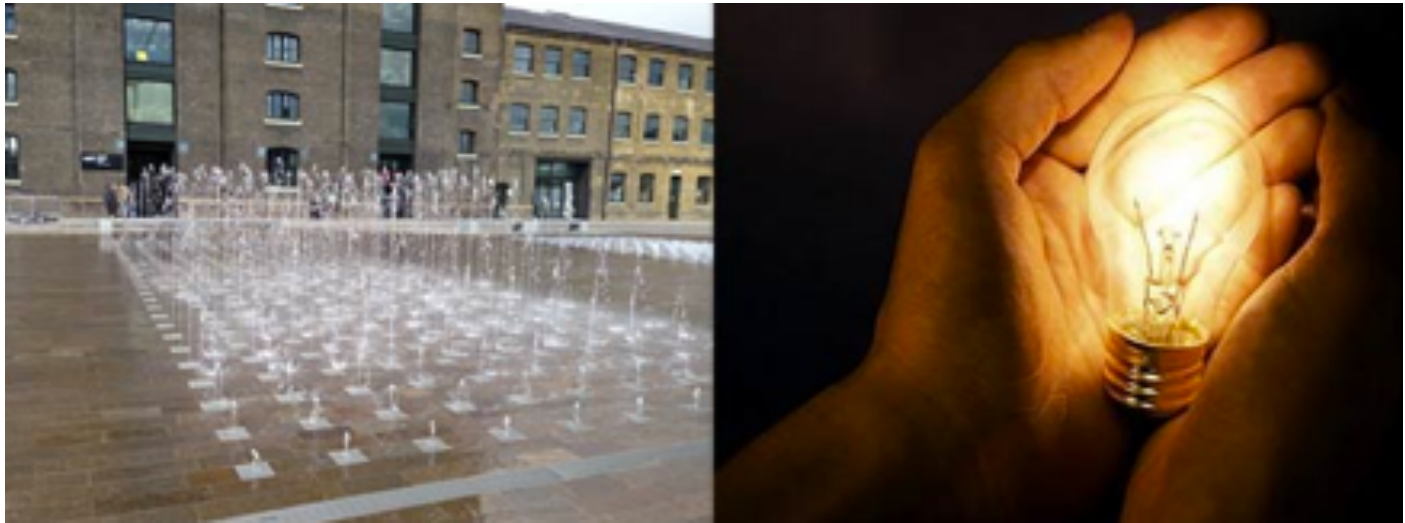


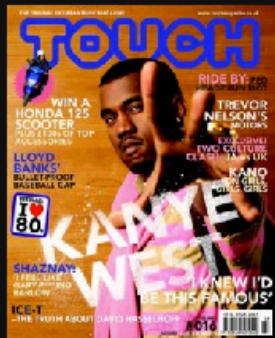
Creativity Conceptions and Media Management

A framework for analysis



Who I am, and what I do

Following being a freelance contributor to music, lifestyle and automotive magazines and newspapers in the UK (i-D, Mixmag, Arena), Spain (el País) and in the US (Fader), Simon went on to develop editorial and commercial projects for clients such as TimeOut, including editing the Notting Hill carnival Guide.



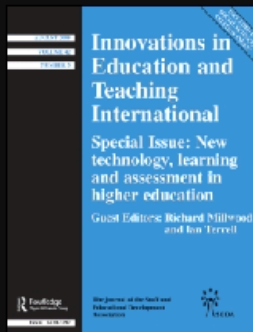
In 2002 he became the editor-in-chief of the legendary '90s urban youth culture title Touch Magazine, which he ran until 2006.

His interest in education started with co-publishing a student guide to London for TimeOut in 1997 and later via creating a music journalism course at Waltham Forest College with social entrepreneurs, Dv8 Training, while he was editing Touch. Joining the London

College of Communication part-time in 2006, Simon took an MA in Higher & Professional Education and has

since helped teach and develop key programmes in media at LCC (University of the Arts London) and at UCA (The University of the Creative Arts) in Surrey.

Having published a journal paper on creativity and learning in 2011, Simon continues to lecture, tutor and develop educational programmes at LCC while researching 'creativity and media management' for a PhD at The University of Westminster's Communications and Media Research Institute (CAMRI) under Prof David Gauntlett.



Magazine Journalist, editor and publisher and lecturer

14 years in the industry,
TimeOut, The Fader in NY, el País
Ran urban music title Touch 2002 – 2006

Senior Lecturer at The London
College of Communication Media
School since 2006

BA Magazine Publishing
MA Publishing

Research in creativity and learning

My other research experiment



PhD, so far...

‘Tools for Creativity and Innovation in Magazine Publishing’

Two initial ‘things’, concepts, to grapple with:

Creativity and its definitional problem in literature

Its relation to media industry and its management

Creativity's definitional problem

It's everywhere. Called the 'rhetorics' of creativity in one lit review (Banaji et al)

“[Creativity] is not like height or acidity, but more like, say, humor or beauty, a quality that people—although they may concur in many of their actual judgments—are prone to disagree about.” (Klausen 2010 p348).

Creativity's definitional problem

Adapting Klausen's philosophical paper on the subject, he groups creativity

People, Products and Processes (Klausen 2010)

Each P places emphasis on a different location, depending on context. I added another P, for Place – or the idea that environment itself is important in literature too.

Creativity Lit review

The Four P's of Creativity



Products: creativity as making things: ideas, innovations

People: creativity as genius, innate talent, skills

Process: creativity as stages, steps, something that

Place: creativity as dependent on wider societal 'system'

1. Creativity as...Products

Big C and Small C creativity in different discourses

Example: the difference between

(i) finding a new way to travel to work or (ii) inventing a new product like an iPad or an artwork nominated for Turner Prize

Kantian art tradition of the 'sublime', creativity as innovations

VS

Creativity as ubiquitous, democratic, DIY culture and social capital

1. Creativity as...Products

Novelty, appropriateness and 'rating'

"A product or response will be judged as creative to the extent that (a) it is both a novel and appropriate, useful, correct or valuable response to the task at hand, and (b) the task is heuristic rather than algorithmic. (Amabile 1996)

Whether Big or Small C, novelty vs appropriateness raises a philosophical problem, like classical notion of freedom (prescription or inaction) the 'pull and push' of creativity

This relies on 'rating' by someone, whether teachers, markets, or experts

1. Creativity as...Products

Some examples of Small C Big C, and its assessment

Distinguishing Mini-c From Big-C and Little-c

	Big-C	Little-c	Mini-c
Scope	Breakthrough creativity that changes a field	Everyday creativity that may make a solid contribution	Intrapersonal creativity that is part of the learning process.
Example of a product	A painting by Van Gogh	A painting you create to give to a dear friend	A Student's sketch pad with various combinations of light and shadow.
Example of a person	Bill Gates	A colleague	A high school art student
Assessment	Usually historiometric; examining impact or citations	Psychometric tests; Consensual Assessment Technique	Microgenetic methods
Experience	More than ten years needed	Some level of schooling or general experience	Virtually none

Adapted from Beghetto & Kaufman (2007 p8)

2. Creativity as...People

Research into creativity by psychologists interested in creativity via quantitative **(1) historiometrics** and **(2) psychometrics**

Historiometric methods tend to examine the great achievers in fields of endeavour (Csikszentmihalyi 1996, Simonton, 1987 and Sternberg, 2000).

Psych School Research from 1950s onwards often focused on traits, talents, and psychometric assessment (JP Guilford)

2. Creativity as...People

Weisberg's Myth of Genius

But the 'qualitative' nature of case studies is important too

The incremental steps have led to all major achievements: case studies of methodology of Picasso and Crick and Watson have shown this.

'Edison was a genius, just not in the way you thought'
Maats & O'Brien (2012) from the Straight A Conspiracy

3. Creativity as...Process

Poincare's canonic 1908 study of problem-solving cognition: its stages being (a) preparation, (b) incubation, (c) illumination, and (d) verification.

But we know, from creativity researchers such as Amabile, that creativity in this process may depend on

An Individual's psychology and talent **(cognitive)**

And

On what others do and how they might 'rate' it **(sociological)**

3. Creativity as...Process

On the more cognitive side...

A number of people, notably, Harvard Business School's Teresa Amabile, who considered motivation, and intrinsic reward mechanisms

3. Creativity as...Process

Amabile, along with others, recognised creativity as a 'confluence of factors' (Human Relations Management)

Internal Components

Creativity skills – traits, personality, flexible thinking

Intrinsic task motivation – the interest and drive in the work

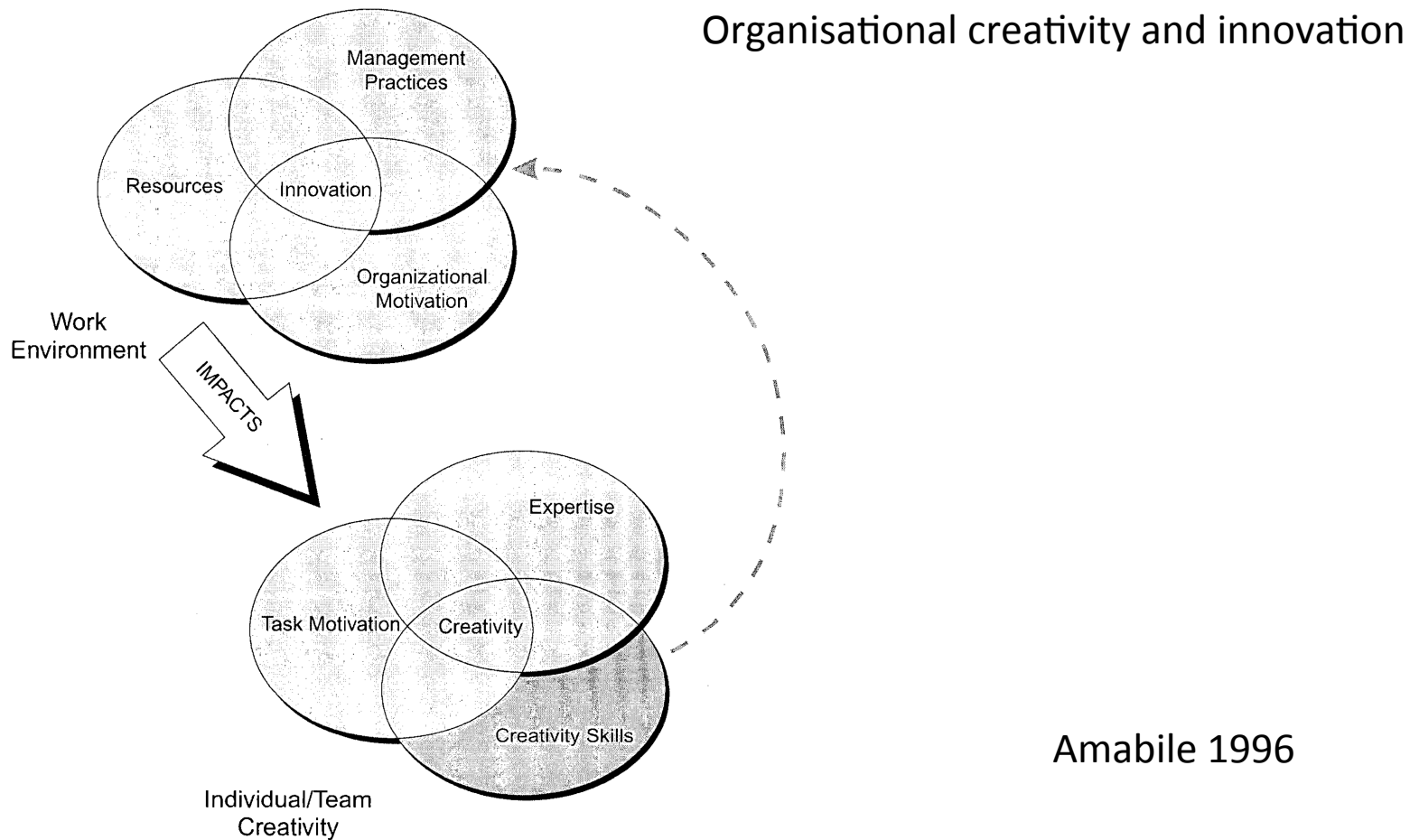
Domain skills– expertise or competencies in area

External Components

The wider environment

3. Creativity as...Process

On the more sociological side



4. Creativity as...Place

Thinking about where creativity happens was the starting point of Csikszentmihalyi's well known 'systems model'.

Why was Renaissance Italy, Florence, in particular, the home to so much creativity in art? Couldn't all be traits or something in the water?

4. Creativity as...Place

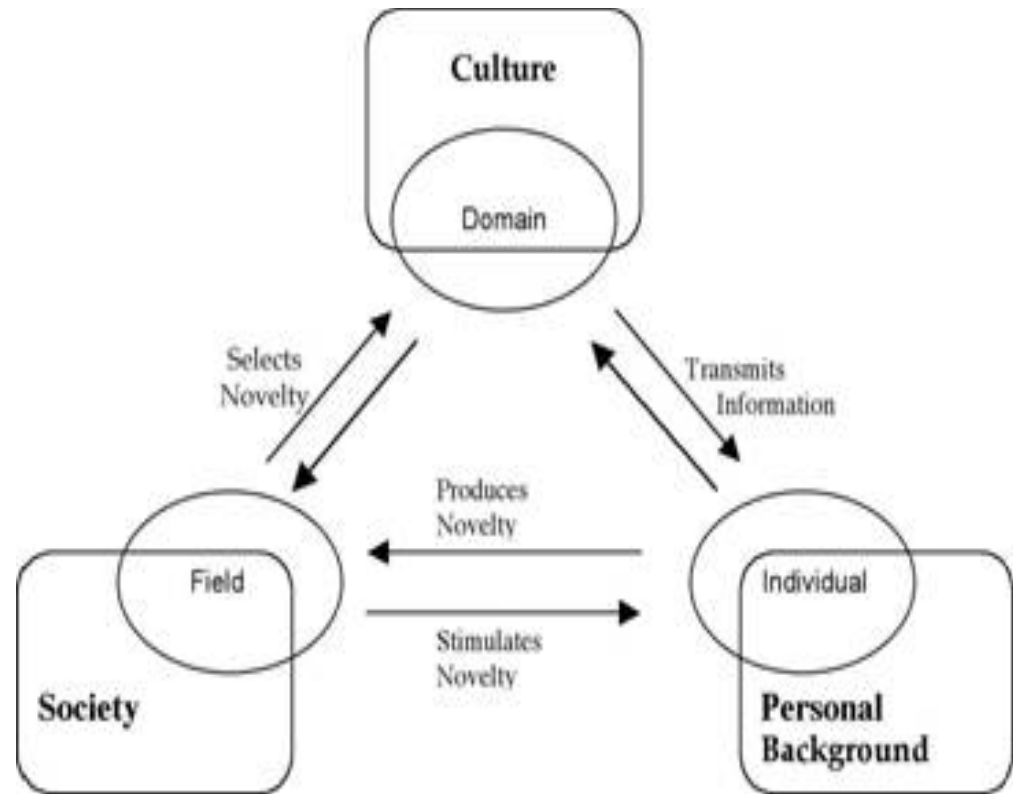
The often cited 'systems' model.

Mihaly Csikszentmihalyi
(1997)

The Individual

The Domain

The Field



Tools for Creativity

“This is the age of creativity because it’s the age of knowledge. And in an era that prizes knowledge, creativity adds value to knowledge and it makes it progressively more useful.” John Kao (from Jammin’)

Creative Industries

But in media industries, they favour analysis on consumption of their output over analysis of its production. Not thinking about creativity as a tool but a gift..... The X Factor!

Warhurst (2010) and others calls this 'the missing middle' in creative industry work – the blinding by the fantastic outputs.

Managing creative 'push and pull'

Few discourses in business studies accepts creativity as a management theory. According to Styhre & Sundgren (2005) it becomes subsumed into ideas of either myth or the contingency theories of ex post-facto research:

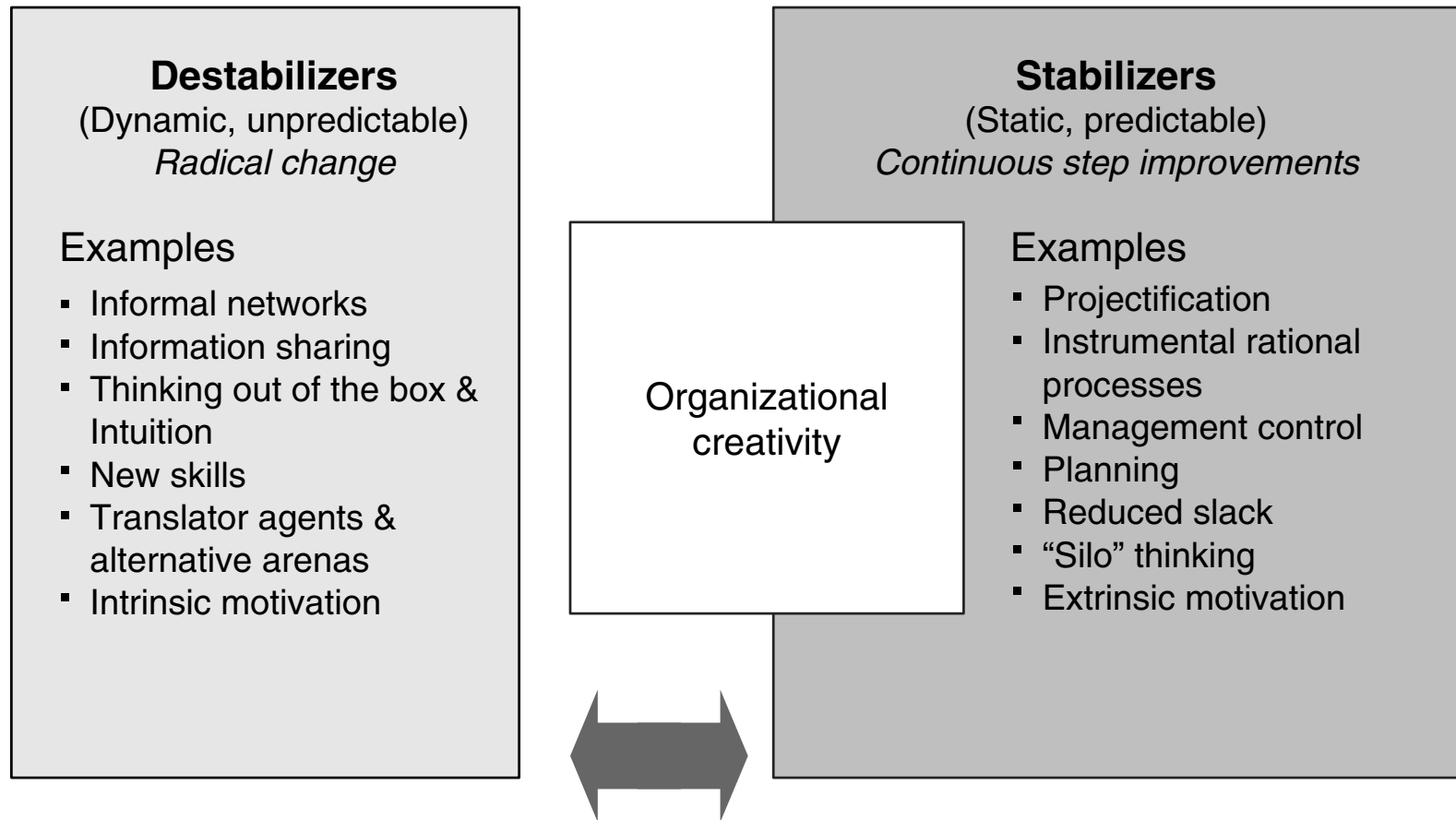
We cannot 'do' anything about creativity...

Creative Industries

“The inability to take an ex ante perspective on creativity has added further to the ‘mystification’ of creative processes because creativity has been treated as something that one cannot fully control... creativity actually managed rather than being an effect of various conditions of which one can only control a subset.”

Styhre & Sundgren (2005)

Management in Organisations



Destabilizing and management innovation

Managing creativity in media

Media industry is increasingly hourglass shaped (Deuze 2011). Concentration and fragmentation at same time

Corporations high control → freelancers low control

Magazine Publishers are asking magazines to run them from home

TV Channels similarly increasingly use freelance firms

What about tools for innovation

Implications then, for 'Tools'...?

Psychological: intrinsic motivation focus, leadership styles

Technological: open source tech, shared knowledge, social networks

Organisational: freedom vs control, training and support, environment and affective states, working culture and h

Methodologies for 'testing'? Trying tools, examine case studies.

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