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DENMARK

Aalborg Universitet

Creating togetherness through interaction

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Publication date:
2016

[Link to publication from Aalborg University](#)

Citation for published version (APA):

Tanggaard, L. (2016). *Creating togetherness through interaction*. Paper presented at Togetherness as motivation - a 21th century skill, Vester Skerninge, Denmark.

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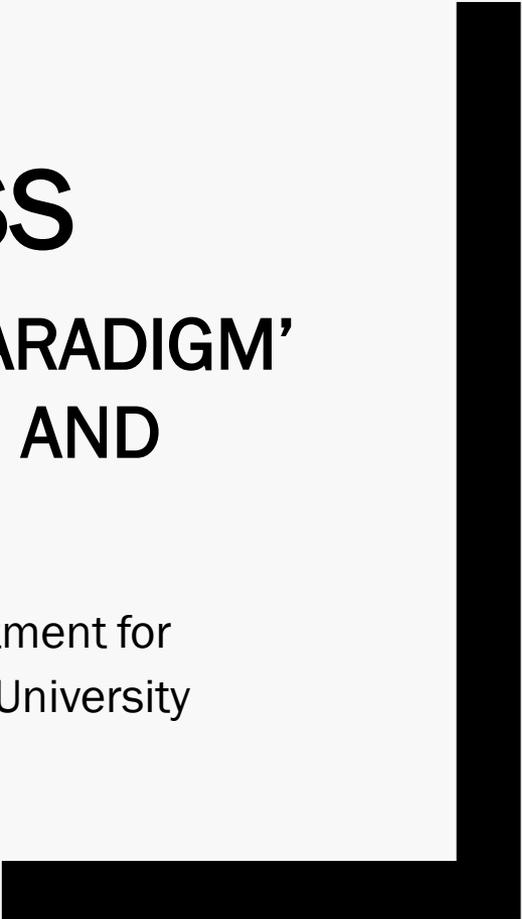
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CREATING TOGETHERNESS

- MOVING TOWARDS A 'WE-PARADIGM'
IN CREATIVITY RESEARCH AND
PRACTICE**

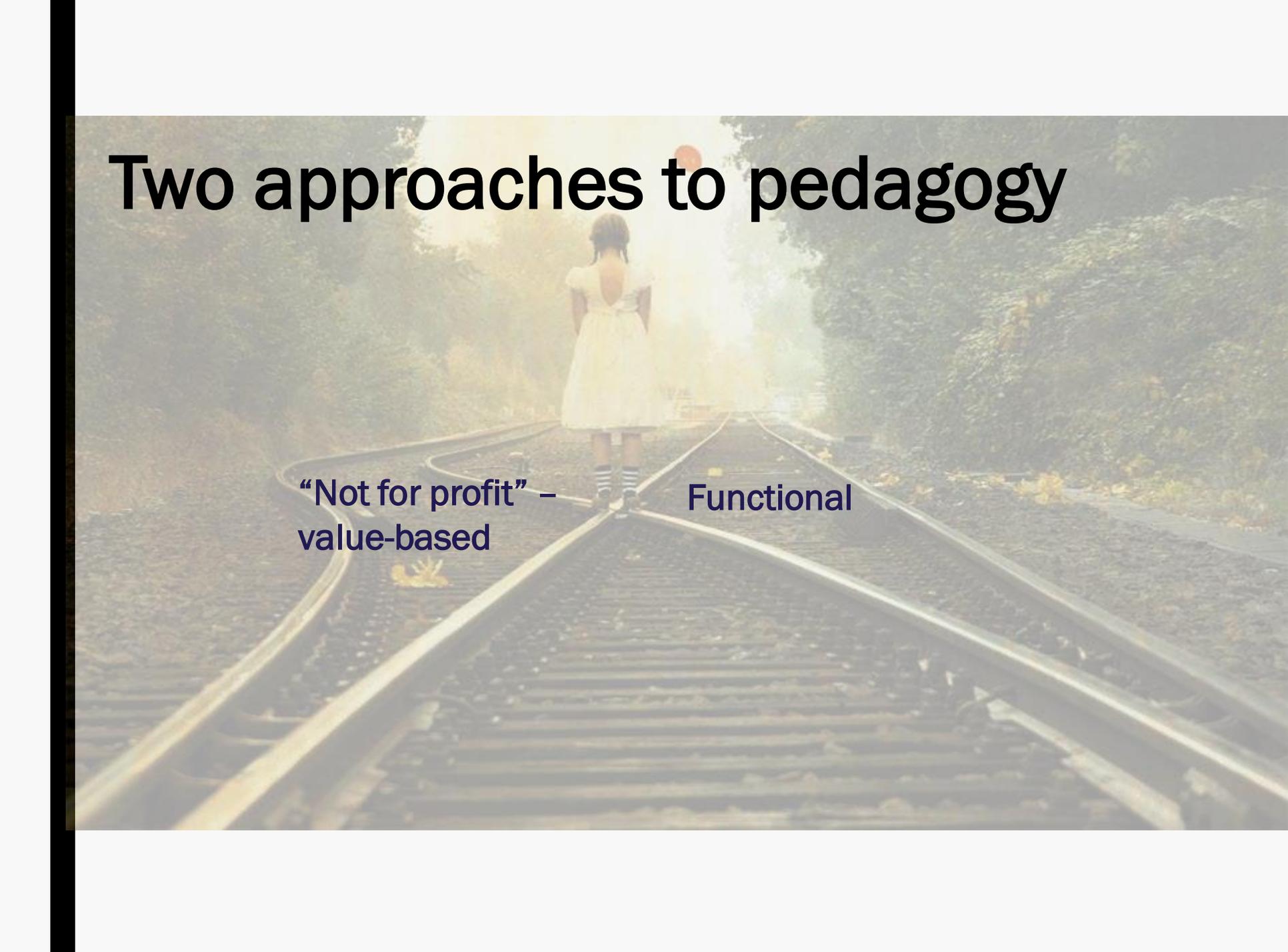
Lene Tanggaard, Ph.D, Professor, Department for
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Main points in my presentation today

- A sense of agency and social responsibility are central aspects of the human ability to create and influence life circumstances.
- Creative agency can be cultivated in education and plays an important role in enabling a awareness of social practice and togetherness.
- Different pedagogics affect creative agency differently
- Functional pedagogy vs. value-based pedagogy
- We need collective creativity we-paradigms

Two approaches to pedagogy

A woman in a white dress stands on a railway track that splits into two paths. The track on the left leads to a bright, hazy light, while the track on the right leads to a darker, more overgrown area. The scene is set in a wooded area with trees and foliage. The overall mood is contemplative and symbolic.

“Not for profit” –
value-based

Functional

Functional pedagogics and creativity within education

Context: Education needs to equip young people with classical functional skills with a view to coping on the international market

Logic: To compete on this market, young people have to be as diligent in reading and maths as the workers in the global economies that are setting the agenda.

Result: more time is being allocated to language and maths lessons

Creativity: Creative skills can be directly improved as specific skills that correspond more or less directly with what is required in practice.

DANGER

Dangers of the functional approach

1



Creativity = Post-It's and workshops

2



Creativity can be 'quick-fixed'

3



Creativity is not a skill that floats in space

4



Creativity = divergent thinking

5



Creativity is detached from curriculum

6



Creativity = producing to the market

“Not for profit”

– value-based pedagogy within education

Context: Educational areas like humanities, including practical musical subjects, are of major significance for the development and training of empathy in students.

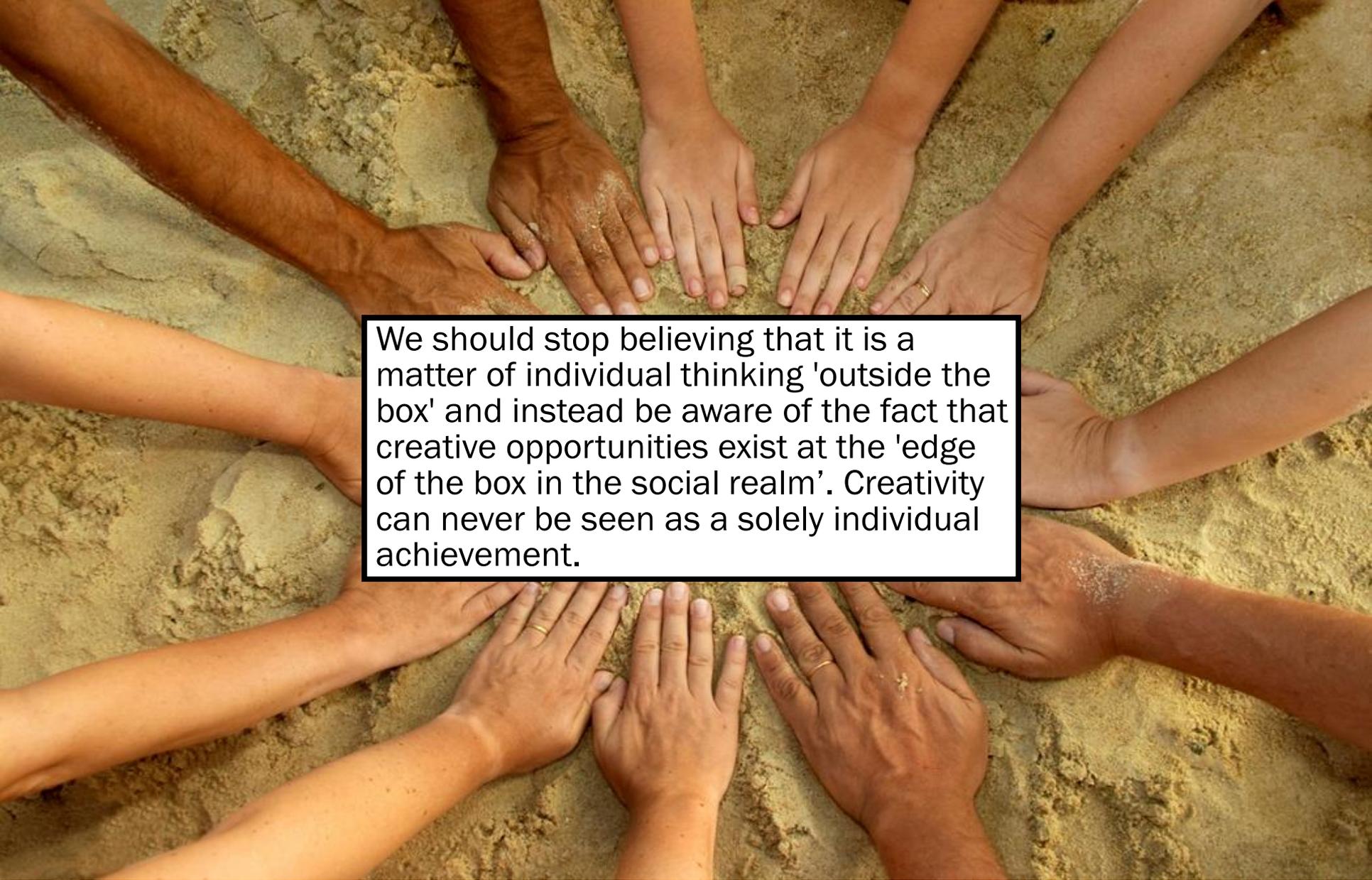
Logic: Creativity helps to build communities, organisations and society on the expectation that tomorrow should be provided for. The creative capacity concerns the ability to imagine the perspective of another person and thus put oneself in their shoes.

Result: Education: The creative capacity must be taught in a controlled process that embraces the formation of a social community. This requires the element of authority.

Creativity: Creativity is a requirement for the development of democracy. Creativity is about using and fostering the abilities to imagine the 'other'. Imitation, routine, repetition and ritual have meaning for creativity.

The need for creativity

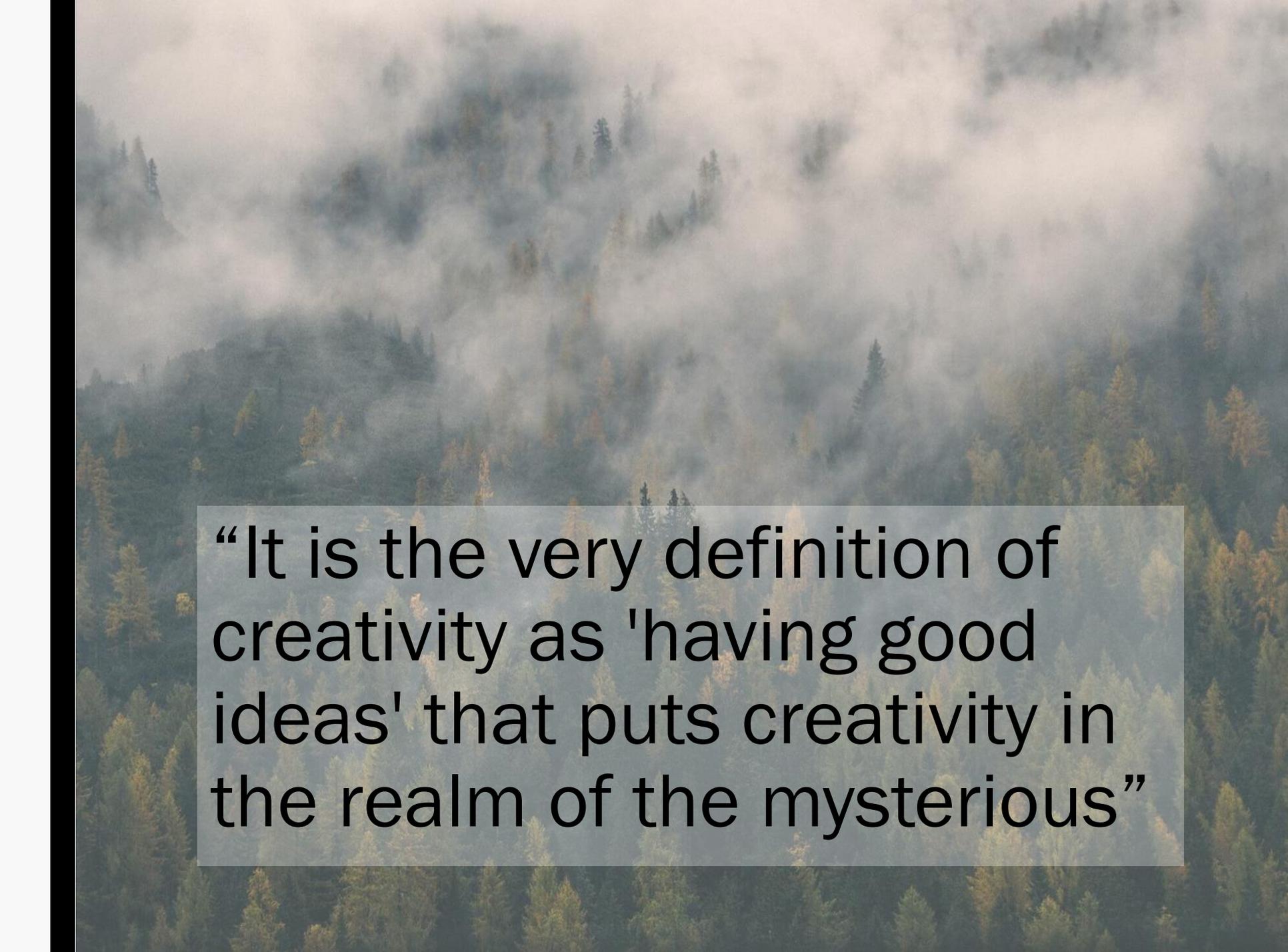
- We cannot live without creativity
- It gives us a sense of agency and social responsibility
- (Wo)man's creative capacity has allowed us to continually develop a better quality of life for ourselves and others
- We need to continually discuss how we should handle the aspects, whether wholesome or potentially destructive, of the power of the human being to imagine and to act
- We also need to discuss pedagogy for creativity - functional or value-based approaches brings very different goals, tools and results



We should stop believing that it is a matter of individual thinking 'outside the box' and instead be aware of the fact that creative opportunities exist at the 'edge of the box in the social realm'. Creativity can never be seen as a solely individual achievement.

From "I" to "We-paradigm"

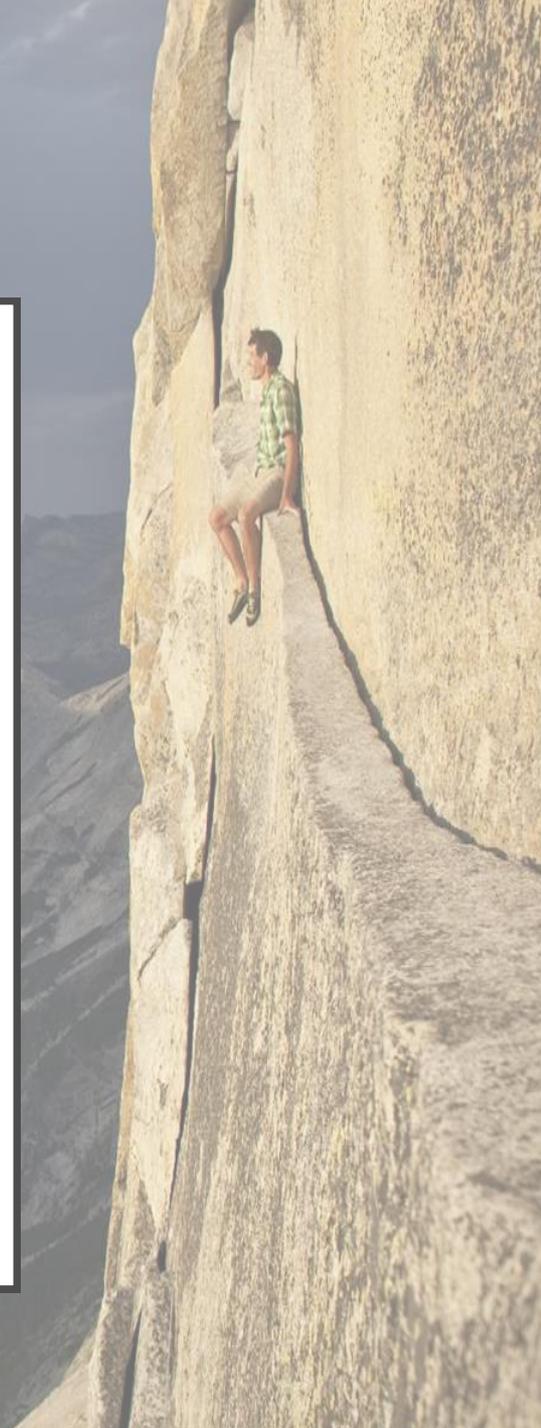
- Three different paradigmatic stages featured in the study of creativity: 'He'-, 'I'- and 'We'-paradigms Glăveanu (2010)
- The We-paradigm of creativity research points towards interdependence of individual lives and social situations in social practices.
- Scrap the worn-out romantic and individualised understanding of how something new comes into the world!
- No one has ever created anything completely on their own. If someone has done so, it is because they have stood on others' shoulders
- We need a more system-oriented, distributed model of creativity focused on the interdependence of mind and culture.
- Creativity is about more than getting good ideas. Instead it's about working with them for long enough to ensure they mutate from being mere sketches to being well worked through.
- Look at the learning processes that are required to be creative.
- creativity in practice requires a lot of learning and, indeed, unlearning. Creativity is, in fact, a craft that one has to learn

A photograph of a dense forest of evergreen trees, partially obscured by a thick layer of white mist or fog. The trees are in various shades of green and brown, suggesting some autumnal change. The mist is most prominent in the upper half of the image, creating a sense of depth and mystery. A semi-transparent grey rectangular box is overlaid on the lower half of the image, containing a quote in black text.

“It is the very definition of creativity as 'having good ideas' that puts creativity in the realm of the mysterious”

The challenge

- There are far too many people with good ideas, but without sufficient knowledge of the practices on whose account they are formulating ideas.
- Too much focus on individual talent, the 'recluse' and the exceptional.
- We need to develop a clearer understanding of how individual achievements come about.
- Creativity is *"no longer a luxury for the few, but a necessity for all"*.



Answering the challenges

- We need to focus on working communities, the development of all employees' potential and the inventiveness of everyday work
- Creativity is something for everyone, not just the gifted few
- Creativity is not a mystical product of an inner world
- creativity should be understood as a shared undertaking within social practices, cultivated by lifelong learning processes
- 4 P's: We need both creative People, creative Processes, creative Products and creative Pressure (from surroundings)
- Education: A contemporary, more current concept of creativity and innovation does not have to be the antithesis to deep expertise, master skills, the art of small ideas, nor indeed to the ability to realise the ideas we have
- Education: A new, updated paradigm of creativity and innovation makes learning and collective achievements the central axis around which the novel idea is generated

Creativity in education moving toward a “We-paradigm”

- Dare to highlight the importance of expertise in a field, mastery of a technique and re-use
- Take the value-based understanding of education a step further
- Creativity is a capacity to create that must be cultivated and restored through education
- It takes immersion, experimentation and encountering resistance from the material being worked with
- Teachers must be a daily concern for teachers; fostering the courage of students to go deeper, to experiment, to ask oblique questions and to take new paths – with their subject



Concluding remarks



Creativity is a fundamental human capacity to imagine something that does not exist. Creativity helps to build communities, organisations and society on the expectation that tomorrow should be provided for. The creative capacity concerns the ability to imagine the perspective of another person and thus put oneself in their shoes. If people are not courageous enough for the creative, then human communities are impossible.



Thanks!
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