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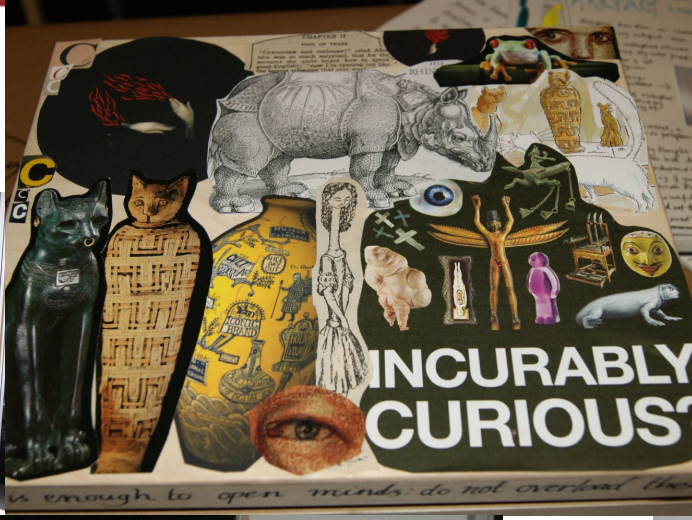
Academic excellence for
business and the professions

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...***





Impersonal - Personal
MICL Artefact Show
13 April 2018

Source: © MICL student Sebastiano Conte 2018

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)

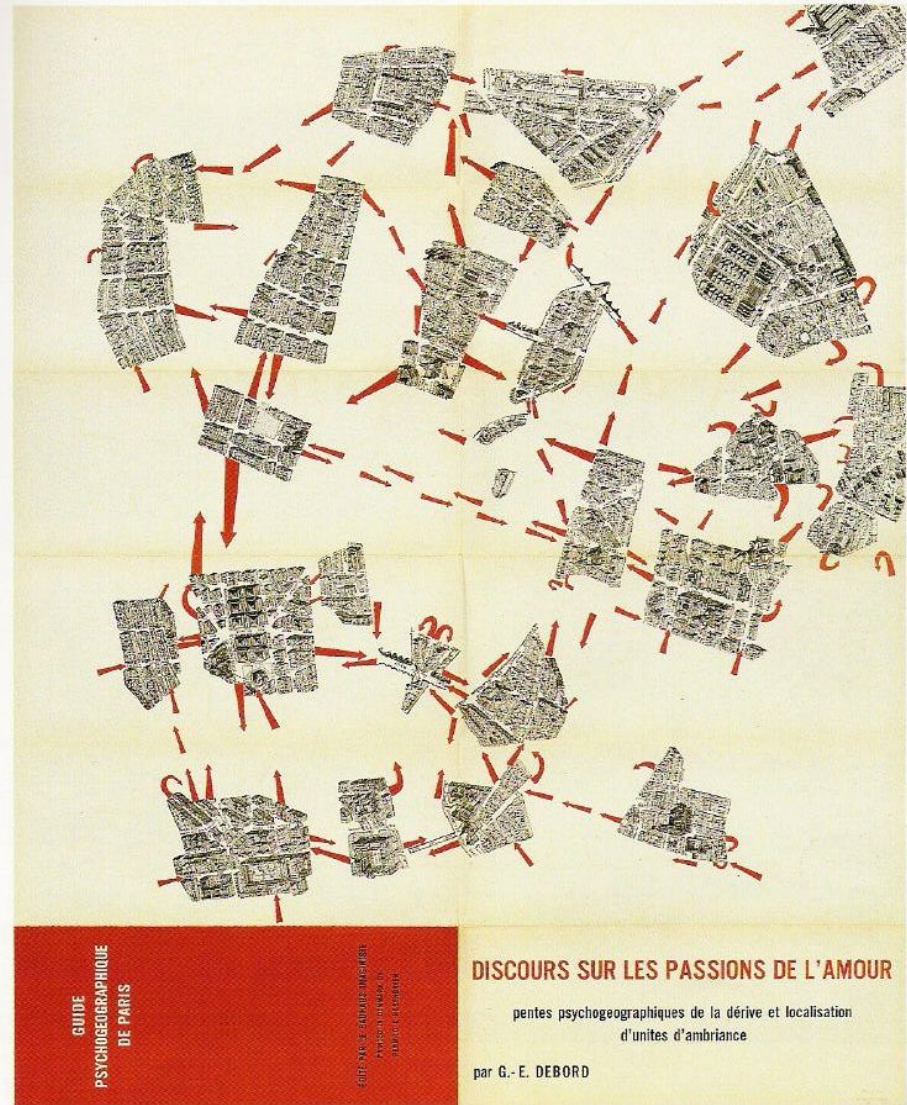
“One of the basic situationist practices is the *dérive* [literally: ‘**drifting**’], a technique of rapid passage through varied ambiances. Dérives involve **playful–constructive behavior** and **awareness of psychogeographical effects**, and are thus quite different from the classic notions of journey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



Guy Debord: Situationist



Guy Debord



- “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)

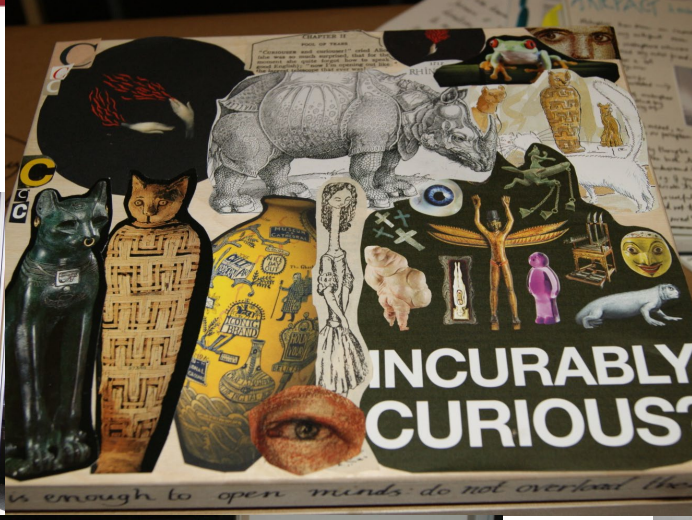
Beauty 'in any
living thing' (p.445)

'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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