Developing Creative Pedagogies
Research

Explored the Pedagogies of Fashion Business Educators to Identify How They Teach for Creativity and Why.

Why Research Teaching For Creativity in HE?

Importance of Creativity in HE
  Government, Industry, Educational Advisors, Research

My Experience
  Different understandings of Creativity
    What it is
    Who can be creative
    How it occurs
    What affects It
    How to teach for creativity
Research Sample

- **Purposive but Varied**
  - Interviewees - Varied backgrounds, roles and experience
  - Universities - Varied in size, courses and heritage
  - All were, highly motivated and passionate about teaching
Areas Explored

Definitions of Creativity
Pedagogy(s)
Approach to Teaching for Creativity
What affects their Teaching for Creativity
Findings – Creativity

- Multiple definitions
- Based on individual experiences of creativity
- Little discussion/clarification of the term
- Limited awareness of Theories of creativity
- Visual or artistic creativity initial description of creativity
- Some negative connotations of creativity
- BUT
- Everyone said it was important
Findings – Teaching for Creativity

What
• Visual Communication and Knowledge

Who
• Those who ‘work hard’ are ‘curious’, are ‘Individual’.

How
• Encouraging, Enabling, Enhancing
  • 121
University Systems and Structures Inhibit Teaching for Creativity

- **Curriculum**
  - **No Time**, ‘too many students’, ‘too much else to teach’

- **Students**
  - **Expectations**, unwilling to take risks, pressure for results
    - ‘can’t let them fail’

- **Environment**
  - Teaching - lectures and seminars
    - ‘Dull grey lecture halls’, ‘inflexible timetables’

- **Assessment**
  - Not a requirement
  - Want students to be creative but did not expect it,
    - ‘sometimes pleasantly surprised’
Why?

- No formal learning about teaching for creativity
- We teach as we have learned
- Teaching for creativity based on our beliefs of creativity
- Not required or directed to teach for creativity
How Fashion Business Educators Teach for Creativity

Multiple Individual Approaches to teaching for Creativity
Summary

- Teaching for creativity was informal, infrequent and individual.
- No cohesive plan or strategy of teaching for creativity.
- Reliance on the individual teacher, their views and experiences of creativity.

Consequently, teaching for creativity was not sustainable or replicable.
Conversely

Creative pedagogy literature advocates and assumes a ‘confluence’ approach. An ‘holistic, collective‘ approach to teaching for creativity
McWilliam's Theory of Creative Capacity Building in HE

- Second Generation Understandings of Creativity
- Pedagogical Expertise
- Flexibility in Classroom and Curriculum
- Institutional recognition of creativity’s importance
- Meddler in the Middle Pedagogy
- Students’ Ownership and Interaction
- Play
- Making Connections
- Experimentation
- Future Facing ‘Unknowing Teachers’

Co-Creation
Individual Versus Collective Approach to Teaching For Creativity

McWilliam’s Theory

Collective/Holistic → Replicable → Co-Creation → Broad / Unrestricted, Student Determined

Individual / Diverse → Unique /Not Replicable → Teacher Led → Focused / Limited, Teacher Determined

My Findings

Approach / Context → Creative Pedagogy → Teaching for Creativity → Creative Output
Something is Broken!

You're going to have to change to fit into the system.

Or how about you change the system so we can all fit?
What is Required

Institutional and Management Advocacy

Knowledge of Creativity and its Teaching

Teacher Education for Creativity

Teaching for Creativity

Informed Discourse
Process to Achieve Teaching For Creativity

- **Informed Discourse**
  - Recognise multiple theories and definitions
  - Agree what can be taught and how

- **Management Support and Direction**
  - Rethinking the Objectives of University Education
  - Expect, Require and Enable teaching for creativity

- **Teacher Education**
  - About creativity
  - About teaching for creativity
THANK YOU

Any Questions?