



Course and Examination Fact Sheet: Spring Semester 2015

8,500: Entrepreneurship and Creativity

ECTS credits: 4

Overview examination/s

(binding regulations see below)

Decentral - examination paper written at home (individual) (50%)

Decentral - Presentation (in groups - all given the same grades) (50%)

Attached courses

Timetable -- Language -- Lecturer

[8,500,1.00 Entrepreneurship and Creativity](#) -- English -- [Steyaert Chris](#)

Course information

Course prerequisites

There are no formal prerequisites for this course.

Course content

This course on creativity in entrepreneurial contexts studies the relationship between creativity and entrepreneurship which have become twin-notions to emphasize their increasing and by now “compulsory” importance for business life and society. Creativity and entrepreneurship have moved from being considered as a nice add-on to an imperative that “should” stimulate a whole series of professional groups and their creative role in the development of organizations, communities, and cities, and in the transformation of “the economy” into a “creative economy” and “society” into an “entrepreneurial society”. The course explores the conceptual, methodological and practical discussions and implications underlying this central positioning of creativity/entrepreneurship and, in particular, zooms in on the possibilities of play and playfulness in creative practices and entrepreneurial processes.

In particular, the following learning goals are central:

1. To become familiar with various theoretical understandings of creativity and its role in entrepreneurial organizations
2. To develop critical skills to analyze/critique/respond to the compulsory character and permeation of the discourse of creativity on different levels
3. To engage in embodied, material and visual practices of creating
4. To analyze case studies, urban settings and narratives of creation processes and the role of creativity and play

Course structure

With a focus on creativity and creation as a central theoretical and practical position, the course will be developed around the layers of individual, group and organizational creativity, embedded in an urban context. Each layer forms a corresponding part of the course:

Introduction: We introduce the focus on creativity and entrepreneurship and explain/try out the learning model which allows us to study, critique and experiment with the forces of creativity and play.

Urban setting: The focus is on the urban conditions that give rise to creativity at all levels. We take a tour to buzzing “Züri-West” and explore the local entrepreneurship & creativity scene of this trendy district.



Organizational creativity: The focus is on the contextual parameters of creativity in complex organizational settings. We explore case studies to understand the critical and crucial conditions through which creativity can become central in organizations.

Team creativity: The focus is on the team dynamics and dialogical processes that enable such processes as improvisation, bricolage and entrepreneurial invention. We explore collective creation processes through exemplary team efforts.

Individual creativity: The focus on the individual creator is practically and theoretically explored and related to critiques on the myth of the lonely creator and the entrepreneurial self. We explore entrepreneurial life trajectories in a narrative perspective.

Course literature

The course literature consists of a course reader which comprises a series of journal articles, book chapters and case studies which will also be published on Studynet.

Provisional reading list:

Introduction

Weiskopf, R. & C. Steyaert. 2009. Metamorphoses in entrepreneurship studies: towards an

affirmative politics of entrepreneuring. In: D. Hjorth & C. Steyaert (eds), *The Politics and Aesthetics of Entrepreneurship*. Cheltenham: Edward Elgar.

Rehn, A. & De Cock, C. 2009. Deconstructing creativity. In: T. Richards et al. (eds), *The*

Routledge Companion to Creativity. Oxon: Routledge

Urban setting

Steyaert, C., & Beyes, T. (2009). Narrating urban entrepreneurship: a matter of

imagineering? In: B. Lange, A. Kalandides, B. Stoeber, I. Wellmann (eds.), *Governance der Kreativwirtschaft. Diagnosen und Handlungsoptionen*. Transcript-Verlag, Bielefeld, 2009, pp. 207-221.

Cohendet, P. Grandadam, D. & Simon, L. 2010. The anatomy of the creative city. *Industry*

and Innovation, 17, 1, 91-111

Group/Organizational level

Bilton, C. 2007. From individuals to processes: Creative teams and innovation. In C. Bilton, *Management*

and Creativity, 23-44. Malden: Blackwell Publishing.

Steyaert, C. 2014. Going all the way: The creativity of entrepreneuring in the Full Monty. In: C. Bilton and S. Cummings (Eds.) *Handbook of Management and Creativity*, pp. 160-181. Cheltenham: Edward Elgar.

Catmull, E. 2008. How Pixar fosters collective creativity. *Harvard Business Review*, 86, 9, 64-72.

Coutu, D.L. 2000. Creating the most frightening company on earth, *Harvard Business*

Review, September-October, 143-150.



Individual level

Galenson, D. W. 2009. Old masters and young geniuses: The two life cycles of human creativity. *Journal of Applied Economics*, 12, 1, 1-9.

Glaveanu, V. 2010. Paradigms in the study of creativity: Introducing the perspective of cultural psychology. *New Ideas in Psychology*, 28, 1, 79-93.

Tharp, T. 2008. Creativity step by step. *Harvard Business Review*, 86, 4, 47-51.

Further reading:

C. Bilton and S. Cummings (Eds.) 2014. *Handbook of Management and Creativity*. Cheltenham: Edward Elgar.

Or in German: Reckwitz, A. 2012. *Die Erfindung der Kreativität. Zum Prozess gesellschaftlicher Ästhetisierung*. Berlin: Suhrkamp.

Additional course information

The course pedagogy has as goal to not only talk *about* creativity (which we will do a lot!) but also to practice and experience it, to *do* creativity. This requires that participants are open to experiment with learning formats and are willing to engage with a learning context where the usual comfort zone and the usual class routines (and its space) will have to be altered (creativity is about attention, concentration, engagement and movement). If learning is about developing new knowledge and practices that you "master", creativity and play(ing) seems to be at the core of such learning endeavour.

Therefore, the teaching approach will consist of facilitated text discussions, learning exercises drawing upon cases and movies, the use of diagnostic questionnaires, the tryout of creativity techniques, team exercises and site visits. The course will ask students to be reflective about their own experiences and to try to "know" also through experiencing, trying out and reflecting, which requires active presence in the sessions.

Examination information

Examination sub part/s

1. Examination sub part (1/2)

Examination time and form

Decentral - examination paper written at home (individual) (50%)

Remark

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Examination-aid rule

Term papers

- Term papers must be written without anyone else's help and in accordance with the known quotation standards, and they must contain a declaration of authorship.
- The documentation of sources (quotations, bibliography) has to be done throughout and consistently in accordance with the APA or MLA standards. The indications of the sources of information taken over verbatim or in paraphrase (quotations) must be integrated into the text in accordance with the precepts of the applicable quotation standard, while informative and bibliographical notes must be added as footnotes (recommendations and standards can be found, for example, in METZGER, C. (2013), *Lern- und Arbeitsstrategien* (11th ed., 3rd printing). Aarau: Sauerländer).
- For any work written at the HSG, the indication of the page numbers both according to the MLA and the APA standard is



never optional.

- Where there are no page numbers in sources, precise references must be provided in a different way: titles of chapters or sections, section numbers, acts, scenes, verses, etc.
- For papers in law, the legal standard is recommended (by way of example, cf. FORSTMOSER, P., OGOREK R. et SCHINDLER B. (2014, Juristisches Arbeiten: Eine Anleitung für Studierende (5. Auflage), Zürich: Schulthess, or the recommendations of the Law School).

Supplementary aids

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Examination languages

Question language: English

Answer language: English

2. Examination sub part (2/2)

Examination time and form

Decentral - Presentation (in groups - all given the same grades) (50%)

Remark

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Examination-aid rule

Practical examination

No examination-aid rule is necessary for such examination types. The rules and regulations of the University of St. Gallen apply in a subsidiary fashion.

Supplementary aids

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Examination languages

Question language: English

Answer language: English

Examination content

Creative group presentation:

Students will be asked to make in small groups a creative presentation of an eminent creation process (50%). In the presentation (10-15min) we look for:

- An original storyline evolving around the eminent creator, the creative team/organization or the entrepreneurial urban setting that is being presented
- Substantiality of gained insights on individual, group, organizational or urban creativity and its relation to entrepreneurship
- Aesthetic style and originality of the creative performance
- A good amount of personal risk taken to accomplish the task by exploring new boundaries and trying new forms of presenting/performing
- A short but creative announcement of the presentation, to be sent beforehand to the class (e.g. video) or handed out on the day of the presentation (e.g. flyer/poster).

Integrative learning paper:

Students write a course paper which integrates the theoretical understanding of individual, team and organizational creativity in relationship to the case-studies, class exercises and own experience (50%). In the integrative learning paper we look for:



- The integration of empirical illustrations and theoretical interpretations
- Critical thinking and high degree of reflexivity on own assumptions
- A support of the reflections by drawing on relevant literature on creativity and entrepreneurship (compare course literature)
- A creative and original writing style to engage the reader.

Examination relevant literature

The examination literature is based on the literature of the Course Reader (see Course literature). The following paper has been added:

Cornelissen, J. P. (2013). Portrait of an Entrepreneur: Vincent van Gogh, Steve Jobs, and the Entrepreneurial Imagination. *Academy of Management Review*, 38(4), 700–709.

Please note

We would like to point out to you that this fact sheet has absolute priority over other information such as StudyNet, faculty members' personal databases, information provided in lectures, etc.

When will the fact sheets become binding?

- Information about courses and examination time (central/decentral and grading form): from the start of the bidding process on 22 January 2015
- Information about decentral examinations (examination-aid rule, examination content, examination relevant literature): after the 4th semester week on 16 March 2015
- Information about central examinations (examination-aid rule, examination content, examination relevant literature): from the start of the enrolment period for the examinations on 6 April 2015

Please look at the fact sheet once more after these deadlines have expired.