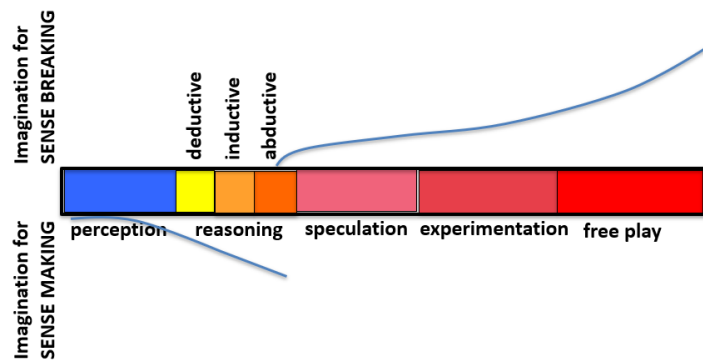


Figure 3 Cognitive Continuum^{10:68}

Seeing imagination in this way and recognising the role of integrative thinking in creative action might be useful in the cultivation of creativity in the HE setting. Imagination enables us to visualize new possibilities, new ideas, new things and new meanings and our creativity enables us to realise the potential and value in these imaginings. Our imagination and creativity enable us to express ourselves, solve problems, realize ambitions, cope with failure and achieve success. 'Imagination is opportunistic in its use of available tools in the environment'.^{11:4}

If creativity is the productive and inspiring entanglement of perception, reasoning and imagination, an important role for higher education is to help learners develop and use their imaginations as well as their critical thinking and provide them with challenges that enable them to use and integrate all their cognitive abilities. Sternberg and Lubart¹² argue that we need three different sorts of abilities to be successful in any context: analytical abilities – to analyse, evaluate, judge, compare and contrast; practical abilities – to apply, utilise, implement and activate; and creative abilities – to imagine, explore, synthesise, connect, discover, invent and adapt. Successful people (people who generally achieve their goals and ambitions) do not necessarily have strengths in all areas, but they find ways to exploit whatever pattern of abilities they may

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have in any given situation or context and align them in a way that value and meaning is created in their lives and in the communities they inhabit in any given situation or context.

6 The problem that HE teachers' own creativity and creative processes are largely implicit and are rarely publicly acknowledged and celebrated. Although teaching and designing courses are widely seen as sites for creativity HE teachers are reluctant or unable to recognize and reveal their own creative thinking and actions in the many facets of their practice. In the last two decades attempts have been made to address this problem in the UK through the introduction of National Teaching Fellowships and institutional teaching fellowships which evidence and publicly reward individual teachers' commitments to creative innovations in teaching and learning.

7 The problem that using and developing imagination and creativity are rarely explicit objectives of the learning and assessment process (except for disciplines deemed to be creative).

The development of learners' creativity is rarely an explicit outcome for an academic programme

1. Strongly agree
2. Agree
3. Don't know
4. Disagree
5. Strongly disagree

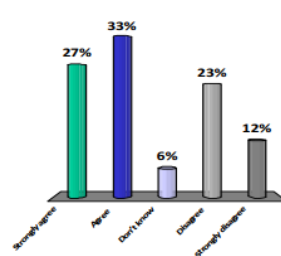


Figure 4 Typical pattern of beliefs in a group of higher education professionals (58 people at the University of Ulster Creativity Conference April 2008).

8 The problem that all too often imagination and creativity can be inhibited by predictive outcome-based course designs, that set out what students will be expected to have learnt with no room for unanticipated or learner determined outcomes. Optimum educational practice is predicated on explicit alignment of learning intentions, teaching and learning practices, resources and assessment criteria and practice within a design framework known as 'constructive alignment'¹³.

"'Constructive alignment' has two aspects. The 'constructive' aspect refers to the idea that students construct meaning through relevant learning activities. That is, meaning is not something imparted or transmitted from teacher to learner, but is something learners have to create for themselves. Teaching is simply a catalyst for learning: 'If students are to learn desired outcomes in a reasonably effective manner, then the teacher's fundamental task is to get students to engage in learning activities that are likely to result in their achieving those outcomes... The 'alignment' aspect refers to what the teacher does, which is to set up a learning environment that supports the learning activities appropriate to achieving the desired learning outcomes. The key is that the components in the teaching system, especially the teaching methods used and the assessment tasks, are aligned with the learning activities assumed in the intended outcomes. The learner is in a sense 'trapped' and finds it difficult to escape without learning what he or she is intended to learn"^{13:2}

Robert Nelson argues that outcomes-based learning implemented within a constructive alignment design framework is detrimental to imagination and creativity.

After a lengthy historical study¹⁴, I have concluded that our contemporary education systematically trashes creativity and unwittingly punishes students for exercising their imagination. The structural basis for this passive hostility to the imagination is the grid of learning outcomes in alignment with delivery and assessment. My contention is that learning outcomes are only good for uncreative study. For education to cultivate creativity and imagination, we need to stop asking students anxiously to follow demonstrable proofs of learning for which imagination is a liability.^{15,16}

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It's not that constructive alignment in the context or intended learning outcomes is wrong, the problem is in the way learning is presented as a predictable almost linear process when, in the real world of difficult problems and challenges, it is anything but predictable and it is certainly not linear. Like learning, imagination and creativity emerge during the messy process of trying to achieve.

Higher education occupies a privileged position in providing educational opportunities that engage people in complex learning and problem working – ideal conditions for the development of creative human potential. Yet all too often we squander the opportunity to help learners develop their imagination and creative talents, preferring conformance and compliance to more radical and less predictive responses and penalising mistakes rather than seeing them as valuable opportunities for learning.

9 Perhaps there is also a perception amongst HE teachers that encouraging learners' to use their imaginations and creativity involves more work. While many higher education teachers recognize the intrinsic moral value of promoting students' creativity, and understand that certain practices are more likely to encourage learners to use their imaginations and creativity, they balk at what they perceive as the additional work necessary to successfully implement more creative approaches. Furthermore, any conversation about creativity raises many issues and barriers in the work environment that people believe inhibits or stifles their attempts to nurture creativity. Paradoxically, for some teachers these barriers are themselves catalysts for creativity.

10 There is also a problem with what creativity means beyond its generic concepts like novelty, originality, relevance and utility. While there are numerous definitions of what creativity means, meaning must be constructed by individuals, groups, disciplines and institutions in the contexts and situations in which it is being used. For teachers whose motivation derives primarily from their passion for their subject and research, creativity only has meaning when it is directly associated with the practices and forms of intellectual engagement and problem solving in their discipline. **We lack a universal conceptual language that enables us to share ideas, understandings and practices across disciplinary boundaries.** David Kresch coined the word 'perfinker' to capture the sense that a person perceives, thinks and feels all at the same time. Perhaps we need to invent new words to enhance our conceptual vocabulary.

This 'creativity' thing is a slippery customer isn't it? It has so many dimensions, especially when trying to teach it to students ... is it new, new to me, new to the group, ... is it old, ... is it good, is it bad, is it finished.
Simon Rae (#creativeHE discussion facebook)

11 The problem of teaching for creativity Negative views of the idea that creativity can be taught are based on transmission models of teaching where teachers attempt to transfer their own knowledge and sense-making to students through lecture dominated teaching, where students' engagements in learning are predominantly based on information transfer and are heavily prescribed and controlled by the teacher, and where summative assessment drives the learning process. Such conditions are less likely to foster students' creativity than when a teacher acts as a stimulator, facilitator, resource provider, guide or coach, and where students are given the space and freedom to make decisions about their own learning process and outcomes.

Creativity is more likely to emerge from pedagogies that encourage active (rather than passive) learning, and involve students in social learning in contexts such as problem-based, enquiry-led, work-based, context-based, making, enterprise-led, game-play and role-play. Teaching for creativity requires a pedagogical stance that is active, facilitative, enabling, responsive, open to possibilities, and

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collaborative, which values process as much as outcomes and failure as a necessary part of the risks that need to be taken to accomplish difficult things.

Teachers operate in strong cultural and procedural environments that have significant impact on what they can do as teachers to promote students' creativity. In spite of, or perhaps because of, these constraints, teachers who encourage learners to use their imaginations and creativity are able to overcome these barriers to create, through their pedagogical thinking and practice, curricular spaces and opportunities for learning that encourage and reward students for their creative efforts.

12 The problem of assessing for creativity While many teachers believe that it is possible to help students use their creative abilities to better effect, far fewer think it is possible to assess these capabilities reliably and even fewer are prepared to try and do it. The views of higher education teachers on whether creativity can be assessed fall into four camps². Some teachers believe that students' creativity is best evaluated through explicit assessment criteria. A second group believes that insufficient attention is given to recognising students' creativity and that at best the evaluation and recognition is implicit. The third group believe that it is not possible and/or desirable to assess creativity. While teachers in the fourth group value creativity but don't know how to assess it. Looking optimistically at this range

of views it is possible to believe that most HE teachers, with appropriate support, guidance, cultural and institutional encouragement, could and would assess creativity in students' higher education learning.

Assessment is often a major inhibitor of students' creativity

1. Strongly agree
2. Agree
3. Don't know
4. Disagree
5. Strongly disagree

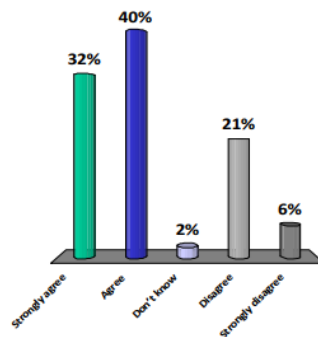


Figure 5 Typical pattern of beliefs in a group of higher education professionals (58 people at the University of Ulster Creativity Conference April 2008).

But one thing is clear, many teachers also believe that assessment is a major inhibitor of students' creativity. Outcomes based assessment that assumes that all learning can be predicted and that the teacher is the only person who can define what the outcomes should be, is antithetic to learning that emerges in unpredictable ways – such as is produced through creative processes that pursue a sense of direction rather than a preordained pattern and specific criteria. This barrier can only be overcome if learners become partners in the assessment process. The metaphor of catching the light through a reflective process might be appropriate for catching creativity which requires people to be conscious of their own means of engaging with complex learning to produce novel products or other achievements.

The role of the teacher is not to define creativity for students and assess them against what they think it is. Rather, it is to help students understand their own creativity and help them make claims with the evidence that they believe is appropriate

1. Strongly agree
2. Agree
3. Don't know
4. Disagree
5. Strongly disagree

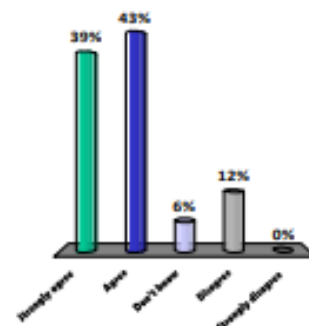


Figure 6 Typical pattern of beliefs in a group of higher education professionals (58 people

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at the University of Ulster Creativity Conference April 2008).

Emerging from the imaginative curriculum enquiry conducted between 2002-05, and endorsed on numerous occasions by groups of teachers, is a view that the primary role of the teacher is not to define creativity for students and assess them against their criteria. Rather, it is to help students recognise and understand their own creativity and help them express it and make claims against the evidence they feel is appropriate.

13 There is a problem with understanding what using imagination and creativity means in work practices outside the academy and how creativity relates to innovation. Moving beyond the academy and disciplines we currently lack the means to show what imagination and creativity means to practitioners in their particular working contexts as they engage in their day to day work. Revealing such meanings and applications would go a long way towards showing the relevance and significance of developing learners' imaginations and creativity in education, for their future work.

In the business world there is a lot of talk of innovation but the way imagination and creativity features in innovation is invisible to all but those who are directly involved. This impacts on the ability of educators to encourage and support the development of future innovators through their own educational practices. Ken Robinson attempts to relate and integrate the ideas of imagination, creativity and innovation.

'Imagination is the ability to step outside of your current space to bring to mind things that aren't present to our senses. I see creativity as putting your imagination to work. [It's a process]. You could be imaginative all day long and never do anything [with it] but to be creative you have to do something with it. One short way of defining creativity is 'applied imagination'. Innovation is putting good ideas into practice. It's the process of implementing [imagined] original ideas.'¹⁷

Seeing the problem of creativity in HE as an opportunity to do more

Clearly there are many dimensions to this problem and for each element of the problem there are many possible solutions. Perhaps a more useful way of visualising the 'problem' as a whole is to see it as an opportunity to appreciate what we already do to encourage learners to use their imaginations and creativity and engage with the challenge of imagining and devising new and better ways of enabling them to develop and use their creativity, so as to make a positive difference to their lives.

Invitation

These are just some of the dimensions of the problem a manifesto for imagination and creativity in HE learning and educational practices is trying to engage with.

Q Are these assumptions and propositions about the problem associated with encouraging and enabling learners to use and develop their imaginations and creativity valid?

Q What other assumptions and propositions might be included?

Please share your views and ideas in our two community forums

1 Linked-in 'Creative Academic' group <https://www.linkedin.com/groups/8755256/>

2 Facebook #creativeHE group <https://www.facebook.com/groups/creativeHE/>

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Sources & further reading

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