



Course and Examination Fact Sheet: Spring Semester 2025

8,500: Creativity and Team Dynamics

ECTS credits: 4

Overview examination/s

(binding regulations see below)

decentral - Presentation, Analog, Group work group grade (50%)

Examination time: Term time

decentral - Written work, Digital, Individual work individual grade (50%)

Examination time: Term time

Attached courses

Timetable -- Language -- Lecturer

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

Course information

Course prerequisites

Notice that the course forms a creative process where, in each session, a significant step is made for the next session. Therefore, we expect full attendance and recommend students who cannot fulfill that condition to not bid for this course.

Learning objectives

1. To become familiar with the socio-cultural psychology of creativity;
2. To understand creative team processes through its social practices and socio-cultural and material-digital contexts;
3. To engage in embodied, material, and visual practices of social creativity;
4. To analyze case studies of creative collaboration – ranging from teams to relational networks.

Course content

While research on creativity has for a long time been interested in the creative individual, this course asks the question of how “can we be creative together” and “zooms” in on teams as the natural “habitat” of collaborative creativity. While we critically examine the ‘new romance of teams’, also instigated by virtual and AI-mediated teamwork, we consider a wide range of relational contexts, from basic dyadic collaborations to entrepreneurial teams and more complex forms of networked and urban creativity. Important social practices and processes that we explore are brainstorming, improvisation, bricolage, play, experimentation, mediation, and feedback. We also pay attention to the broader situatedness of team processes by examining the digital, cultural, social, and political contexts of collective collaboration. The conceptual resources we draw upon consist of the most recent developments in creativity research, such as socio-cultural psychology and ecological psychology. Moreover, we turn to important illustrations from entrepreneurship and innovation research, as well as from the cultural industries and the arts, but we will also examine creativity and experimentation in other fields, such as education, diversity, and sustainability.

Course structure and indications of the learning and teaching design

The course is “structured” through collaborative and creative project work. On the one hand, we will create project teams in the opening session, which will be asked to take on various (creative) group tasks throughout the sessions. Based on this project work evolving over the weekly course-sessions, these teams will present their “creative case” in the final session, which is researched in a context of their choice and presented in a creative format. On the other hand, the course will unfold as each of the sessions will zoom in on some of the central social processes of creation (such as improvisation, experimentation, bricolage, invention, storytelling, etc.) and related to different theoretical framings and empirical illustrations. We explore collective creation processes through exemplary team efforts in educational, entrepreneurial, organizational, and urban contexts.



Course literature

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

Provisional reading list:

Bigo, Vinca. 2018. On silence, creativity and ethics in Organization Studies, *Organization Studies*, 39(1), 121–133.

Catmull, Ed. 2008. How Pixar fosters collective creativity. *Harvard Business Review*, 86(9), 64–72.

Duff, Cameron and Sumartojo, Shanti. 2017. Assemblages of creativity: Material practices in the creative economy, *Organization*, 4(3), 418–432.

Fisher, C.M., and Barrett, Frank J. 2019. The experience of improvising in organizations: A creative process perspective. *Academy of Management Perspectives*, 33(2), 148–162.

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

Glaveanu, Vlad. 2010. Paradigms in the study of creativity: Introducing the perspective of cultural psychology. *New Ideas in Psychology*, 28(1), 79–93.

Janssens, Maddy and Steyaert, Chris. 2021. The site of diversalising: The accomplishment of inclusion in intergenerational dance. *Journal of Management Studies*, 57(6), 1143–1173.

Luethy, Christina and Steyaert, Chris. 2019. The onto-politics of entrepreneurial experimentation: Re-reading Hans-Jörg Rheinberger's understanding of 'experimental systems'. *Entrepreneurship and Regional Development*, 31(7–8), 652–668.

Reckwitz, Andreas 2017. Introduction. The inevitability of creativity, in: Andreas Reckwitz *The Invention of Creativity*, pp.1-8. Cambridge: Polity Press.

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

Steyaert, Chris, and Michels, Christoph. 2018. Creative cities. In: Timon Beyes and Jörg Metelmann (Eds.) *The Creativity Complex. A Companion to Contemporary Culture*, pp. 87–91. Bielefeld: transcript Verlag.

Further reading:

Bilton, C., Cummings, S. and ogilvie dt 2022. *Creativities. The what, how, where, who and why of the creative process*. Cheltenham: Edward Elgar.

Glaveanu, V. P., Tanggaard, L. and Wegener, C. 2016. *Creativity: A New Vocabulary*. New York: Palgrave Macmillan.

Reckwitz, A. 2012. *Die Erfindung der Kreativität. Zum Prozess gesellschaftlicher Ästhetisierung*. Berlin: Suhrkamp. (Also in English since 2017: *The Invention of Creativity*. Cambridge: Polity Press.)

Additional course information

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

The teaching approach will consist of facilitated text discussions, embodied improvisations, learning exercises drawing upon cases and movies, invited guest lecturers, the use of diagnostic questionnaires, the try-out of creativity techniques, and all kinds of project work. 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 and embodied participation in *all* sessions.



Examination information

Examination sub part/s

1. Examination sub part (1/2)

Examination modalities

Examination type	Presentation
Responsible for organisation	decentral
Examination form	Oral examination
Examination mode	Analog
Time of examination	Term time
Examination execution	Asynchronous
Examination location	On Campus
Grading type	Group work group grade
Weighting	50%
Duration	--

Examination languages

Question language: English
Answer language: English

Remark

--

Examination-aid rule

Free aids provision

Basically, students are free to choose aids. Any restrictions are defined by the faculty members in charge of the examination under supplementary aids.

Supplementary aids

--

2. Examination sub part (2/2)

Examination modalities

Examination type	Written work
Responsible for organisation	decentral
Examination form	Written work
Examination mode	Digital
Time of examination	Term time
Examination execution	Asynchronous
Examination location	Off Campus
Grading type	Individual work individual grade
Weighting	50%
Duration	--

Examination languages

Question language: English
Answer language: English

Remark

--



Examination-aid rule

Free aids provision

Basically, students are free to choose aids. Any restrictions are defined by the faculty members in charge of the examination under supplementary aids.

Supplementary aids

--

Examination content

Creative group presentation:

Students will be asked to make in small groups a creative presentation of an eminent collective creation process (50%). In the presentation (12-15min), we look for:

- An original storyline evolving around an eminent creator dyad, a creative team or creative/entrepreneurial organization, or the networked setting (in which teams work) that is being presented
- Substantiality of gained insights on the social processes of creativity
- Aesthetic style and originality of the creative performance
- A good amount of personal and joint risk taken to accomplish the task by exploring new boundaries and trying new forms of presentation
- A short but creative announcement of the presentation is to be sent beforehand to the class (e.g., video, flyer/poster by email).

Integrative learning paper:

The individual paper consists of a reflection paper which summarizes insights and reflections about creative team processes. Learnings are developed through connecting and reflecting a selection of conceptual understandings of social creativity in relationship to the participant's experiences with team work as gained through the team projects, and own team experiences (of this course and other creative processes and settings). In this reflection paper, we look for:

- The integration of experiences/empirical illustrations with conceptual interpretations with regard to understanding collective creativity
- A support of the reflections/learning points by drawing on relevant literature on creativity and team dynamics and showing conceptual depth
- A creative and original writing style to engage the reader with illustrations of critical reflexivity about the own learning insights.

Examination relevant literature

The examination literature is based on the literature of the Course Reader (see Course literature) and the contents of the sessions (slides and exercises).



Please note

Please note that only this fact sheet and the examination schedule published at the time of bidding are binding and takes precedence over other information, such as information on StudyNet (Canvas), on lecturers' websites and information in lectures etc.

Any references and links to third-party content within the fact sheet are only of a supplementary, informative nature and lie outside the area of responsibility of the University of St.Gallen.

Documents and materials are only relevant for central examinations if they are available by the end of the lecture period (CW21) at the latest. In the case of centrally organised mid-term examinations, the documents and materials up to CW 13 (Monday, 25 March 2025) are relevant for testing.

Binding nature of the fact sheets:

- Course information as well as examination date (organised centrally/decentrally) and form of examination: from bidding start in CW 04 (Thursday, 23 January 2025);
- Examination information (supplementary aids, examination contents, examination literature) for decentralised examinations: in CW 12 (Monday, 17 March 2025);
- Examination information (supplementary aids, examination contents, examination literature) for centrally organised mid-term examinations: in CW 14 (Monday, 31 March 2025);
- Examination information (regulations on aids, examination contents, examination literature) for centrally organised examinations: two weeks before ending with de-registration period in CW 15 (Monday, 07 April 2025).