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Citation: Kernan, M.A. (2019). Narrative, identity and power in an interdisciplinary Masters in Innovation, Creativity and Leadership. Paper presented at the Interstructural Reading, 4 Jun 2019, London, UK.

This is the presentation version of the paper.

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Narrative, identity and power in an interdisciplinary Masters in Innovation, Creativity and Leadership

Interstructural Reading, Department of English
4/6/19

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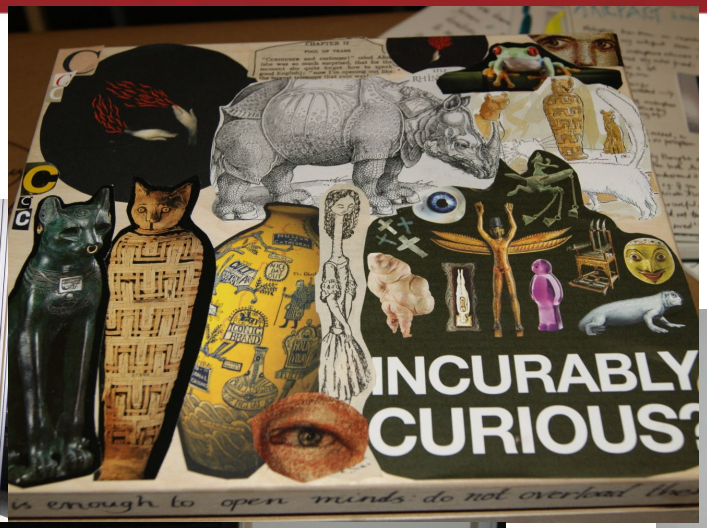
1. ***The MICL: Arts-based learning in management and the Dérive***
2. ***Learning, embodied experience, narrative and power***
3. ***Some interdisciplinary provocations…***



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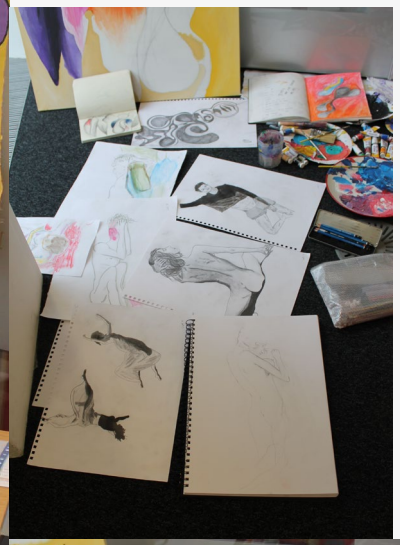

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13 April 2018

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The MICL

- **Masters in Innovation, Creativity and Leadership** (MICL) programme
- Launched 2010, now based in Cass Business School
- **Interdisciplinary** education and cross-discipline collaboration
- Programme **'values'** include Open-mindedness, Encouraging diversity, Co-operation, Risk-taking, Leading and following, Grit, Stretching and Active involvement
- Programme **'themes':** Noticing and Reflection

Masters in Innovation, Creativity & Leadership

INM403 Technologies for Creativity and Innovation	**INM404 Leading Creative Design**
INM406 Creative Writing	**INM410 Creativity and the Creative Industries**
INM408 Creative Problem Solving and Leadership	**INM405 Delivering Innovation – Turning Ideas into Action**
INM409 The Law, Creativity and Innovation	**INM407 The Psychology of Creativity and Innovation**

Dérive briefing

"There is an urgent need in the professions to promote **curiosity** and more **reflective** approaches.

Technology has not provided more time to create and critically reflect.

Walking enables students (and faculty) to make **time and space** for **visually-oriented reflection**.

The dérive is one way to model **creativity** and **critical reflection** through a form of **learner centred**, **informal**, **critical learning**."

(Masters in Innovation, Creativity and Leadership, 2012, *emphasis added*)

‘Learning by walking about in a group, observing, noticing and conversing’ (MICL, 2012)

“One of the basic situationist practices is the ***dérive*** [literally: ‘**drifting**’], a technique of rapid passage through varied ambiances. Dérives involve **playful–constructive behavior** and **awareness of psychogeographical effects**, and are thus quite different from the classic notions of journey or stroll.” (Debord, 1958) (MICL, 2012)

Guy Debord: Situationist

Guy Debord

Discours sur les passions de l'amour. 1957. Map, 23⅛ x 29⅛". Courtesy of Greil Marcus

- “The first step of any intelligence process is not to *scan*, but to ***notice***” (Baumard, 1994) (MICL, 2012)
- “… it is not so much *our eyes* that see, but rather *our brains*. Far from ‘seeing is believing’, **what we *believe* can seriously affect what we *see***. We shall show that ‘there is more to seeing than meets the eyeball’, and that looking *too hard*, getting *too close*, and being ***too focused* is often counterproductive**, both optically, and in CI [competitive intelligence].” (Neugarten, 2003, p. 93) (MICL, 2012)

In the Creativity & the Creative Industries module:

- ‘Your brief is to **be curious**, **to notice**, and **to capture reflections** on what you experience. What **strikes** you most/**grabs your attention** – the building, its decorations, an exhibit, a material, a period, how something is displayed, what you learn from an object or its display?’

(MICL V&A Visit Briefing, February 2019)

Power in reflective, 'transformational' pedagogy

"The idea of **transformativity**… constitutes a **hidden, but powerful, norm** for journal writing that is reinforced by **'judges of normality'** (Foucault, 1977, p.304); that is, by the **teachers** who read and grade these journals."

(James and Brookfield, 2014, p.45)

Meanwhile, in Leadership education…

The **arts, simulations and experiential learning** can allow **'transformation of experience into new forms of knowing'** (Sutherland *et al.*, 2015, p.616)

→ '**learning for power**' through '**being connected to others**' ('**amplitude**', citing Brigstocke, 2013) (Sutherland *et al.*, 2015, p.617)

Eg **Choral conducting workshop** in a leadership module generated '**memories with momentum**' (Sutherland, 2012)

Arts as a new kind of 'knowledge' for business schools?

- **'Design thinking':** The arts in the development of **spaces** or **products**: management 'as a **research-based design science**' (Starkey *et al*., 2014, p.281)
- **To 'beauty' the world of management and leadership** (Adler, 2006, 2015) / find the courage to '**Envision Possibility**' (2006, p.495)
- Arts as part of education to create business environments **'"worthy of human aspiration"...'** (Starkey *et al*., 2014, p.282, citing Patriotta and Starkey, 2008)

- The **arts, simulations and experiential learning** can allow **'transformation of experience into new forms of knowing'** (Sutherland *et al.*, 2015, p.616)
- '…the roots of any work of art have to be intuitive, implicit, still **coming out of the body and the imagination**, not starting in… individualistic cerebral striving.' (McGilchrist, 2009, p.413)
- '… the flow of **narrative**… both images the right hemisphere's continuous appreciation of time and its understanding of the **meaning of human action**…' (McGilchrist, 2009, p.414)
- **Awareness:** 'to see reality in a way that goes **beyond superficial appearances**… is a necessary precursor to **generative thinking**.' (Bartunek and Carboni, 2006, p.503)

Beauty 'in any living thing' (p.445)

'What ultimately unites the three **realms of escape** from the **left hemisphere's world** which it has attacked in our time – **the body, the spirit, and art** – is that they are **all vehicles of love**.' (p.445)

'… the **flow of narrative**… images the **right hemisphere**'s continuous **appreciation of time**' + 'understanding of the **meaning of human action**…' (p.414)

(McGilchrist, 2009)

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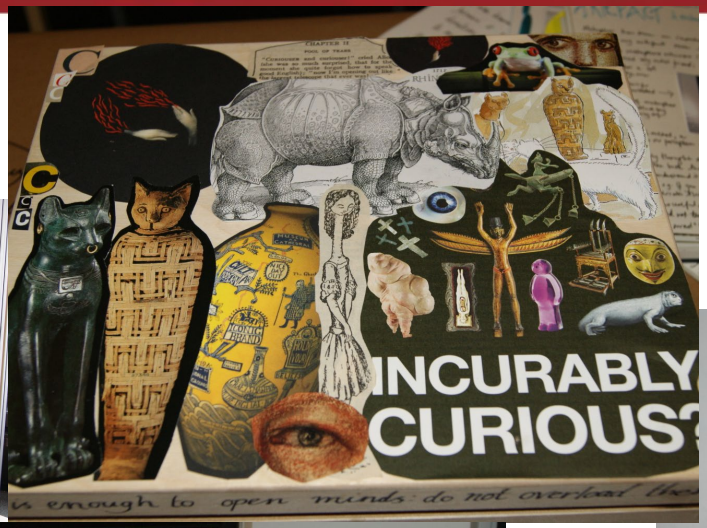

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