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

*Interstructural Reading, Department of English*

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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

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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
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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
“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)
‘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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References


