Speaker: Alec Couros  
Title: Why Networked Learning Matters

Abstract
There has been much hype in the past several years about this 'social media' phenomenon – blogs, wikis, Twitter, and the like. Techno-utopians tell us that these new democratizing tools will change everything we know about education, teaching, and learning. Critics often take an opposing narrative and view many of these tools as simply glitzier forms of old practice, or temporary distractions. So what should educators believe? This presentation is meant to deconstruct some of the big questions regarding social media and its place in teaching & learning. What tools and practices are here to stay? What will disappear? What will be different about education in the years ahead? And, what do we need to do as educators & administrators to create the best learning environments for our students?

Speaker: Glynis Cousin  
Title: CO-INQUIRY WITH STUDENTS

Abstract
This talk will defend a model of developmental research based on ‘serious play’ (Stronach and McClure, 1997) and co-inquiry with students. I will draw on recent research conducted collaboratively between Coventry and Wolverhampton Universities; the aim of this research was to shed light on a degree attainment gap between Black minority ethnic students and other student groups. Among the questions I will raise are: Why research with students? How is such research trustworthy? What is the distinction between development and research activity?

References

Speaker: Norman Jackson  
Title: Developing Personal Creativity through Lifewide Education

Abstract
As Ruth Richards (2007) points out in the introduction to her book on 'Everyday Creativity', our personal creativity is an integral part of who we are, how we live our lives and how we create meaning and purpose in our lives. To deny its existence is to deny our very being yet this what higher education often seems to do.

In his theory of creativity Rogers (1961:350-351) describes the everyday process of creativity as 'the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the
other.' He places the locus of this action in 'man's tendency to actualise himself, to become his potentialities'. If we agree with Rogers then a concern for students' creative development is fundamentally connected to the moral purpose of a higher education - to enable students to realise more of their potential, to actualise themselves to become their potentialities.

Personal creativity in the context of a higher education may be considered using the ‘Four-c model’ of creativity proposed by Kaufman and Beghetto (2009). They refer to 'Big-C' creativity that brings about significant change in a domain; 'Pro-c' creativity associated with the creative acts of expert professionals at work; 'small-c' creativity - the everyday creative acts of individuals and 'mini-c' the novel and personally meaningful interpretation of experiences, actions and events that leads to personal transformation. Both mini-c and small-c forms of creativity are relevant to higher education learning and curriculum designs and teaching and learning strategies could usefully encourage and facilitate these. One might speculate that participation in these forms of creativity are a pre-requisite for Pro-c and Big-C creativity in later life as well as for personal fulfillment throughout life.

Personal creativity manifests itself in the way we deal with or create situations: how we think about, evaluate, generate ideas, decide how and when to act, how we actually act and how we adjust our actions as we see their effects, and finally how we reflect on and learn from the experience. Creativity is embedded in the thinking, capabilities and actions that enable us to invent, improvise and adapt in the situations we find ourselves. It is also within the fundamental generative process of learning that results from dealing with situations.

Greene’s (2004) detailed research-based account of the capabilities of high-performing people who are effective in their field provides a comprehensive, explicit and inspiring vision for human development. Several of these general capabilities make explicit reference to the creative acts of turning ideas into impacts, protecting novelty, bringing about change and inventing new common sense.

Such a comprehensive view of capability needs to be supported by a comprehensive view of learning. Beard and Jackson (2011) present a useful framework to help us understand and appreciate how our whole being is involved in learning. In this representation of learning there are three components to a learner’s world – his inner world, his outer world and the sensory interface between these worlds. Learning is represented in six dimensions: sensing, belonging, doing, feeling, thinking and being/becoming. A creative act may (is likely to) involve all of these dimensions and adopting such a comprehensive model of learning can help learners and teachers recognise this.

Seeing learning and personal creativity in the ways outlined above, has important implications for education that purports to help and enable students to realise more of their potential - to actualise themselves, to become their potentialities (Rogers 1961). It means that we have to be open to the potential for learning and development through a lifewide concept of education (Jackson 2008, 2010, 2011).

Lifewideness is a simple idea. It recognises that most people, no matter what their age or circumstances, simultaneously inhabit a number of different spaces - like work or education,
running a home, being a member of a family, being involved in a club or society, travelling and taking holidays and looking after their own wellbeing mentally, physically and spiritually. We live out our lives in these different spaces and we have the freedom to choose which spaces we want to occupy and how we want to occupy them. In these spaces we make decisions about what to be involved in, we meet and interact with different people, have different sorts of relationships, adopt different roles and identities, experience different sorts of feelings, and think, behave and communicate in different ways. In these different spaces we encounter different sorts of challenges and problems, seize, create or miss opportunities, and aspire to live and achieve our ambitions. It is in these spaces that we create the meaning that is our lives (Jackson 2011).

The significance of a lifewide concept of education for personal creativity is that it enables students to feel that even if they believe that there is little opportunity for them to be creative in their course (as many do), they can still gain recognition for the creativity that they are expressing in other aspects of their lives. It also encourages students to be more aware of their creativity and how it emerges in different ways in different parts of their life.

The presentation will consider the nature of personal creativity and the sort of higher education curriculum that would nurture and value students’ creative development. An example of a partnership framework for supporting lifewide education developed at the University of Surrey will be described, together with examples of students' personal creativity revealed through their involvement in the scheme.

References
Jackson, N. J. (2008) Tackling the wicked problem of creativity in higher education. Background paper for a presentation at the ARC Centre for the Creative Industries and Innovation, International Conference Brisbane June 2008 Creating Value: Between Commerce and Commons Available at http://imaginativecurriculumnetwork.pbworks.com
Speaker: Saul Nassé  
Title: "Inspiring a Life Full of Learning"

Abstract
In this speech Saul Nassé, Controller of BBC Learning will talk through BBC Learning’s strategy of “inspiring a life full of learning for all our audiences”. The strategy, which launched in October 2010, aims to exploit the educative potential that exists across the full range of the BBC’s output and activities, from News to Music, Science to the Arts, Sport to Drama. During the speech, Saul will outline what BBC Learning offers for both young learners and adults and how BBC Learning is working with some of the BBC’s best known programmes and brands to maximise the learning potential that exists there. This will include looking in-depth at projects such as the Doctor Who “Script to Screen” writing competition, the E20 project – an online spin-off of Eastenders and at future projects in the pipeline.

Saul will go on to discuss the impact that technology has on BBC Learning and how the teams within Learning are using online, mobile and social networking to deliver innovative educational content.

Saul will then cover BBC Learning’s approach to partnerships and their importance in developing content for both online and broadcast. In particular he will talk through the recent Stargazing Live series presented by Professor Brian Cox and how successful partnerships were developed with organisations across the UK.

Finally Saul would like to open up discussion to the floor about what content BBC Learning should be providing and how it should be delivered.

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