MMCS320

Managing Creativity

S1 Day 2017

Department of Media, Music, Communication and Cultural Studies

Contents

General Information 2

Learning Outcomes 2

Assessment Tasks 3

Delivery and Resources 11

Unit Schedule 27

Policies and Procedures 27

Graduate Capabilities 29

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General Information

Unit convenor and teaching staff
Unit Convenor
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Y3A 165G
2pm to 4pm on Tuesdays

Credit points
3

Prerequisites
39cp at 100 level or above

Corequisites

Co-badged status
NCCW(s): ARTS300, ARTS301

Unit description
This unit presents critical readings and specific case studies that are useful in developing individual research interests around the broad topic of managing creativity. The unit is organised into three parts: individual creativity, group creativity, and creativities and cultural policy. Topics covered in these three sections include: how to be more creative, divergent thinking, creativity and the brain, artist management, creative entrepreneurship and startups, leadership, creative conflict and dispute resolution, the darkside of creativity, promoting creativity in education, and advocating creativity through cultural policy. This unit will enable students to better navigate and critique contemporary developments in the creative and cultural industries, including the way in which agile management methodologies can influence arts management practices.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at https://www.mq.edu.au/study/calendar-of-dates

Learning Outcomes

On successful completion of this unit, you will be able to:

Practice creative thinking and create new knowledge concerning the management of creativity.

Summarise management literature and use key ideas to produce collaborative creativity in teamwork.

Apply knowledge of how you can prepare your mind for constant creativity and of how to combine ideas in surprising new ways.

Research the study of creativity and analyse the arguments within a broad historical context.

Create new ideas regarding the relationship between intrinsic and extrinsic motivation, leadership and team building.

Assessment Tasks

Name	Weighting	Hurdle	Due
Short Essay	35%	No	Friday April 14
Group Creativity Presentation	25%	No	Weeks 9 and 10
Final	40%	No	Friday 9 June

Short Essay

Due: **Friday April 14**
Weighting: **35%**

Word count: 1,500

Collaborative, creative, discovery-based learning

MMCS320 is designed in a way that can best engage your hunger for learning. The particular conditions for learning involve you being able to select your own pathway through the topics, small group work in flipped seminars, and peer-assisted learning opportunities that are designed to engage, inspire and enthuse you by creating conditions in which you will want to learn.

The seminars, the essay assignment, the group creativity presentation task and ultimately the final research essay are built on open-ended questions that will enable you to learn by reasoning, conversation and collaboration, because "extraordinary learning can take place when students choose what they want to learn, and when the school environment is one of adventure and discovery rather than stricture" (Robinson, 2015: 154-155).

Creativity lies at the core of the assessment design for MMCS320 Managing Creativity. This design is informed by the belief that students such as yourself should be educated in ways that will enable you to adapt to change and be creative in generating new ideas. To this end, the assessment tasks are designed to cultivate the immense diversity of undergraduate arts industries and management students' talents and interests, and to dissolve the divisions between academic, peer-reviewed research, and project-based learning activities.

The reading list for this unit is designed to be used in a non-chronological way. The topics are

not designed to be understood week-by-week, but to spark the intrinsic motivation that you will need to achieve a certain depth of learning across the semester: it is up to you to pick any two topics* to engage with throughout the unit.

**Please note that you are not limited to these topics.*

Tip: When reviewing literature for your essays you do not have to read every single article.

Follow these steps:

1. Choose two topics that interest you the most.
2. Choose the readings under the topic headings that interest you the most and engage with them in an in-depth way.
3. Formulate your own essay question on the basis of the two topics you have chosen. Reflect on how the two topics you have chosen resonate with the realities of the creative and cultural industries.
4. You can then simply in-text cite the other readings in each topic to add density, breadth and depth to your essay. This may just involve reading the abstract for the articles and chapters that are not the focus of your essay. For an example of how to do this, check out the writing example that is available via the unit iLearn site. Also read the instructions below for this assessment task carefully.

Curiosity: This assessment task is designed to spark your curiosity by enabling you to engage with the two topics covered on the unit that interest you the most. The intention here is for you use this task to lay the foundation for combining interdisciplinary studies with project-based and collaborative challenges of the kind that you are going to face once you graduate from University. The design for this particular task prioritises depth of knowledge over breadth of knowledge.

Criticism: This task is also designed to develop your ability to analyse ideas and information and to form reasoned judgements and arguments.

Creativity: By engaging with the content you are most interested in early on in this unit, this assessment task maximises the time you have to lay a foundation in the knowledge to generate new ideas and to apply these ideas in practice through using them in your group creativity task as well as the final task for this unit. By allowing for maximum customisation in this unit, the goal here is to create powerful educational experiences that are of real value to each of you. In the seminars for this unit we will take a personalised and community-driven approach that will involve an allocation of time for you to work on this task.

A writing example is available via the unit iLearn site. Check out how the author has used the readings and in doing so, has produced a ‘dense’ piece of writing that surveys many readings while also picking up on key themes. Note how the different texts are put ‘in conversation’ with each other. This is what you should aim to do for in your essay. This assessment task is designed to ignite your innate drive for learning, to maximise the choices you have about what you desire to learn, and how and when you want to learn.

Please see 'Writing Example' on the unit iLearn site for more information regarding this task.

Marking criteria:

- Demonstrated ability to locate and understand the arguments put forth in the readings so far using academic language
- Display an ability to put the different author's into conversation with each other
- Demonstrated ability to describe and discuss how key theories are framed within disciplinary contexts
- Demonstrate an ability to ask questions about your chosen topics concerning how the creative and cultural industries work
- Demonstrate an ability to analyse ideas and information and to form reasoned judgements and arguments Cited works should be referenced using an established system
- Clarity of expression in line with expected academic standards

On successful completion you will be able to:

- Practice creative thinking and create new knowledge concerning the management of creativity.
- Summarise management literature and use key ideas to produce collaborative creativity in teamwork.
- Research the study of creativity and analyse the arguments within a broad historical context.

Group Creativity Presentation

Due: **Weeks 9 and 10**
Weighting: **25%**

Part 1

This assessment task involves peer-assisted and project-based learning. By way of its design, this assessment task will enable you to integrate multiple topics covered on the unit by teaching the other students in your group about the two topics you chose for your first essay. Using the knowledge acquired through the individual essay assignment, you are required to collaborate in groups of 3 or 4 to combine your ideas to produce a play (either live performance or a video) that brings some of the ideas from your first essays to life. You are required to collaborate to produce engaging content. How are you going to tell the story? How are you going to select which story to tell? How are you going to engage your audience? Be experimental, use theatre sports if you'd like. You can include music, dance, visual art, performance art, etc as part of the presentation.

Part 2 - Individual essay

800 words.

50% of the grade for this task will be allocated to this component.

Students are required to use a participant observer* method of research to critically analyse how their group produced their project. Students are required to engage with theoretical material covered on the unit when writing these individual essays.

*Some research methods (such as questionnaires) stress the importance of the researcher not becoming "personally involved" with the respondent, in the sense that the researcher maintains both a personal and a social distance between themselves and the people they are researching. Participant observation, however, is a form of subjective sociology, not because the researcher aims to impose their beliefs on the respondent (this would simply produce invalid data), but because the aim is to understand the social world from the subject's point-of-view. Participant-observation is organised so as to produce a type of writing called ‘ethnography’; which is a qualitative research method designed for learning and understanding cultural phenomena which reflect the knowledge and system of meanings guiding the life of a cultural group. Data collection is often done through participant observation, interviews, and questionnaires. A key principle of the method of participant observation is that one may not merely observe, but must find a role within the group observed, from which they can participate in some manner, even if only as "outside observer." This method involves the researcher "getting to know" the people they're studying by entering their world and participating in that world. This means you put yourself "in the shoes" of the people you're studying in an attempt to experience events in the way they experience them (adapted from http://www.sociology.org.uk/ Accessed 14.2.12).

Thus with regard to your group seminar presentation, you’re a participant and an observer and you therefore need to employ this methodology to write this essay.

Marking Criteria for part 1:

In order to pass this assessment task, students will need to:

- Develop a presentation that appraises key debates, theories, and perspectives covered on the unit, and which the group values, in an attempt to create original work.
- Design, assemble and formulate a unique idea that can be presented as a group.
- Interpret and evaluate various case studies in order to generate ideas pertaining to group creativity and apply these through this assessment task.
- Apply professional and personal judgment and initiative regarding the relationship between intrinsic and extrinsic motivation, leadership and team building through this ‘hands on’ assessment task.

Marking criteria for part 2:

For this assessment task, students will need to:

- Demonstrate an understanding of research methodologies such as the participant observer method that is required for this assessment task.
- Examine and test how key ideas concerning the management of both individual and

group creativity worked in practice.
- Demonstrate an ability to clearly and articulately structure an argument using academic language.
- Construct and defend an argument concerning the success or failure of your group's creative endeavour. Provide evidence of analysis and
- Demonstrate an ability to design and develop a research project that appropriately critiques academic sources.

In addition, the following criteria applies:

- Relevance of sources.
- Credibility of sources.
- Clear identification of assignment aims (and whether these are achieved).
- Detailed analysis of key texts and further readings.
- Demonstrated ability to conduct independent wider research.
- Cited works should be referenced using an established system.
- Clarity of expression in line with expected academic standards.

On successful completion you will be able to:

- Practice creative thinking and create new knowledge concerning the management of creativity.
- Summarise management literature and use key ideas to produce collaborative creativity in teamwork.
- Apply knowledge of how you can prepare your mind for constant creativity and of how to combine ideas in surprising new ways.

Final

Due: **Friday 9 June**
Weighting: **40%**

Prompt for final projects:

“There are various myths about creativity. One is that only special people are creative, another is that creativity is only about the arts, a third is that creativity cannot be taught, and a fourth is that its all to do with uninhibited “self-expression.” None of these is true. Creativity draws on many powers that we all have by virtue of being human. Creativity is possible in all areas of human life, in science, the arts, mathematics, technology, cuisine, teaching, politics, business, you name it. And like many human capacities, our creative powers can be cultivated and refined. Doing that involves an increasing mastery of skills, knowledge and ideas” (Robinson, 2015: 119).

Using this quote as a prompt, there are 2 options for this task:

Option 1 - Research Essay:

Word count: 2500

If you choose option 1, you have the option of drawing from your initial essay for this unit (you can include parts of this in your final essay) in order to develop a research question that relates to either:

(a) the two topics you chose for the first assessment tasks for this unit

(b) or to new topics in which you are interested.

You are encouraged to collaborate with other students to develop your research question (and with the unit convenor). By designing your own self-directed research project, you will be able to use theories and methodologies concerning the management of creativity in order to attempt to create original work. In order to assist in the development of your own self-directed research project, a list featuring research question ideas will be distributed during the second half of the semester. By way of its design, this unit will enable you to generate moments of insight on an ongoing basis and therefore this list of question ideas will be a record of these moments of insight. You will then be able to play with these ideas by combining them and by using them as prompts to engage in conceptual elaboration, metaphorical thinking, and conceptual combination. By contributing to, and drawing from, the group brainstorming sessions you will be able to crowdsource ideas from the student body and then collaboratively generate the essay question and topic that you would like to research.

Option 2 - Creative Practice Project with Written Component:

Word count for written component: 1250

This option is a project-based learning one. MMCS320 not only facilitates students' questions and wonderings about the world, it is also designed to cultivate our natural human desire to create and do. This option is therefore designed to help launch the inventors, artists, entrepreneurs and change-makers who will act boldly and courageously in the face of the changing world (Robinson, 2015). To this end, if you choose this option, you can submit a 'Creative Practice Project' that includes a 1250 word written component (you can include parts of your first essay for this unit in the written component if you'd like).

A Creative Practice Project (Project) – which comprises both a creative component and a written component – must remain compatible with this overarching definition. Consequently, the Project should:

1. make a distinct contribution to knowledge in the area with which it deals.
2. afford evidence of originality shown either by the discovery of new facts or by the exercise of independent critical power.
3. demonstrate a clear link between the written and creative components.
4. contain material suitable for publication, public promotion and/or performance.

In addition, the creative component should proficiently handle the chosen medium and afford evidence of some originality in conception and/or execution. It should conform to the standards

of presentation as determined by conventional practice in the chosen medium of expression.

Weighting of Components

The creative and written components are considered to be equal in weight. This means that an underlying principle of all Projects is that the two components are equal in significance. Different expressive mediums will require different production formats and different modes of investigation and thus an overarching stipulation of format is difficult. Nonetheless, the equality of both segments implies the following:

1. the written component will be half the length of the essays options one and two above;
2. the time spent on both components is similar;
3. shortcomings in one component reflect an overall weakness in the whole of the Project.

Integration, Nature and Significance of the Two Components

The two components must form a coherent whole in which modes of understanding and ways of experiencing are consistently linked. The written component must include a clear statement that clarifies for the reader/viewer/ audience how the two components are interrelated. Amongst other things, the written component must critically explore the theoretical literature that is relevant to the project (you can reuse sections of the initial essay task if you would like). In addition, it may outline and discuss other exemplary creative works that have influenced the production in some way. Together the two components should demonstrate that the research undertaken is innovative and that Project contributes new knowledge and is therefore a work of research as well as a creative product.

Areas of Creative Practice

There are a variety of expressive mediums that MMCS320 students may use. The following are some examples:

- Music: the creative component could be a written score; a compositional folio containing a number of pieces which might be in different forms; software; video; audio recording(s);
- Writing: the creative component could be a short story; a journalistic piece; biography; a collection of shorter pieces;
- Screen Media: the creative component could be a short film; a script; a documentary; a treatment;
- Audio Media: the creative component could be a radio documentary
- Digital media: the creative component could be a specialized blog or a specialized website;
- Students may also choose to integrate the creative and the critical components, as for example in ficto-critical writing or essay films.

Marking criteria: For this assessment task, students will need to:

- Demonstrate an ability to create their own research question
- Produce original work by drawing connections between, and combining, ideas covered on the unit in new ways
- Justify a stand or decision relating to the literature covered on the unit by designing and then assembling a critical and analytical research essay
- Provide evidence of analysis and understanding of key creativity research demonstrated in a sophisticated application of these theories, or theory, to everyday practice and life
- Identify areas for further creativity research

In addition, the following criteria applies:

- Relevance of sources
- Credibility of sources
- Clear identification of assignment aims (and whether these are achieved)
- Detailed analysis of key texts and further readings
- Demonstrated ability to conduct independent wider research
- Cited works should be referenced using an established system
- Clarity of expression in line with expected academic standards

Essay grades:

Obviously at the base level there is referencing. This needs to be in order. There is a referencing guide available on the unit iLearn site. Grades above P as a general rule have to be referenced well.

After this, there is the issue of writing style. Essays above P have to be written clearly and appropriately. You need to employ a formal/academic writing style and you need to substantiate claims you make with evidence. Your topic sentences need to flow together and your paragraphs need to be tight and punchy. For example, a paragraph typically consists of the following sentences:

Topic Sentence

Statement of Position

Evidence/quote

Summary

If your paragraphs are constructed in this way, you will avoid the common pitfalls relating to paragraph length: when paragraphs are too short, this signifies to the marker that you most likely have not substantiated the assertions you have made with evidence; when paragraphs are too long, the marker will often lose the thread of your argument because long paragraphs are fatiguing to read.

Essays using a colloquial/conversational and/or journalistic writing style will be viewed unfavourably. Don't use rhetorical questions and don't write in the first person unless you have

justified writing in this way by way of your research methodology (for e.g. if you have stated that you are using a participant observer methodology then obviously at some point you may need to write in the first person). You also need to use numerous references in order to contextualise your essay within the surrounding discourse. Remember, you are making a contribution to knowledge. There is academic freedom, not freedom of expression. These are different. Academics are only free to make points that they can prove. Your opinions cannot be based on thin air. Essays that will receive grades higher than CR will need to have a certain density to them. Academic writing often involves big words and concepts. In this way, academic writing is a form of short hand (for e.g. relativism and essentialism are words that signify larger paradigms of thought) and therefore good academic writing is able to say more using less words. Authors who demonstrate that they are fluent in this shorthand will be viewed favourably. The amount of extra-curricular research conducted and the originality of each individual research initiative will also be considered.

Reference

Robinson, K (2015) *Creative schools: The grassroots revolution that's transforming education,* New York: Penguin Books, pp.26-53.

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- Create new ideas regarding the relationship between intrinsic and extrinsic motivation, leadership and team building.

Delivery and Resources

Assignment submission

Electronic Submissions

Assignments for this unit are to be submitted online via the Turn It In/Grademark software that can be accessed through the MMCS320 iLearn unit.

To submit an assignment:

1. Go to the MMCS320 iLearn site.

2. Click on the relevant Turn It In assignment name.

3. Click on the Submit Paper tab.

4. Select Student Name.
5. Enter a Submission Title.
6. Select Submission Part if there are multiple parts available.
7. Click Browse and select the file you would like to submit.
8. Click Add Submission.

READING LIST

The following readings are electronically available via the library's e-reserve.

http://www.mq.edu.au/about/campus-services-and-facilities/library

This unit concerns the management of creativity. And good educational design involves building a context and environment in which you can create your own knowledge. Therefore this unit is designed to manage your creativity.

Collaborative, creative, discovery-based learning

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The seminars, the essay assignment, the group creativity presentation task and ultimately the final research essay or creative practice project with written component are built on open-ended questions that will enable you to learn by reasoning, conversation and collaboration, because "extraordinary learning can take place when students choose what they want to learn, and when the school environment is one of adventure and discovery rather than stricture" (Robinson, 2015: 154-155).

Creativity lies at the core of the assessment design for MMCS320 Managing Creativity. This design is informed by the belief that students such as yourself should be educated in ways that will enable you to adapt to change and be creative in generating new ideas. To this end, the assessment tasks are designed to cultivate the immense diversity of undergraduate arts industries and management students' talents and interests, and to dissolve the divisions between academic, peer-reviewed research, and project-based learning activities.

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**Please note that you are not limited to these topics.*

Tip: When reviewing literature for your essays you do not have to read every single article.

Follow these steps:

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PART A: INDIVIDUAL CREATIVITY

Topic A:

Make me more creative!

Reading a:

Sawyer, R (2012) 'How to be more creative' in *Explaining creativity: The Science of Human Innovation*. 2nd ed. Oxford: Oxford University Press, pp. 405-426.

Reading b:

Sawyer, K (2013) 'How to prepare your mind for constant creativity' in *Zig Zag*. 1st ed. San Francisco, Calif.: Jossey-Bass, pp. 49-72.

Reading c:

Csikszentmihalyi, M (1990) 'Enjoyment and the quality of life' in *Flow: The psychology of optimal experience*. 1st ed. New York: Harper & Row, pp. 43-70.

Reading d:

Seligman, M (2011) 'What is well-being?' in *Flourish*. 1st ed. New York: Free Press.

Reading e:

Horan, R (2009) 'The neuropsychological connection between creativity and meditation',

Creativity Research Journal, 21(2-3), pp.199-222.

Reading f:

Horan, R (2007) 'The relationship between creativity and intelligence: A combined Yogic-Scientific approach', *Creativity Research Journal*, 19(2-3), pp.179-202.

Reading g:

McGonigal, K (2015) 'How to change your mind about stress' in *The Upside of Stress*. New York: Random House.

Reading h:

Andy Puddicombe (2011) 'The approach' in *Get Some Headspace,* Great Britain: Hodder and Stoughton.

Zig zag: The surprising path to greater creativity

http://www.zigzagcreate.com/

Martin Seligman: The new era of positive psychology

https://www.ted.com/talks/martin_seligman_on_the_state_of_psychology

Kelly McGonigal: How to make stress your friend

https://www.ted.com/talks/kelly_mcgonigal_how_to_make_stress_your_friend?language=en

Andy Puddicombe: All it takes is 10 mindful minutes

https://www.ted.com/talks/andy_puddicombe_all_it_takes_is_10_mindful_minutes?language=en

Smiling Mind App:

https://smilingmind.com.au

Dr Sam Harvey - Exercise and mental health

https://www.youtube.com/watch?v=8ivfcDU_u8o

Topic B:

Divergent thinking

Reading a:

Runco, M (2010) 'Divergent thinking, creativity, and ideation' in Kaufman, J and Sternberg, R (Eds.) *The Cambridge handbook of creativity*. 1st ed. Cambridge: Cambridge University Press, pp. 413-446.

Reading b:

Kim, K (2006) 'Can we trust creativity tests? A review of the Torrance Tests of Creative Thinking (TTCT)', *Creativity Research Journal*, *18*(1), pp.3-14.

Reading c:

De Bono, E (1970) 'The use of lateral thinking' in *Lateral thinking: Creativity step by step*. 1st ed. New York: Harper & Row, pp. 57-60.

Reading d:

De Bono, E (1999) 'Six hats, six colours' in *Six Thinking Hats*. 2nd ed. Boston: Little, Brown, pp. 13-16.

Reading e:

Kim, K (2011) 'The creativity crisis: The decrease in creative thinking scores on the torrance tests of creative thinking', *Creativity Research Journal*, *23*(4), pp.285-295.

Reading f:

Palmiero, M, Di Giacomo, D and Passafiume, D (2014) 'Divergent thinking and age-related changes', *Creativity Research Journal*, *26*(4), pp.456-460.

Reading g:

Beghetto, R (2005) 'Does Assessment Kill Student Creativity?', *The Educational Forum*, *69*(3), pp. 254-263.

Reading h:

Runco, M and Acar, S (2012) 'Divergent thinking as an indicator of creative potential', *Creativity Research Journal*, *24*(1), pp. 66-75.

de Bono thinking systems

http://www.debonothinkingsystems.com/tools/6hats.htm

Elevo Institute

http://www.elevo.org/

Topic C:

Creativity and the brain

Reading a:

Sawyer, K (2011) 'The cognitive neuroscience of creativity: A critical review', *Creativity Research Journal*, *23*(2), pp. 137-154.

Reading b:

Robert Weisberg (2010) 'The study of creativity: From genius to cognitive science,' *International Journal of Cultural Policy*, *16*(3), pp. 235-253.

Reading c:

Doidge, N (2007) 'Imagination: How thinking makes it so' in *The brain that changes itself*. 1st ed. New York: Penguin Books, pp. 196-214.

Reading d:

Doidge, N (2015) 'A bridge of sound: The special connection between music and the brain' in *The Brain's Way of Healing*, New York: Penguin Books, pp. 280-352.

Reading e:

Meléndez, J, Alfonso-Benlliure, V, Mayordomo, T and Sales, A (2016) 'Is age just a number? Cognitive reserve as a predictor of divergent thinking in late adulthood', *Creativity Research Journal*, *28*(4), pp.435-441.

Reading f:

Diener, M, Wright, C, Brehl, B and Black, T (2016) 'Socioemotional correlates of creative potential in preschool age children: Thinking beyond student academic assessments', *Creativity Research Journal*, *28*(4), pp.450-457.

The brain that changes itself

http://www.normandoidge.com

How playing an instrument benefits your brain

https://www.youtube.com/watch?v=R0JKCYZ8hng

Alive inside

http://www.aliveinside.us/

PART B: GROUP CREATIVITY

Topic D:

Artist management, creative entrepreneurship and startups

Reading a:

Hughes, D, Evans, M, Morrow, G and Keith, S (2016) 'Standing out in the crowd' in *The New Music Industries: Disruption and Discovery*, Palgrave Macmillan: Basingstoke, pp. 37-62.

Reading b:

Highsmith, J (2010) 'The Agile Revolution' in Agile Project Management: Creating Innovative Products. 2nd ed., Upper Saddle River, New Jersey: Addison Wesley.

Reading c:

Ries, E (2011) 'Introduction' in *The Lean Startup*. New York: Crown Business, pp-1-14.

Reading d:

Sarasvathy, S (2008) 'Understanding effectuation: Dynamics of the effectual process' in *Effectuation: Elements of Entrepreneurial Expertise.* Edward Elgar: Cheltenham, pp. 96-121.

Reading e:

Kawasaki, G (2015) 'The art of starting up' in *The Art of the Start 2.0,* Penguin: New York.

Reading f:

Blank, S and Dorf, B (2012) 'The path to disaster' in *The Startup Owner's Manual: A Step-By-Step Guide for Building a Great Company*. Pescadero, CA: K&S Ranch.

Reading g:

Blank, S (2013) 'Why the lean startup changes everything. *Harvard Business Review*, May. https://hbr.org/2013/05/ why-the-lean-start-up-changes-everything

Reading h:

Osterwalder, A and Pigneur, Y (2010) 'Definition of a business model' in *Business Model Generation,* John Wiley and Sons: New Jersey, pp. 14-35.

The lean startup: The movement that is transforming how new products are built and launched

http://theleanstartup.com/

Topic E:

Creativity and competition

Reading a:

Clydesdale, G (2006) 'Creativity and competition: The Beatles', *Creativity Research Journal*, *18*(2), pp. 129-139.

Reading b:

Eisenberg, J and Thompson, W (2011) 'The effects of competition on improvisers' motivation, stress, and creative performance', *Creativity Research Journal*, *23*(2), pp.129-136.

Reading c:

Shalley, C and Oldham, G (1997) 'Competition and creative performance: Effects of competitor presence and visibility', *Creativity Research Journal*, *10*(4), pp.337-345.

Reading d:

Anderson, C (2012) 'The invention revolution' in *Makers*. 1st ed. New York: Crown Business, pp. 3-16.

Topic F:

Dance-making: Moment-to-moment collaboration

Reading a:

Allsopp, R and Lepecki, A (2008) 'On choreography', *Performance Research: A Journal of the Performing Arts, 13*(1), pp. 1-6.

Reading b:

Alter, J (1999) 'Dance and Creativity', in Runco, M and Pritzker, S (Eds.), *Encyclopedia of Creativity*, San Diego: Academic Press, *1*, pp. 469-481.

Reading c:

Butterworth, J (2009) 'Too many cooks? A framework for dance-making and devising', in Butterworth, J and Wildschut, L (Eds.), *Contemporary Choreography: A Critical Reader*, Abingdon and New York: Routledge, pp. 177-194.

Reading d:

Carter, C (2000) 'Improvisation in dance', *The Journal of Aesthetics and Art Criticism, 58*(2), pp. 181-190.

Reading e:

Copeland, R (2011) 'The death of the choreographer', in Kolb, A (Ed.), *Dance and Politics*, Bern: Peter Lang, pp. 39-65.

Reading f:

deLahunta, S, Clarke, G and Barnard, P (2012) 'A conversation about choreographic thinking tools', *Journal of Dance and Somatic Practices, 3*(1-2), pp. 243-259.

Reading g:

Kolb, A (2013) 'Current trends in contemporary choreography: A political critique', *Dance Research Journal, 45*(3), pp. 31-52.

Topic G:

Visual ethnography, sensual ethnography and design

Reading a:

Pink, S (2014) 'Ways of seeing, knowing and showing' in *Doing Visual Ethnography,* 3rd ed. Los Angeles: Sage.

Reading b:

Pink, S (2015) 'Rethinking ethnography through the senses' in *Doing Sensory Ethnography,* 2nd ed. Los Angeles: Sage.

Reading c:

Brown, T (2009) 'The power of design thinking' in *Change by Design*. 1st ed. New York, N.Y.: Harper Business, pp. 1-12.

Reading d:

Lockwood, T (2009) 'Notes on the evolution of design thinking: A work in progress' in *Design Thinking: Integrating Innovation, Customer Experience, and Brand Value*, Allworth Press: New York.

Reading e:

Goldschmidt, G (2016) 'Linkographic evidence for concurrent divergent and convergent thinking in creative design', *Creativity Research Journal*, *28*(2), pp.115-122.

Reading f:

Fu, Y and Liu, G (2015). A framework of design thinking: illustrated by an empirical case of prototype innovation. *International Journal of Design Engineering*, *6*(1), p.45.

Reading g:

Ligon, J and Fong, M (2011) 'Transforming design thinking into collaborative innovation: Meeting the emerging needs and demands of a complex world through design thinking and collaborative innovation.' *Iridescent*, *1*(2), pp.40-46.

Reading h:

Liedtka, J (2014) 'Perspective: Linking design thinking with innovation outcomes through cognitive bias reduction', *Journal of Product Innovation Management*, *32*(6), pp.925-938.

IDEO

https://www.ideo.com/

Topic H:

Leadership, creative conflict and dispute resolution

Reading a:

Amabile, T and Khaire, M (2008) 'Creativity and the role of the leader', *Harvard Business Review*, October.

Reading b:

Amabile, T (1998) 'How to kill creativity', *Harvard Business Review*, September-October, pp. 77-87.

Reading c:

Kurtzberg, T (2005) 'Feeling creative, being creative: An empirical study of diversity and creativity in teams', *Creativity Research Journal*, *17*(1), pp. 51-65.

Reading d:

Kurtzberg, T and Amabile, T (2001) 'From Guilford to Creative Synergy: Opening the Black Box of Team-Level Creativity', *Creativity Research Journal*, 13:3-4: 285-294.

Reading e:

Kurtzberg, T and Mueller, J (2005) 'The influence of daily conflict on perceptions of creativity: A

longitudinal study', International *Journal of Conflict Management, 16*(4), pp. 335-353.

Reading f:

Badke-Schaub, P, Goldschmidt, G and Meijer, M (2010) 'How does cognitive conflict in design teams support the development of creative ideas?', *Creativity and Innovation Management, 19*(2), pp. 119-133.

Reading g:

Nemeth, C and Nemeth-Brown, B (2003) 'Better than individuals? The potential benefits of dissent and diversity for group creativity', in Paulus, P and Nijstad, B (Eds.), *Group Creativity: Innovation Through Collaboration*, Oxford: Oxford University Press, pp. 63-84.

PART C: CREATIVITIES AND CULTURAL POLICY

Topic I:

The darkside of creativity

Reading a:

Gino, F and Ariely, D (2012) 'The dark side of creativity: Original thinkers can be more dishonest', *Journal of Personality and Social Psychology*, *102*(3), pp. 445-459.

Reading b:

Ariely, D (2012) 'Creativity and dishonesty: We are all storytellers' in *The (Honest) Truth about Dishonesty,* New York: HarperCollins Publishers, pp. 163-190.

Reading c:

Baucus, M, Norton, W, Baucus, D and Human, S (2008) 'Fostering creativity and innovation without encouraging unethical behavior', *Journal of Business Ethics, 81*(1), pp. 97-115.

Reading d:

Cropley, A and Cropley, D (2011) 'Creativity and lawbreaking', *Creativity Research Journal*, *23*(4), pp.313-320.

Reading e:

Carey, J (2006) 'What is a work of art? in *What good are the arts?*. 1st ed. Oxford: Oxford University Press, pp. 3-31.

Reading f:

Johnson, B and Cloonan, M (2009) 'Music and violence in history' in *The Darkside of the Tune: Popular Music and Violence,* Farnham: Ashgate.

Reading g:

Holiday, R (2012) 'Blogs make the news' in *Trust me, I'm lying*. 1st ed. New York: Portfolio.

Reading h:

Sharot, T, Riccardi, A, Raio, C and Phelps, E (2007) 'Neural mechanisms mediating optimism bias', *Nature*, *450*(7166), pp.102-105.

Center for advanced hindsight

http://advanced-hindsight.com/

The (dis)honesty project

http://thedishonestyproject.com/film/

Topic J:

Promoting creativity in education

Reading a:

Burnard, P (2012) 'A framework for understanding musical creativities' in *Musical creativities in practice*. Oxford: Oxford University Press.

Reading b:

Hughes, D, Evans, M, Morrow, G and Keith, S (2016) 'Popular Music Education' in *The New Music Industries: Disruption and Discovery*, Palgrave Macmillan: Basingstoke, pp. 97-116.

Reading c:

Robinson, K (2011) 'Out of our minds' in *Out of our minds: Learning to be creative*, UK: Capstone, pp.1-18.

Reading d:

Robinson, K (2015) 'Changing metaphors' in *Creative schools: The grassroots revolution that's transforming education,* New York: Penguin Books, pp.26-53.

Reading e:

Kim, K (2008) 'Underachievement and creativity: Are gifted underachievers highly creative?', *Creativity Research Journal*, *20*(2), pp.234-242.

Sir Ken Robinson: Schools kill creativity

http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html

Sir Ken Robinson: Changing education paradigms

http://www.ted.com/talks/ken_robinson_changing_education_paradigms.html

Sir Ken Robinson: Bring on the learning revolution!

http://www.ted.com/talks/sir_ken_robinson_bring_on_the_revolution.html

Topic K:

Advocating creativity

Reading a:

Madden, C (2004) 'Creativity and arts policy', *The Journal of Arts Management, Law and Society, 34*(2), pp. 133-139.

Reading b:

Madden, C and Bloom, T (2001) 'Advocating creativity', *International Journal of Cultural Policy, 7*(3), pp. 409-436.

Reading c:

Madden, C and Bloom, T (2004) 'Creativity, health and arts advocacy', *International Journal of Cultural Policy, 10*(2), pp. 133-156.

Reading d:

Gilfillan, E and Morrow, G (2016) 'Sustaining artistic practices post George Brandis's controversial Australia Council arts funding changes: cultural policy and visual artists' careers in Australia, *International Journal of Cultural Policy*, pp.1-19.

Reading e:

Gilfillan, E and Morrow, G (2014) 'The impact of public funding on creative processes in Australia: Three case studies of visual artists' in *Asia Pacific Journal of Arts and Cultural Management*, *10*(2), pp. 28-40.

Reading f:

Caust, J (2015) 'Cultural wars in an Australian context: Challenges in developing a national cultural policy', *International journal of cultural policy*, *21*(2), pp. 168–182.

Topic L:

'Art for art's sake' versus 'instrumentalism'

Reading a:

Eikhof, D. R and Haunschild, A (2007) 'For art's sake! Artistic and economic logics in creative production', *Journal of Organizational Behavior, 28*(5), pp. 523-538.

Reading b:

Glow, H and Johanson, K (2009) 'Instrumentalism and the 'Helping' Discourse: Australian Indigenous Performing Arts and Policy', *International Journal of Cultural Policy*, *15*(3), pp. 315-328.

Reading c:

Murfee, E (1992) *The Value of the Arts,* President's Committee on the Arts and the Humanities, Washington D.C, pp. 1-34.

Reading d:

Runco, M (1997) 'Special issue: Creativity, art, and artists - Introduction, *Creativity Research*

Journal, 10(2-3), pp. 95-98.

Reading e:

van Puffelen, F (1996) 'Abuses of conventional impact studies in the arts, *Cultural Policy, 2*(2), pp. 241-254.

Topic M:

Collective bargaining in the arts

Reading a:

Hesmondhalgh, D and Baker, S (2011) 'The politics of good and bad work' in *Creative Labour: Media Work in Three Cultural Industries*, Routledge: Milton Park.

Reading b:

McGuigan, J (2010) 'Creative labour, cultural work and individualisation', *International Journal of Cultural Policy*, *16*(3), pp. 323-335.

Reading c:

Hughes, D, Evans, M, Morrow, G and Keith, S (2016) 'Realities of practice' in *The New Music Industries: Disruption and Discovery*, Palgrave Macmillan: Basingstoke, pp. 81-96.

Reading d:

Coles, A (2015) 'Creative class politics: Unions and the creative economy', *International Journal of Cultural Policy*, *22*(3), pp.1-17.

Reading e:

Cloonan, M (2014) 'Musicians as workers: Putting the UK musicians' union into context', *MusiCultures, 41*(1), pp. 10–29.

Reading f:

Stahl, M (2013) 'Introduction: Popular music and (creative) labour' in *Unfree Masters: Recording Artists and the Politics of Work*. Durham, NC/London, UK: Duke University Press, pp. 1-32.

Media, entertainment and arts alliance

https://www.meaa.org/

The featured artists' coalition

http://www.thefac.org/

Association of artist managers

http://www.aam.org.au/

International music managers' forum

http://immf.com/

Media and cultural work

http://mediaculturalwork.org/

Unit Schedule

2-hour seminar	Monday	10:00am	12:00pm	W6B 383

This unit features a weekly seminar throughout the semester. We will be meeting in room **W6B 383** and will then be moving to the **MUSE building** to work in smaller groups and to make use of the collaborative learning spaces there. We will be using ideas from the following book in the seminars:

MAKE SPACE : THE BOOK

http://dschool.stanford.edu/makespace/

Policies and Procedures

Macquarie University policies and procedures are accessible from Policy Central. Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy http://mq.edu.au/policy/docs/assessment/policy_2016.html

Grade Appeal Policy http://mq.edu.au/policy/docs/gradeappeal/policy.html

Complaint Management Procedure for Students and Members of the Public http://www.mq.edu.au/policy/docs/complaint_management/procedure.html

Disruption to Studies Policy (in effect until Dec 4th, 2017): http://www.mq.edu.au/policy/docs/disruption_studies/policy.html

Special Consideration Policy (in effect from Dec 4th, 2017): https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/special-consideration

In addition, a number of other policies can be found in the Learning and Teaching Category of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in eStudent. For more information visit ask.mq.edu.au.

Additional information

- **Please note that while late submissions for this unit are permitted, a 10% penalty per day will apply for late submissions.**

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/department_of_media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application http://www.mq.edu.au/pubstatic/public/download/?id=167914

Information is correct at the time of publication

Student Support

Macquarie University provides a range of support services for students. For details, visit http://students.mq.edu.au/support/

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- Workshops
- StudyWise
- Academic Integrity Module for Students

- Ask a Learning Adviser

Student Services and Support

Students with a disability are encouraged to contact the Disability Service who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/.

When using the University's IT, you must adhere to the Acceptable Use of IT Resources Policy. The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Practice creative thinking and create new knowledge concerning the management of creativity.
- Summarise management literature and use key ideas to produce collaborative creativity in teamwork.
- Apply knowledge of how you can prepare your mind for constant creativity and of how to combine ideas in surprising new ways.

Assessment tasks

- Group Creativity Presentation
- Final

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

Learning outcomes

- Apply knowledge of how you can prepare your mind for constant creativity and of how to combine ideas in surprising new ways.
- Create new ideas regarding the relationship between intrinsic and extrinsic motivation, leadership and team building.

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcomes

- Apply knowledge of how you can prepare your mind for constant creativity and of how to combine ideas in surprising new ways.
- Create new ideas regarding the relationship between intrinsic and extrinsic motivation, leadership and team building.

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Practice creative thinking and create new knowledge concerning the management of creativity.
- Summarise management literature and use key ideas to produce collaborative creativity in teamwork.
- Apply knowledge of how you can prepare your mind for constant creativity and of how to combine ideas in surprising new ways.
- Research the study of creativity and analyse the arguments within a broad historical

context.

Assessment tasks

- Short Essay
- Group Creativity Presentation
- Final

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcomes

- Practice creative thinking and create new knowledge concerning the management of creativity.
- Summarise management literature and use key ideas to produce collaborative creativity in teamwork.
- Apply knowledge of how you can prepare your mind for constant creativity and of how to combine ideas in surprising new ways.
- Research the study of creativity and analyse the arguments within a broad historical context.

Assessment tasks

- Group Creativity Presentation
- Final

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Summarise management literature and use key ideas to produce collaborative creativity in teamwork.

- Research the study of creativity and analyse the arguments within a broad historical context.

Assessment tasks

- Group Creativity Presentation
- Final

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Summarise management literature and use key ideas to produce collaborative creativity in teamwork.
- Research the study of creativity and analyse the arguments within a broad historical context.

Assessment tasks

- Short Essay
- Group Creativity Presentation
- Final

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Learning outcomes

- Apply knowledge of how you can prepare your mind for constant creativity and of how to combine ideas in surprising new ways.
- Create new ideas regarding the relationship between intrinsic and extrinsic motivation, leadership and team building.

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Learning outcome

- Create new ideas regarding the relationship between intrinsic and extrinsic motivation, leadership and team building.