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# Innovations in practice

## Notes of creative diversity

### CHEAD 2024



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# Innovations in practice

Using design thinking to help build inclusion, addressing barriers head-on as a direct part of the curriculum (rather than separate).

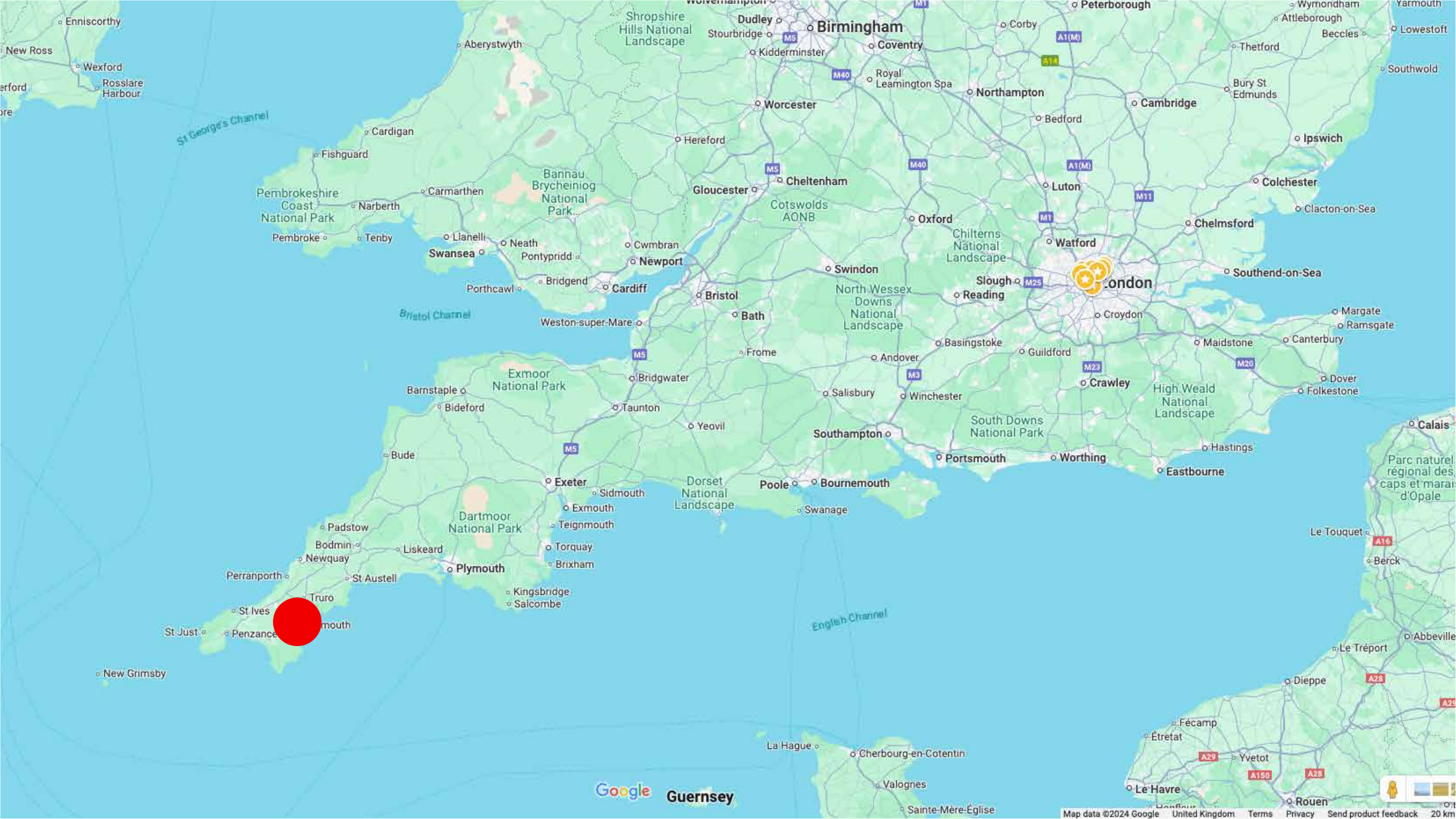
Theme

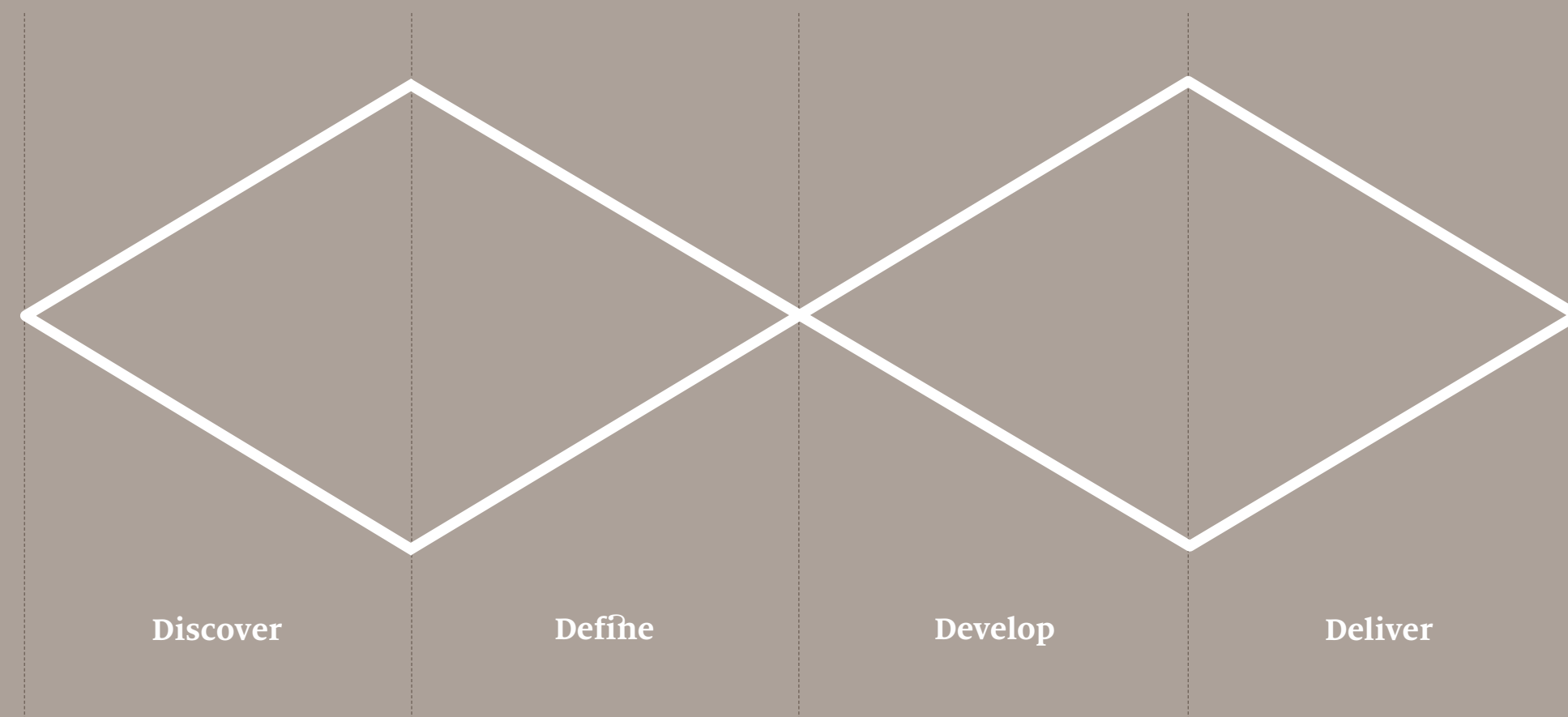
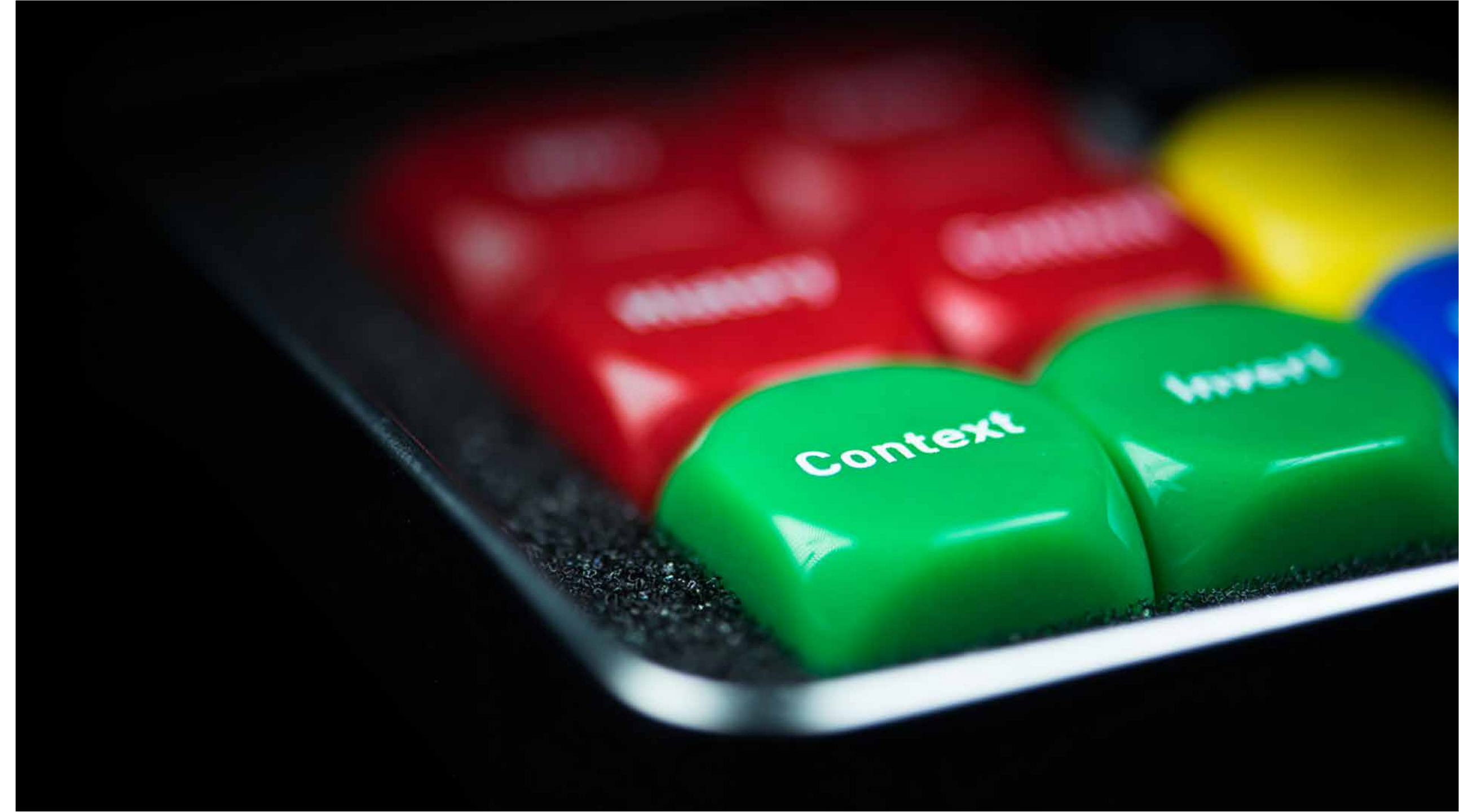
# Innovations in practice

Context (5 mins)

Project 1 | I, Procrastinator (10 mins)

Project 2 | Notes on... (10 mins)





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innovations  
covid  
~~course leader~~  
restructure  
course leader

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observation  
problem  
opportunity



**BEGINNINGS**

- \_Why
- \_What
- \_Who
- \_Where
- \_When
- \_How

**PROBLEM**

- \_Facts
- \_Emotion
- \_Flaws
- \_Benefits
- \_Potential
- \_Strategy

**IDEAS#1**

- \_Invert
- \_Dramatise
- \_Context
- \_Metaphor
- \_Simplify
- \_Lateral

**IDEAS#2**

- \_Risk
- \_Tension
- \_Edges
- \_Heart
- \_Volume
- \_Pause

**CRITIQUE**

- \_Content
- \_Meaning
- \_Question
- \_Tools
- \_Honesty
- \_Message

**TYPE**

- \_Consistency
- \_Structure
- \_Hierarchy
- \_Personality
- \_Detail
- \_Functionality

**MANAGEMENT**

- \_Timescale
- \_Size
- \_Goals
- \_Deadlines
- \_Tasks
- \_Milestones



Search  Log in



A creative tool to aid design thinking, idea generation, & problem-solving. Now available to order online.

[www.designdice.co.uk](http://www.designdice.co.uk)

Created by  
Andy Neal

**194** backers pledged £6,390 to help bring this project to life.

 **Last updated** September 18, 2018

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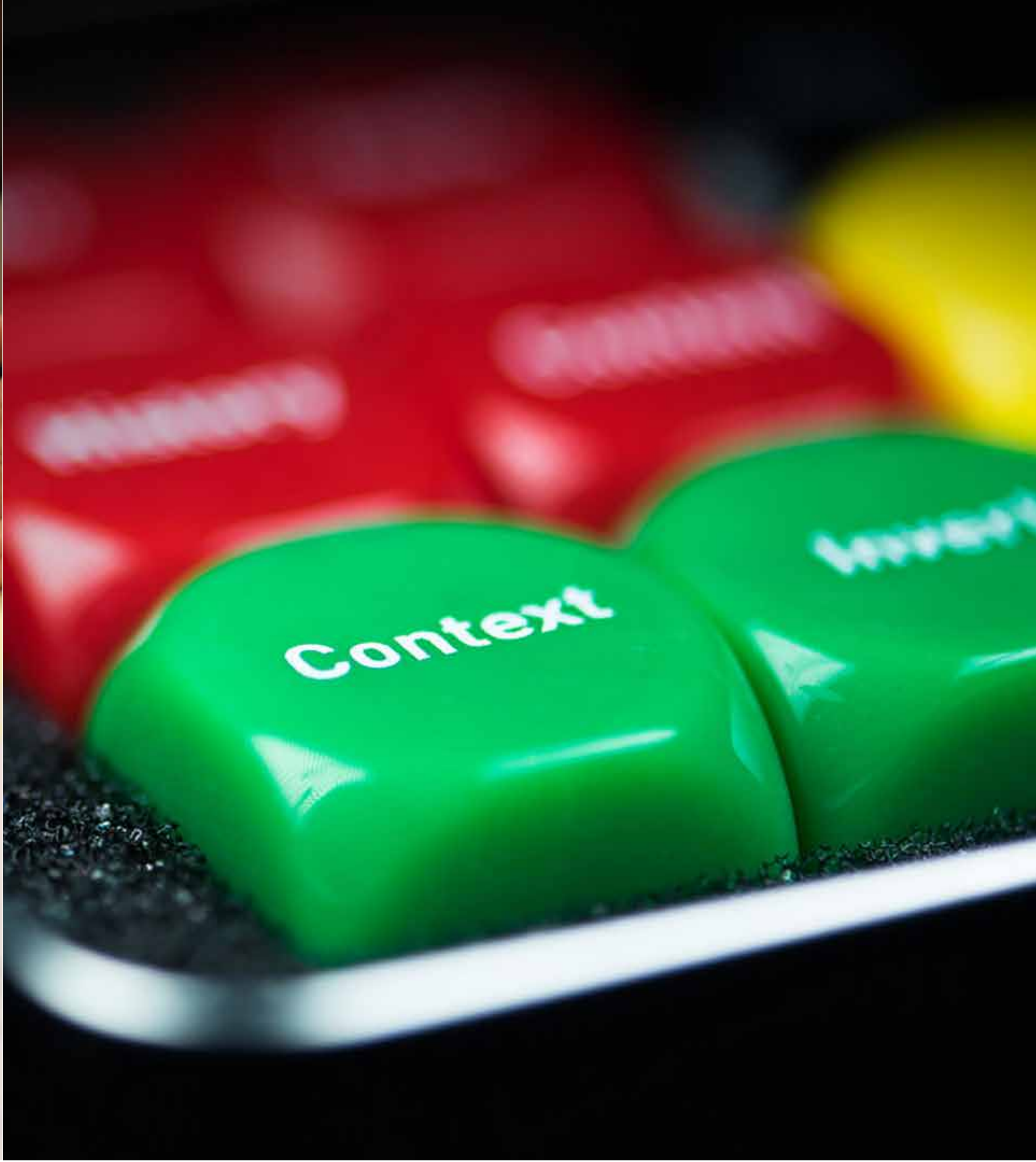
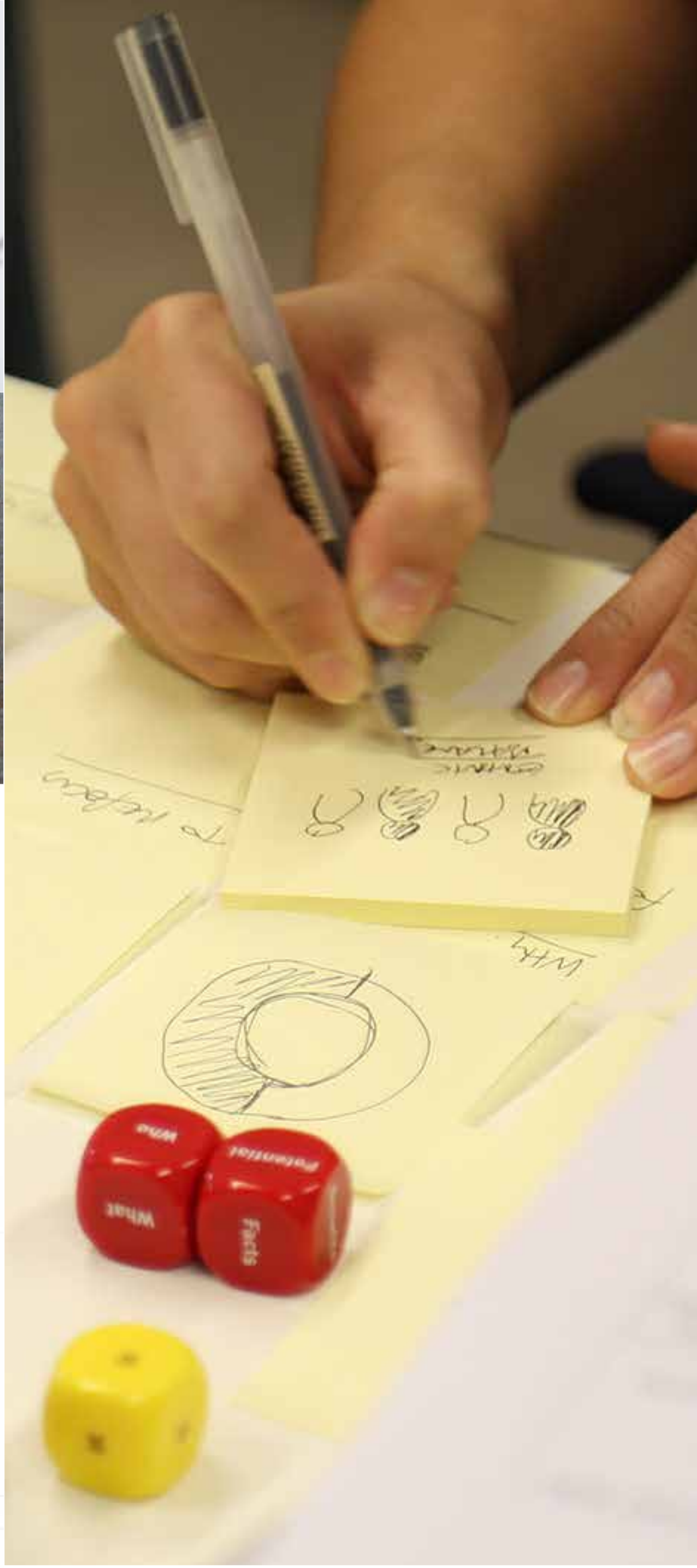
[Updates <sup>14</sup>](#)

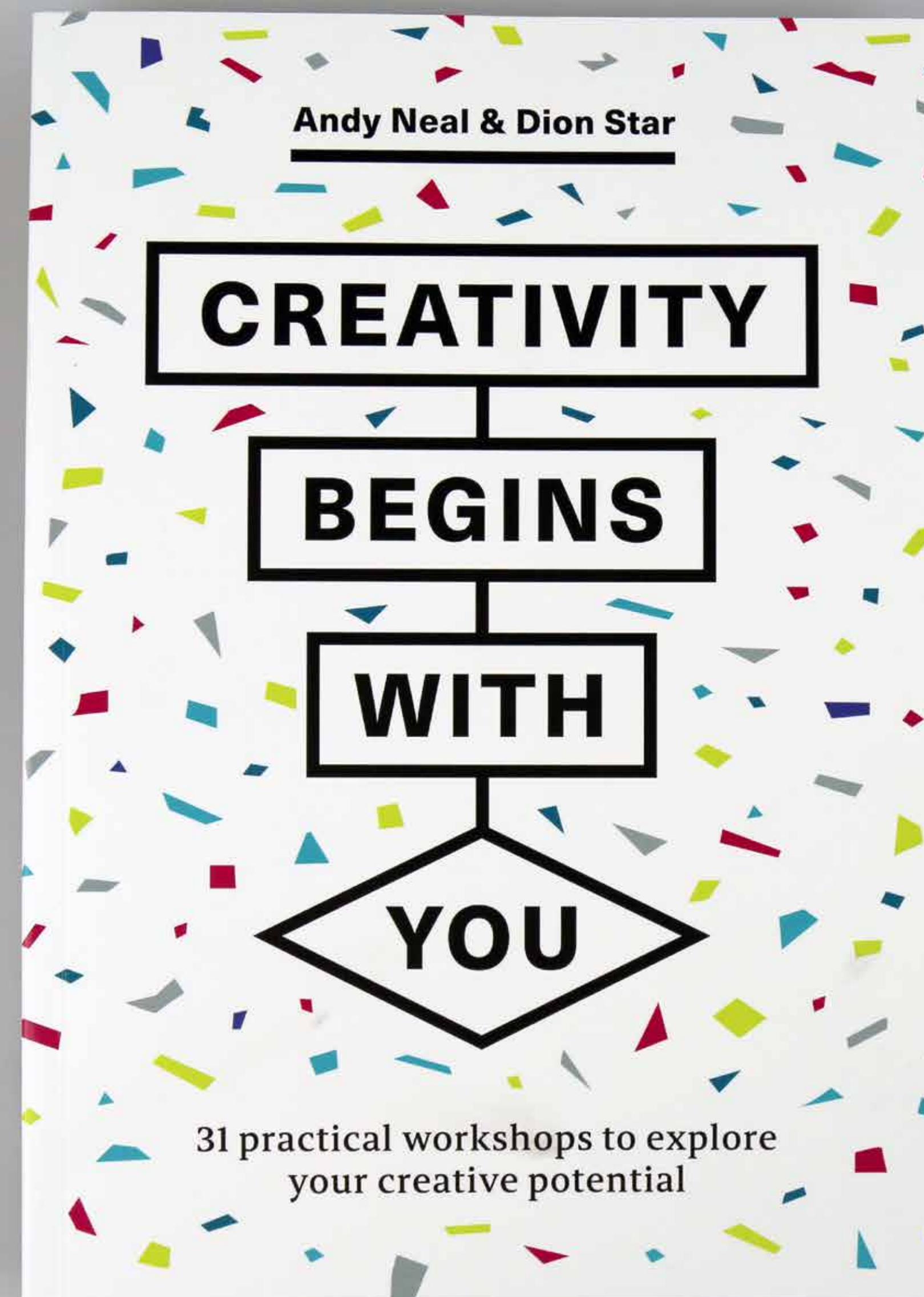
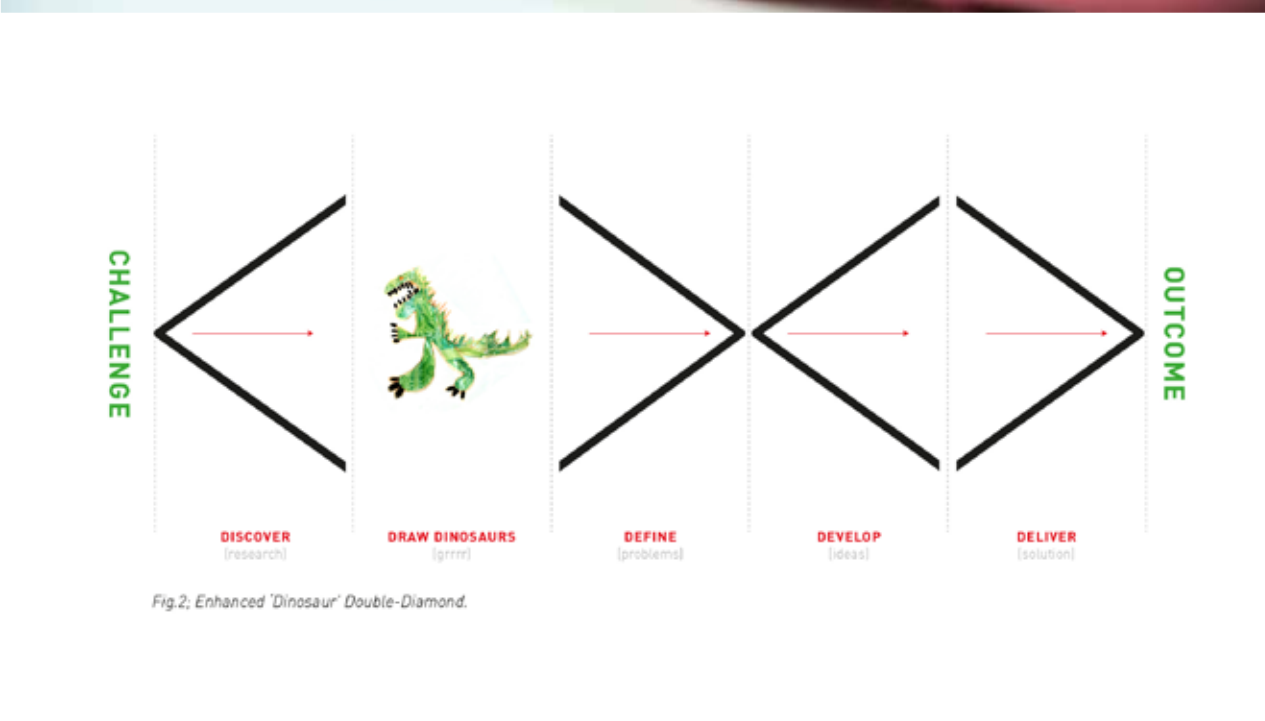
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# Innovations in practice

Two projects that embraced EDI as mechanisms to turn underlying challenges into avenues for growth. The work builds on a historic interest in creative process, adapting the development of design ideas to create greater confidence and inclusion.

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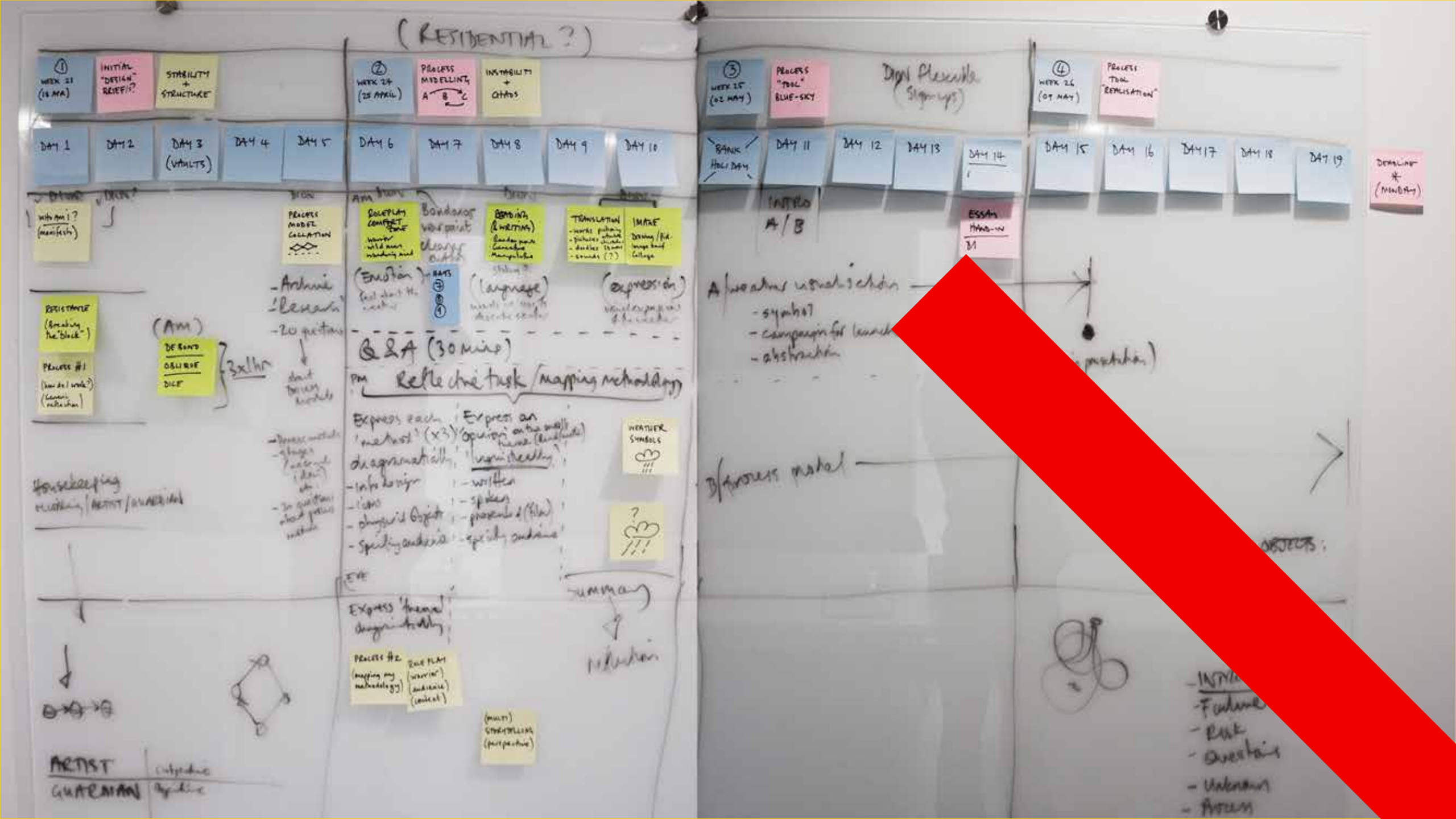
# Innovations in practice

## I, procrastinator

### Notes on...

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collaborative  
practice  
20 credits  
4–5 weeks



Process manifestos (W1 Monday)

Who are you?  
Ritual #01  
Why Design?  
Design is?  
Summarise.  
Ritual #02.  
Process?  
Manifesto?  
Resistance.

(Artist/...

Design methodologies (W1 Tuesday)

Designing Hats / Nuclear power as a sustainable fuel source?  
Unique Strategies / Reconsider edges of Competition brief process.  
Design Dice / Reconsider edges of Self-initiated brief process.

|  | MONDAY                   | TUESDAY                    | WEDNESDAY              |
|--|--------------------------|----------------------------|------------------------|
|  | VAULTS [ DS / AN ]       | methodologies [ AN + CT ]  | VAULTS                 |
|  | [ AN ]                   | [ AN + CT ]                | [ No DL ]              |
|  | emotion [ DS / AN ]      | language [ DS + CT + AN ]  | expression [ DS + AN ] |
|  | [ AN ]                   | [ CT + AN ]                | [ AN ]                 |
|  | BANK HOLIDAY             | briefing [ AN + DS + CT ]  | studio support [ AN ]  |
|  |                          | studio support [ AN + CT ] | studio support [ AN ]  |
|  | presentation 01 [ AN ]   | models [ AN + DS + CT ]    | studio support [ AN ]  |
|  | process evolution [ AN ] | studio support [ CT ]      | X                      |
|  | HAND-IN DEADLINE         | ASSESSMENT                 | ASSESSMENT             |



Problem

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procrastination can  
be debilitating and  
amplify existing  
stresses – limiting  
creative practice and  
removing the joy...





Reading...

Motivation...

Dream project...

Inspiration...

Discussions...

One thing would you love to see change...

What would 'success' look like for you?

Expert advice...

Polar Procrastinator...

Personality tests...

People often come up with their best ideas when time is tight—at least that's what many executives assume. The trouble is, as new research reveals, it's not true.

# Creativity

Under the Gun

TRULY BREAKTHROUGH IDEAS rarely hatch overnight. Consider, for example, Charles Darwin's theory of evolution, which had a protracted evolution of its own. Darwin spent decades reading scientific literature, making voyages on the HMS Beagle to the Galápagos and other exotic destinations, carrying out painstakingly detailed observations, and producing thousands of pages of notes on those observations and his ideas for explaining them. It's inconceivable that his breakthrough would have occurred if he'd tried to rush it. In business, too, there are striking examples of the value of having relatively unstructured, unpressured time to create and develop new ideas. Scientists working at AT&T's legendary Bell Labs, operating under its corporate philosophy that big ideas take time, produced world-changing innovations including the transistor and the laser beam. Their ingenuity earned the researchers several Nobel prizes. They, like Darwin, had the time to think creatively. But we can all point to examples where creativity seemed to be sparked by extreme time pressure. In 1950, during Apollo 13's flight to the moon, a crippling explosion occurred on board, damaging the air filtration system and leading to a dangerous buildup of carbon dioxide in the cabin. If the system could not be fixed or replaced, the astronauts would be dead within a few hours. Back at NASA mission control in Houston, virtually all engineers, scientists, and technicians immediately focused their attention on the problem. Working with a set of materials

identical to those on board the spacecraft, they desperately tried to build a filtration system that the astronauts might be able to replicate. Every conceivable material was considered, including the cover of a flight procedure manual. With little time to spare, they came up with something that was ugly, inelegant, and far from perfect but that seemed like it just might do the job. The engineers quickly conveyed the design with enough clarity that the cognitively impaired astronauts were, almost unbelievably, able to build the filter. It worked, and three lives were saved.

The business examples of creativity under pressure are decidedly less dramatic than that, but they abound as well. The lauded design firm Ideo has put its innovative spin on personal computers, medical equipment, automotive electronics, toys, and even animatronic movie robots—and many of the new designs for those products were drawn up in three months or less. If you're like most managers, you have almost certainly worked with people who swear that they do their most creative work under tight deadlines. You may use pressure as a management technique, believing that it will spur people on to great leaps of insight. You may even manage yourself this way. If so, are you right?

Based on our research, the short answer is "no." When creativity is under the gun, it usually ends up getting killed. Although time pressure may drive people to work more and get more done, and may even make them feel

by Teresa M. Amabile, Constance N. Hadley, and Steven J. Kramer

52 HARVARD BUSINESS REVIEW

# theWARofART

Break Through the Blocks and Win Your Inner Creative Battles



STEVEN PRESSFIELD

"A vital gem...a kick in the ass." —*Esquire*

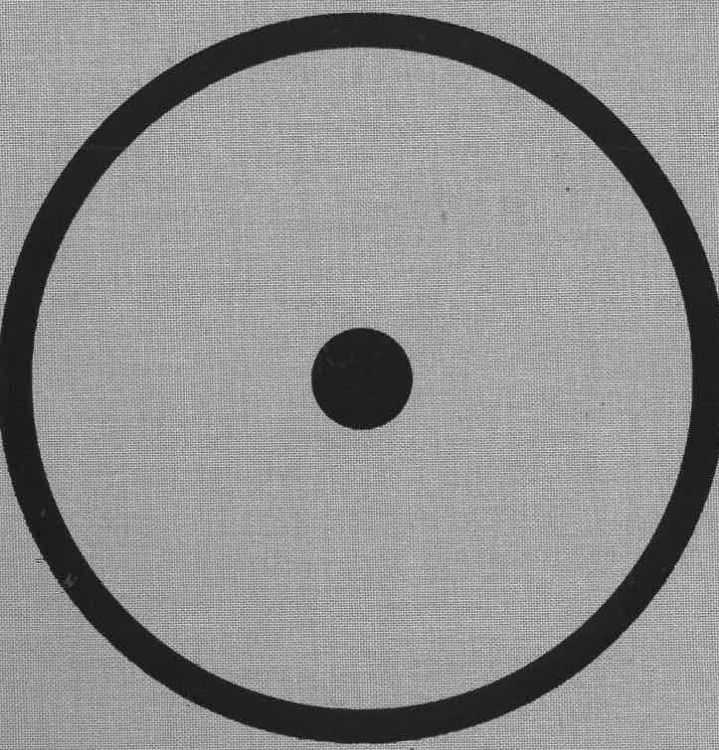
BLACK IRISH ENTERTAINMENT LLC 0-44689443-7

# The NOW HABIT

A Strategic Program for Overcoming Procrastination and Enjoying Guilt-Free Play

Neil Fiore, Ph.D.

The Creative Act: A Way of Being



Rick Rubin

PROCRASTINATION

"Burka and Yuen's advice could change your life for the better, so don't postpone reading this book."  
Emily Wilkens, *King Features Syndicate*



► Why You Do It  
► What To Do About It

Jane B. Burka, Ph.D.  
Lenora M. Yuen, Ph.D.

HOW TO BE HERE

ROB BELL

NEW YORK TIMES BESTSELLING AUTHOR OF LOVE WINS

Two Harvard Professors Reveal One Reason Our Brains Love to Procrastinate

James Clear

Sometime around 2006, two Harvard professors began to study why we procrastinate. Why do we avoid doing the things we know we should do, even when it's clear that they are good for us?

To answer this question, the two professors — Todd Rogers and Max Bazerman — conducted a study where participants were asked whether they would agree to enroll in a savings plan that automatically placed two percent of their paycheck in a savings account.

Nearly every participant agreed that saving money was a good idea, but their behavior said otherwise:

- One version of the question asked participants to enroll in the savings plan as soon as possible. In this scenario, only 30 percent of people said they would agree to enroll in the plan.
- In another version of the question, participants were asked to enroll in a savings plan in the distant future (like a year from today). In this scenario, 77 percent of people said they would agree to enroll in the plan.

Why did the timeline alter their responses so much?

As it turns out, this little experiment can tell us a lot about why we procrastinate on behaviors that we know we should do.

**Why We Procrastinate: Present You vs. Future You**

We have a tendency to care too much about our present selves and not enough about our future selves. We like to enjoy immediate benefits in the present, especially if the costs of our choices don't become apparent until far in the future.

For example:

- The payoff of eating a donut is immediate (sugar!) and the cost of skipping workouts won't show up until you've skipped for months.
- The payoff of spending money today is immediate (new iPhone!) and the cost of forgetting to save for retirement won't show up until you're years behind.
- The payoff of unhindered fossil fuel usage is immediate (more energy! more heat! more electricity!) and the cost of climate change won't reveal itself until decades of damage have been done.

However, when we consider these problems in the distant future, our choices usually change. In one year, would you rather be overweight and eating donuts or healthy and exercising consistently? In the long-run the choice is easy, but when it comes time to make the choice today, in this very moment, we discount the long-term costs and overvalue the immediate benefits of unproductive behaviors.

1 of 3 21/03/2023 10:54

ELIZABETH GILBERT

author of *EAT PRAY LOVE*

# BIG MAGIC

CREATIVE LIVING BEYOND FEAR

THE PROCRASTINATION EQUATION

How to Stop Putting Things Off and Start Getting Stuff Done

PIERS STEEL

RANDOM HOUSE CANADA

930/10 3:21 PM

# HOW TO KILL CREATIVITY

Keep doing what you're doing. Or, if you want to spark innovation, rethink how you motivate, reward, and assign work to people.

BY TERESA M. AMABILE

WHEN I CONSIDER all the organizations I have studied and worked with over the past 22 years, there can be no doubt: creativity gets killed much more often than it gets supported. For the most part, this isn't because managers have a vendetta against creativity. On the contrary, most believe in the value of new and useful ideas. However, creativity is undermined unintentionally every day in work environments that were established—for entirely good reasons—to maximize business imperatives such as coordination, productivity, and control.

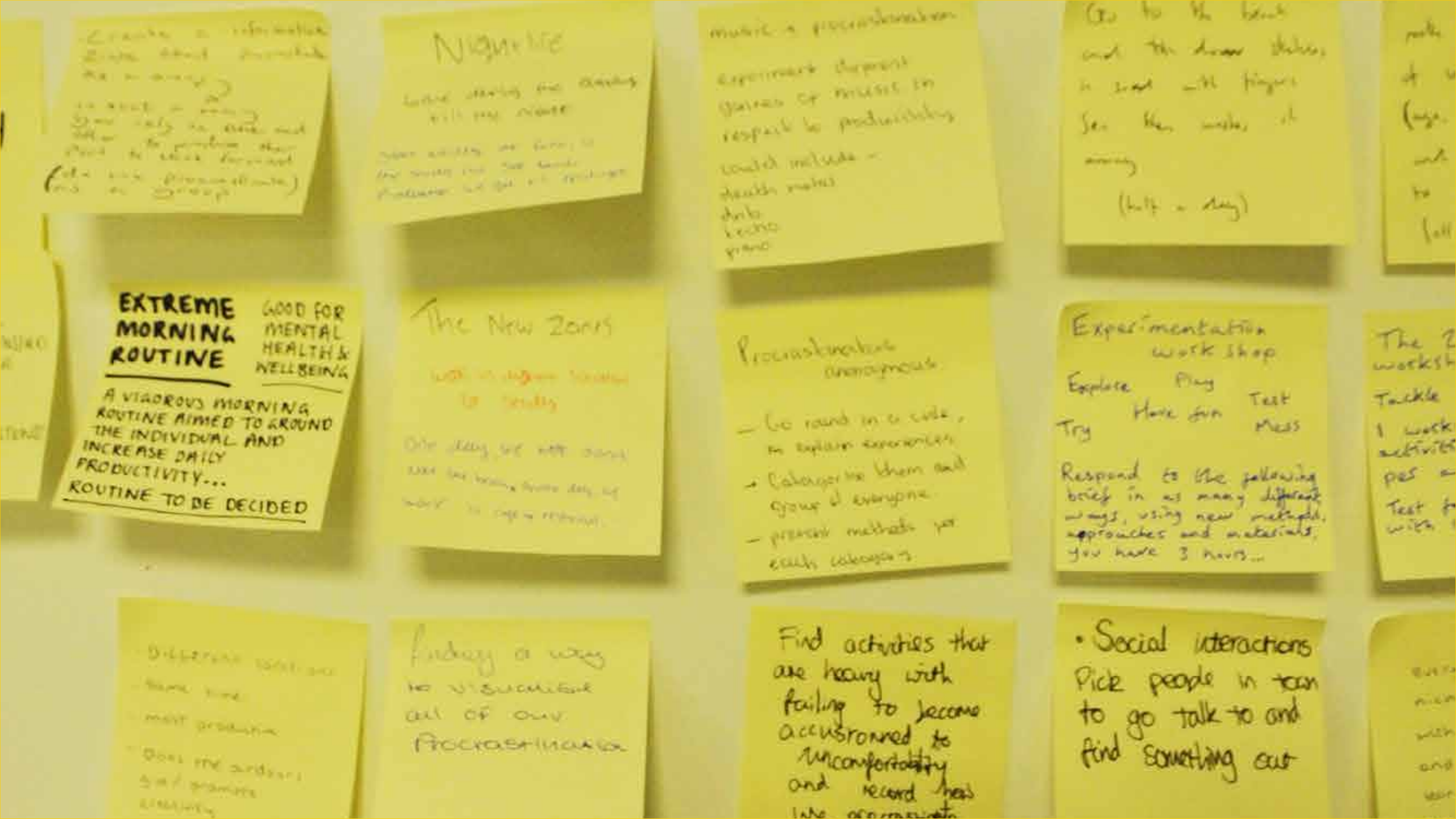
Managers cannot be expected to ignore business imperatives, of course. But in working toward these imperatives, they may be inadvertently designing organizations that systematically crush creativity. My research shows that it is possible to develop the best of both worlds: organizations in

*Teresa M. Amabile is the M.R.A. Glass of 1934 Professor of Business Administration and senior associate dean for research at the Harvard Business School in Boston, Massachusetts.*

ARTWORK BY BRYAN LEISTER

77

‘Procrastination is not the cause of our problems, it is the mechanism for coping with the anxiety associated with starting or completing any task or decision ... If properly used, the creative right hemisphere of your cerebral cortex (in just seconds) can provide more than enough ideas and images to fill a book or make a movie...’



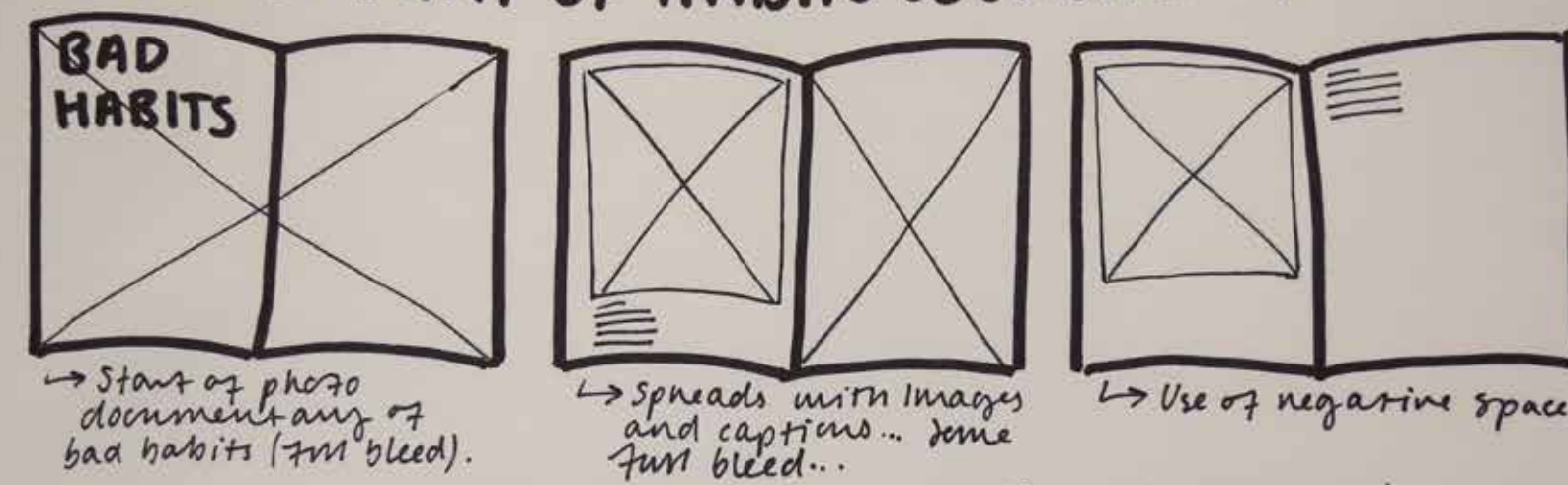
**DECISIONS**  
ing.  
Workshop  
where everyone  
comes up with  
their own  
contributions to  
procrastination.  
  
Routines,  
cards,  
Design dice...  
whatever helps  
you.  
  
phic  
written.

## PHOTOGRAPHIC DOCUMENTARY... 'BAD + GOOD'.

### PROCRASTINATION AS A GOOD/BAD THING...

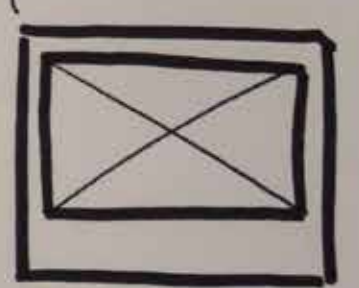
- I REALLY LIKE THE IDEA OF INCLUDING PHOTOGRAPHY OF INDIVIDUALS FROM THE GROUP WHICH HIGHLIGHT THEIR PROCRASTINATION HABITS.
- COULD HAVE IT'S OWN SECTION "PHOTOGRAPHIC DOCUMENTARY," OR COULD BE USED WITHIN OTHER PARTS OF THE BOOK.

### DOCUMENTARY OF HABITS SECTION...



**PROCRASTINATION EXHIBITION HABITS.**

Maybe a mix of instant and digital photography?



**GOOD + BAD HABITS FOLLOW LAYOUT.**



**Main themes**      **Sub themes**      **Content**

|                                                    |                                                                                            |                                                |                                                                           |                                              |                                        |                                          |                                                                                      |                    |                     |
|----------------------------------------------------|--------------------------------------------------------------------------------------------|------------------------------------------------|---------------------------------------------------------------------------|----------------------------------------------|----------------------------------------|------------------------------------------|--------------------------------------------------------------------------------------|--------------------|---------------------|
| <b>Intro: What is procrastination?</b>             | <b>Procrastination and mental health</b>                                                   | <b>Procrastination And Our Experience</b>      | <b>Illustration workshop</b>                                              | <b>Quotes from texts, reviews we've read</b> | <b>Raw sketches and early thoughts</b> | <b>Visualisation of procrastination?</b> | <b>Written generated ideas and group discussion of generation of procrastination</b> | <b>Photography</b> |                     |
| <b>Good / Bad procrastination</b>                  | <b>Solutions: Dealing With Procrastination</b>                                             | <b>Using Procrastination To Your Advantage</b> | <b>Procrastination and mental health</b>                                  | <b>Treating Procrastination As A Symptom</b> |                                        |                                          |                                                                                      |                    | <b>Infographics</b> |
| <b>PERSONAL SECTION: Yours or procrastination?</b> | <b>Views on procrastination: How you procrastinate, how you experience procrastination</b> | <b>Procrastination And your Experience</b>     | <b>Personal advice on procrastination (and presents not in card form)</b> |                                              |                                        |                                          |                                                                                      |                    |                     |

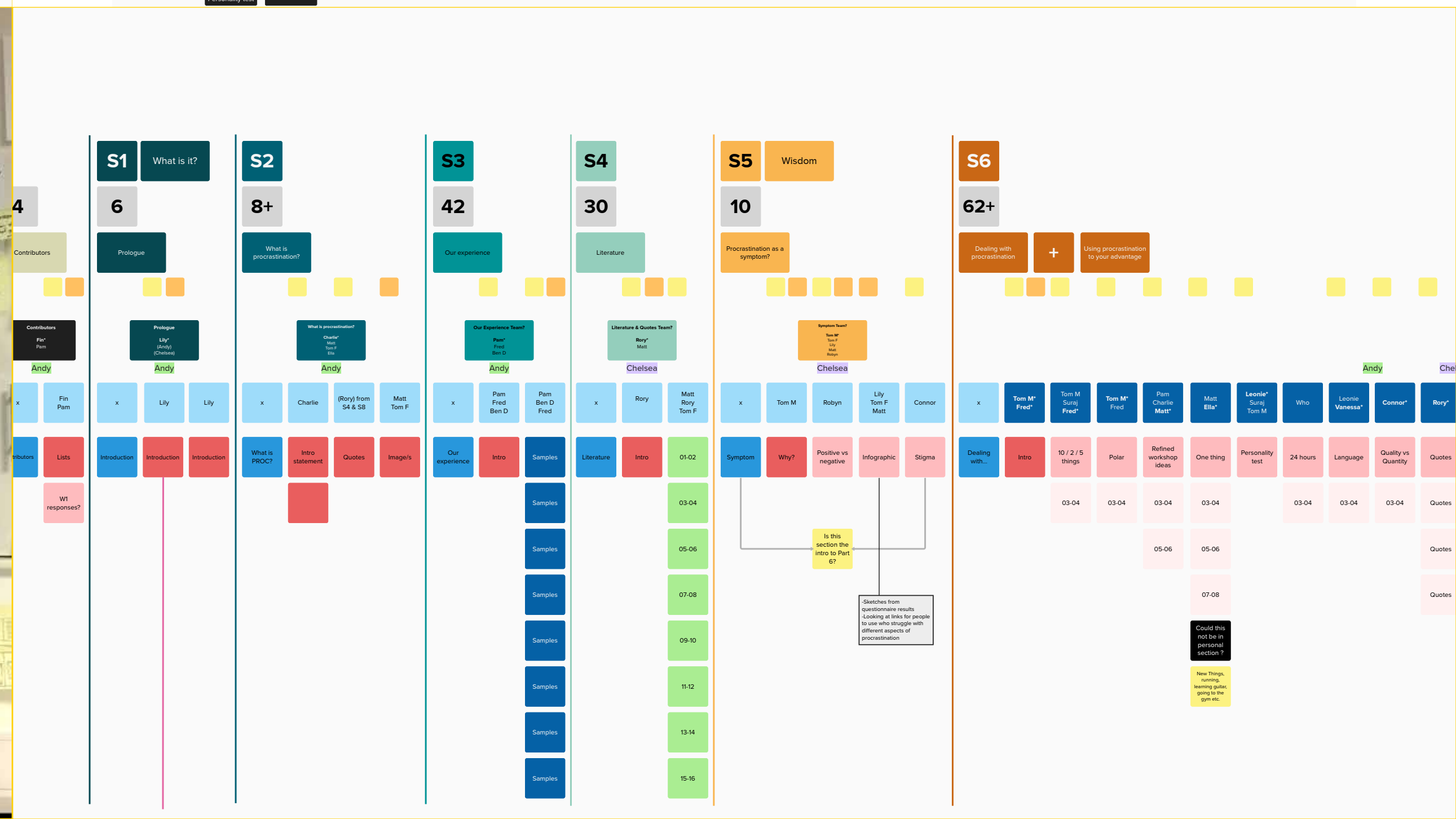
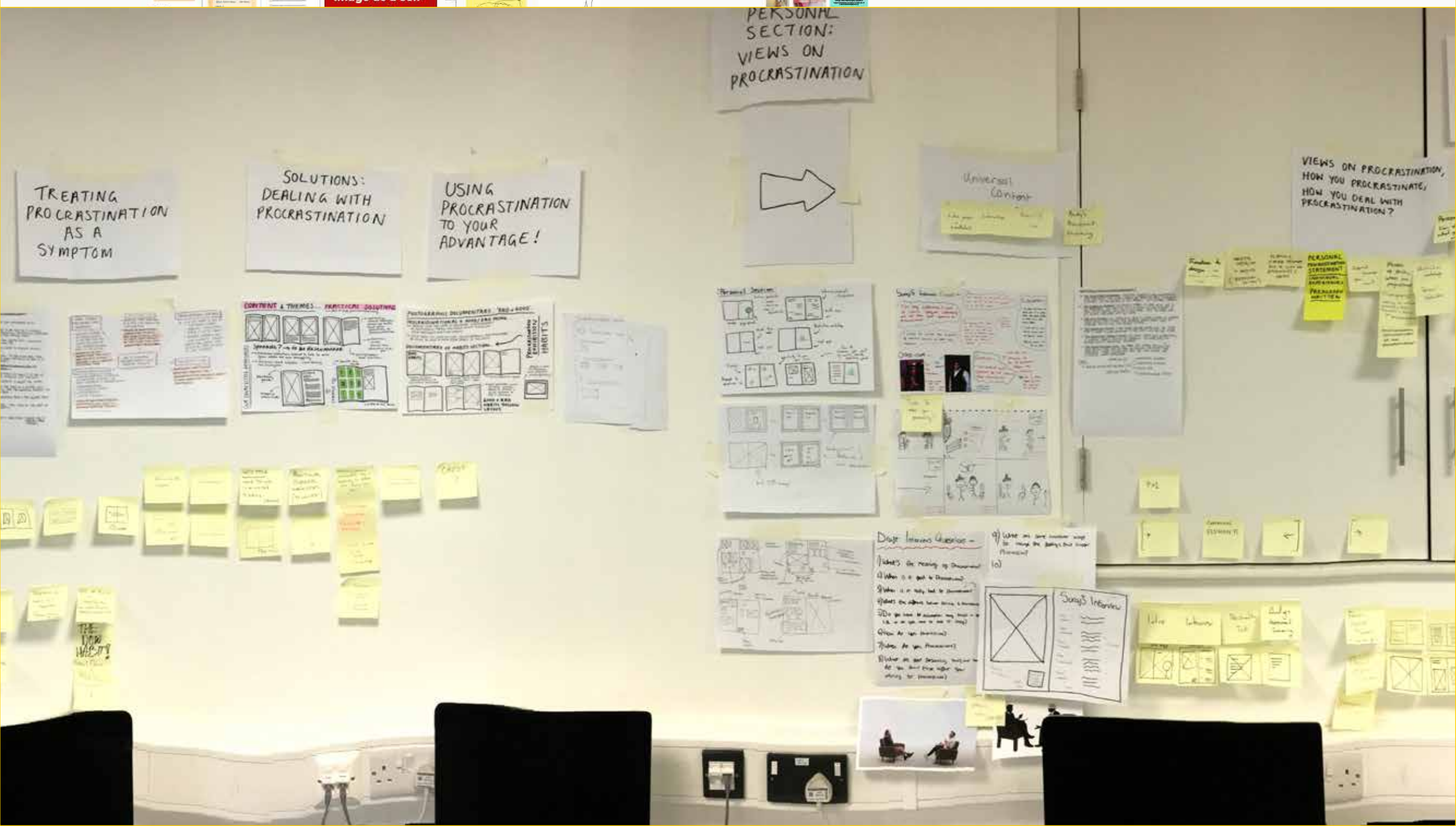
**OVERLAPPING**

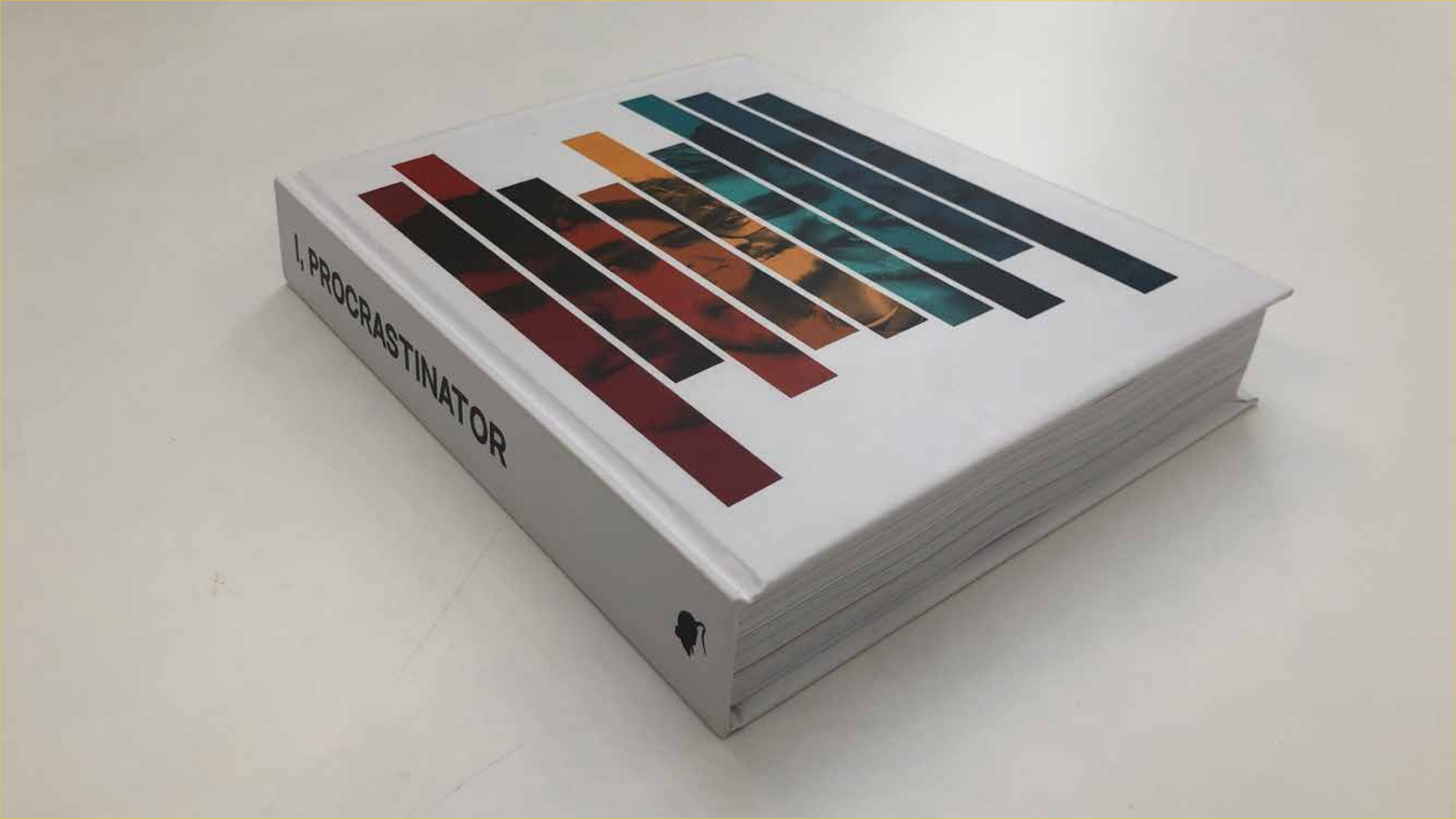
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|-----------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------|
| <b>Illustration</b>                                                                           | <b>Mental Health</b>                                                                            | <b>Interview</b>                                                                                | <b>Quotations</b>                                                                                        | <b>Good / Bad</b>                                                      |
| <b>ILLUSTRATIONS:</b> Drawing, general transparency or included in personal section           | <b>Mental Health</b>                                                                            | <b>INTERVIEW:</b> Create a card and use of questions aimed at a person or a group               | <b>Motivational quotes:</b> Intended to provide a boost in the reading                                   | <b>GOOD + BAD:</b> Positive and negative habits, impacts and solutions |
| <b>Illustration workshop</b>                                                                  | <b>Mental Health: ADHD part</b>                                                                 | <b>Interview:</b> 5 questions to be answered by everyone in the interview                       | <b>Quotes from texts, reviews we've read</b>                                                             |                                                                        |
| <b>Good balance of visual content</b>                                                         | <b>PERSONAL SECTION:</b> Respond to a set of questions, in any way is facilitated, honest ideas |                                                                                                 |                                                                                                          |                                                                        |
| <b>Readings</b>                                                                               | <b>Process</b>                                                                                  | <b>Personal</b>                                                                                 | <b>Personality</b>                                                                                       | <b>Card / Set</b>                                                      |
| <b>Original Reading from Mondays</b>                                                          | <b>Documentation of the process from start to finish</b>                                        | <b>Compare days of two procrastinators</b>                                                      | <b>PERSONALITY TEST:</b> How they relate to procrastination and if they consider they're procrastinators | <b>PROCRASTINATION CARDS:</b> workshop solution                        |
| <b>Quotes from texts, reviews we've read</b>                                                  | <b>Work done thus far over the module: 1 week 2 and 3</b>                                       | <b>Procrastination</b>                                                                          | <b>PERSONAL SECTION:</b> Personality test                                                                | <b>SOLUTIONS:</b> Practical solutions, online procrastination cards    |
| <b>LITERATURE:</b> Readings and summary notes, own section of generated content               | <b>Reflection pages at the end: Whole group summary</b>                                         | <b>People Profiles:</b> adding questions to create personal content                             | <b>Possibly a question?</b>                                                                              |                                                                        |
| <b>Information graphics to represent data, and half group might not want to read in cards</b> | <b>Raw sketches and early thoughts</b>                                                          | <b>Specific: Things That Trigger Procrastination: Personality</b>                               |                                                                                                          |                                                                        |
|                                                                                               | <b>NOTES PAGES:</b> Bank pages for any notes the reader can use                                 | <b>PERSONAL SECTION:</b> Respond to a set of questions, in any way is facilitated, honest ideas |                                                                                                          |                                                                        |
|                                                                                               |                                                                                                 | <b>PROCRASTINATION:</b> Respond to a set of questions, in any way is facilitated, honest ideas  |                                                                                                          |                                                                        |
|                                                                                               |                                                                                                 | <b>PERSONAL SECTION:</b> Personal test                                                          |                                                                                                          |                                                                        |

**CONTENT**

|                                                                                                 |                                                                                                |                                                                                 |                                                                        |                                                                                                          |                                                                     |                                                                                   |
|-------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| <b>Work done thus far over the module: 1 week 2 and 3</b>                                       | <b>Original Reading from Mondays</b>                                                           | <b>Specific: Things That Trigger Procrastination: Personality</b>               | <b>Illustration workshop</b>                                           | <b>Information graphics to represent data, and half group might not want to read in cards</b>            | <b>People Profiles:</b> adding questions to create personal content | <b>Interview:</b> 5 questions to be answered by everyone in the interview         |
| <b>Mental Health: ADHD part</b>                                                                 | <b>Personal advice on procrastination</b>                                                      | <b>Procrastination</b>                                                          | <b>Quotes from texts, reviews we've read</b>                           | <b>Compare days of two procrastinators</b>                                                               | <b>Good balance of visual content</b>                               | <b>Documentation of the process from start to finish</b>                          |
| <b>INTRO: about the book, about us</b>                                                          | <b>ILLUSTRATIONS:</b> Drawing, general transparency or included in personal section            | <b>LITERATURE:</b> Readings and summary notes, own section of generated content | <b>GOOD + BAD:</b> Positive and negative habits, impacts and solutions | <b>PERSONALITY TEST:</b> How they relate to procrastination and if they consider they're procrastinators | <b>SOLUTIONS:</b> Practical solutions, online procrastination cards | <b>INTERVIEW:</b> Create a card and use of questions aimed at a person or a group |
| <b>PERSONAL SECTION:</b> Respond to a set of questions, in any way is facilitated, honest ideas | <b>PROCRASTINATION:</b> Respond to a set of questions, in any way is facilitated, honest ideas | <b>PROCRASTINATION CARDS:</b> workshop solution                                 | <b>Raw sketches and early thoughts</b>                                 | <b>NOTES PAGES:</b> Bank pages for any notes the reader can use                                          | <b>Reflection pages at the end: Whole group summary</b>             | <b>Motivational quotes:</b> Intended to provide a boost in the reading            |
| <b>PERSONAL SECTION:</b> Personality test                                                       | <b>Mental Health</b>                                                                           |                                                                                 |                                                                        |                                                                                                          |                                                                     |                                                                                   |





WHAT HELPS ME: CLASS SETTING



Something that I discovered throughout this module is that I found more comfort and benefit from being in a smaller class setting. A lot of the time, being in an overwhelmingly large

studio with 50+ students can be difficult for me. The various noises and conversations, the big bright windows, and the comparing of work can all trigger procrastination in me, as well as

triggering my ADHD. In addition, the collaborative nature of this module has been really helpful for me. I have been able to comfortably express my concerns and ask questions.

CHANGED.

*More than anything, this project has caused me to push myself out of my comfort zone, in regards to speaking in front of people and working in groups.*

I have been pushed to and successfully worked collaboratively within small and large groups. Producing work I am proud of.

I have been a lot more organised this module, being in the studio nearly everyday. Leading to more and better work being produced.

I have been able to voice my ideas to many people over this module. Meaning I have had to improve my communication skills in regards to making sure my ideas are easy to understand.

I have learnt and now understand what it takes to work collaboratively in regards to design.

I have pushed myself outside of my comfort zone to speak in front of and work with new people.

**COLLABORATION** *I have pushed myself a lot out of my comfort zone this module when working collaboratively, and have improved because of it.*

CHANGING.

Although I pushed myself to work collaboratively, I could/need to do more in regards to speaking in larger groups as during circle time I had ideas I wanted to voice but could never find the courage to do.

I need to spend more time on the development of my ideas rather than jumping to creating them, as it means I miss out on new and different ideas.

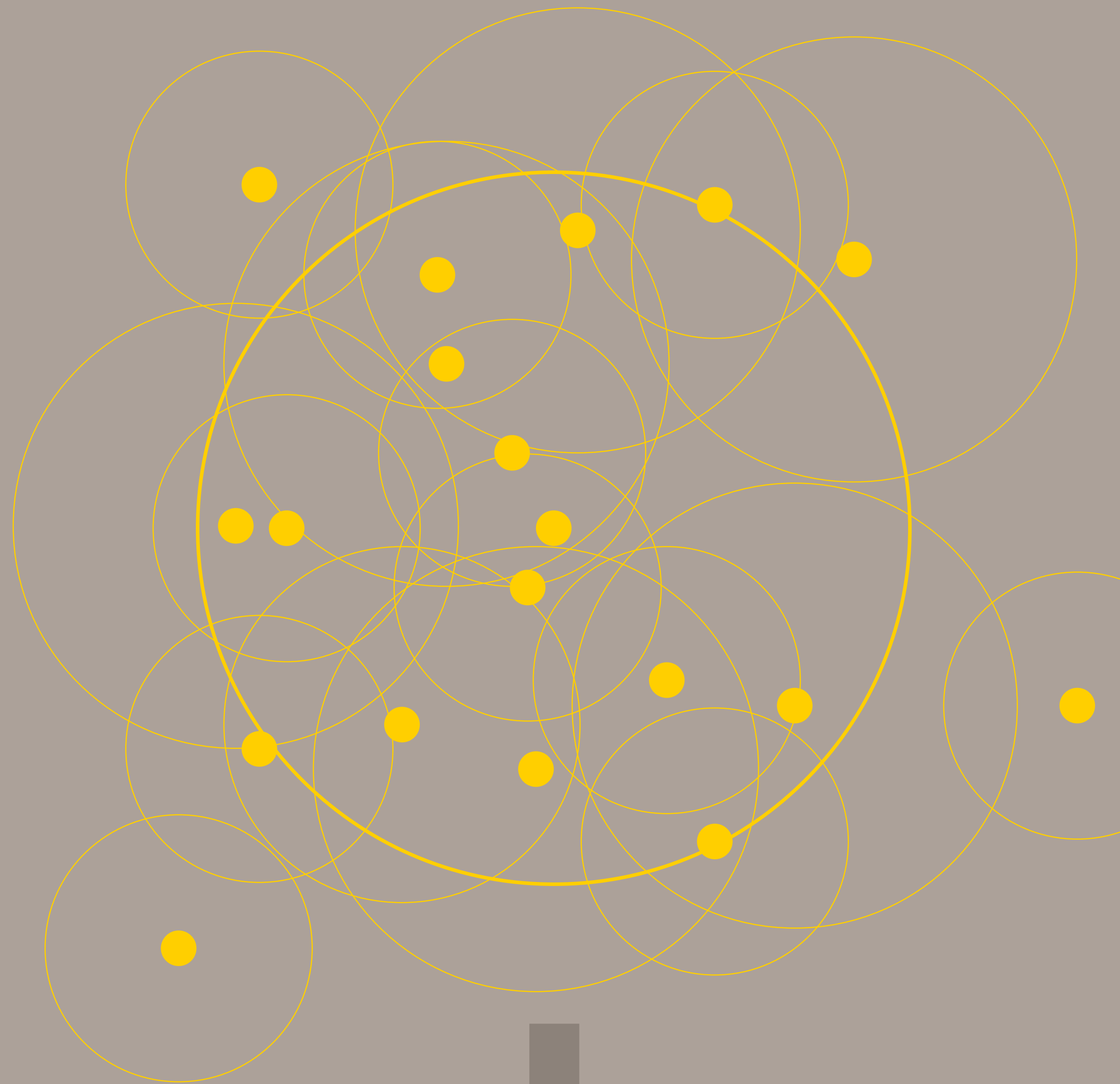
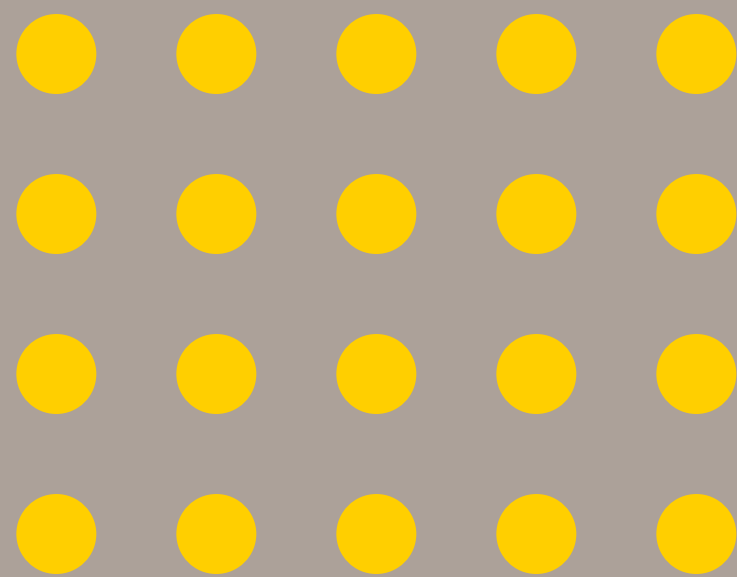
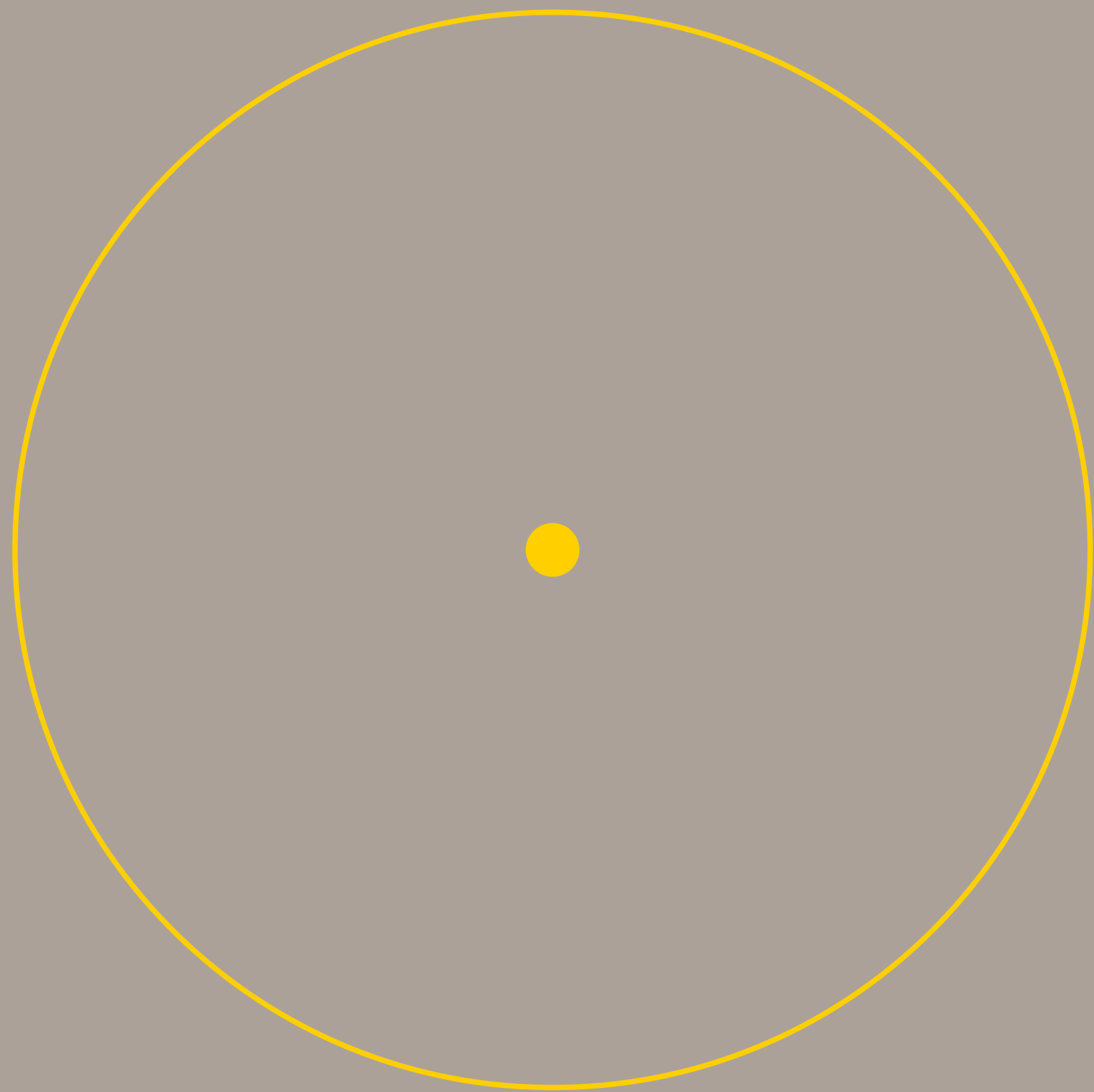
I need to be more open to other peoples opinions and ideas when it comes to working in groups as sometimes I found myself being quite closed of to new ideas that were not like mine.

I need to accept that when working collaboratively, I will be put in situations I may not be comfortable with. Instead of feeling negatively towards them, I need to try and embrace them.

In should have immersed myself in the module more, as at times I removed myself from situations because I felt anxious or uncomfortable.

**COLLABORATION** *Although I have worked hard to work collaboratively and improved. I feel I could do more and immerse myself more with the group.*

‘...I’ve cared much less about grades or how my work looks – which has allowed me to have fun and love what I’m producing...’; ‘...it has allowed me to accept any mistakes that I make and generate ideas better...’; ‘...to start taking more responsibility in my organisation, management and my work...’; ‘...I also realised that I spend most of my time convincing myself that I am not capable, instead of going for it...’; ‘...some of the doubts I thought were just my own are shared among more people than I thought...’; ‘...to be less





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# Innovations in practice

## I, procrastinator

### Notes on...

**Workshops**, guided by staff, will provide insights into their working methods and research interests. Reflect on how these experiences might influence your own unique approach to creative practice or act as catalysts for generating new project ideas or adopting new methodologies.



# NOTES ON COMPLEXITY

---

A SCIENTIFIC THEORY  
of CONNECTION,  
CONSCIOUSNESS,  
and BEING

---

NEIL THEISE



---

i, procrastinator

4 weeks, 20 students, 480pp book  
(no planning...!)

notes on...

3 x 1 day, 3 x 20 students, 3 books...?  
(with planning...)

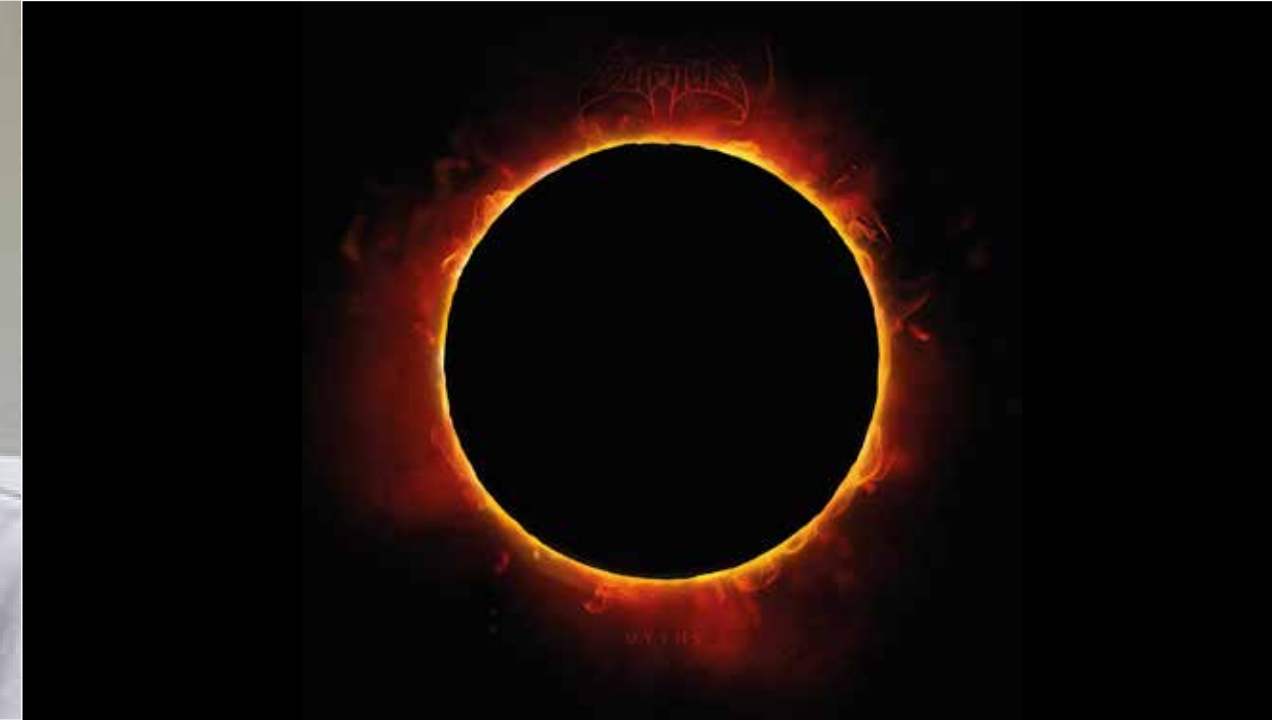
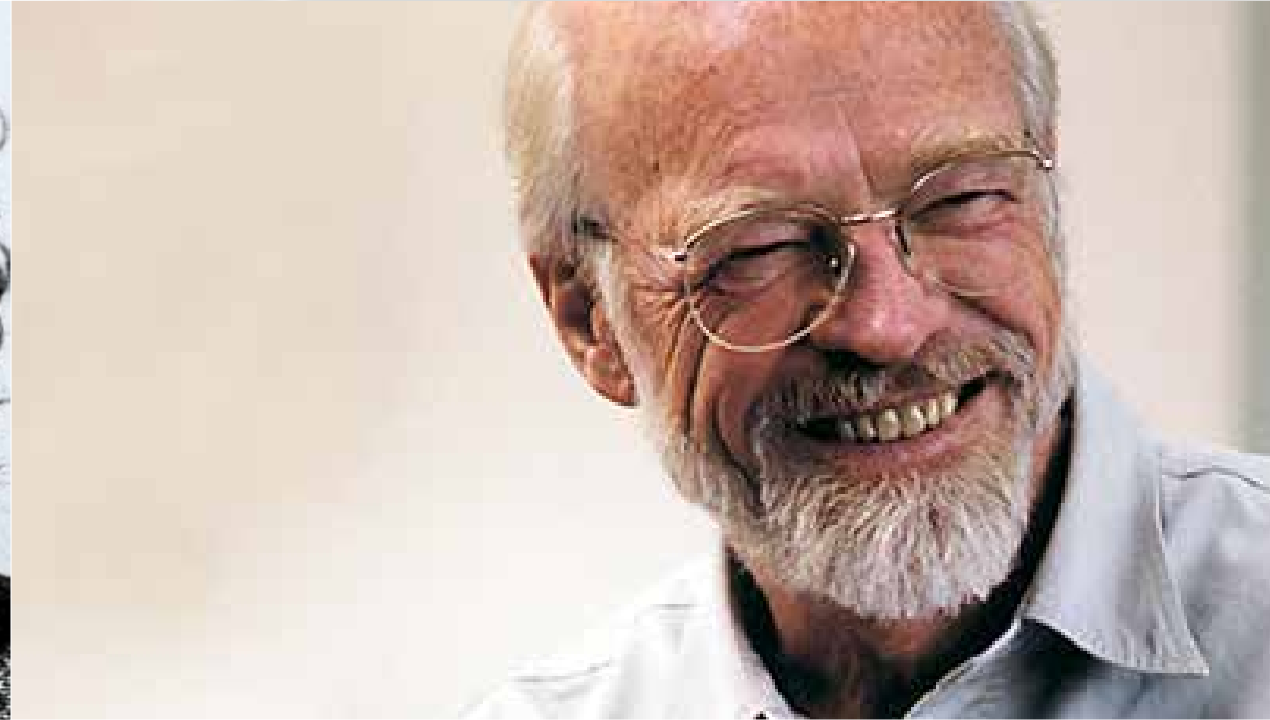
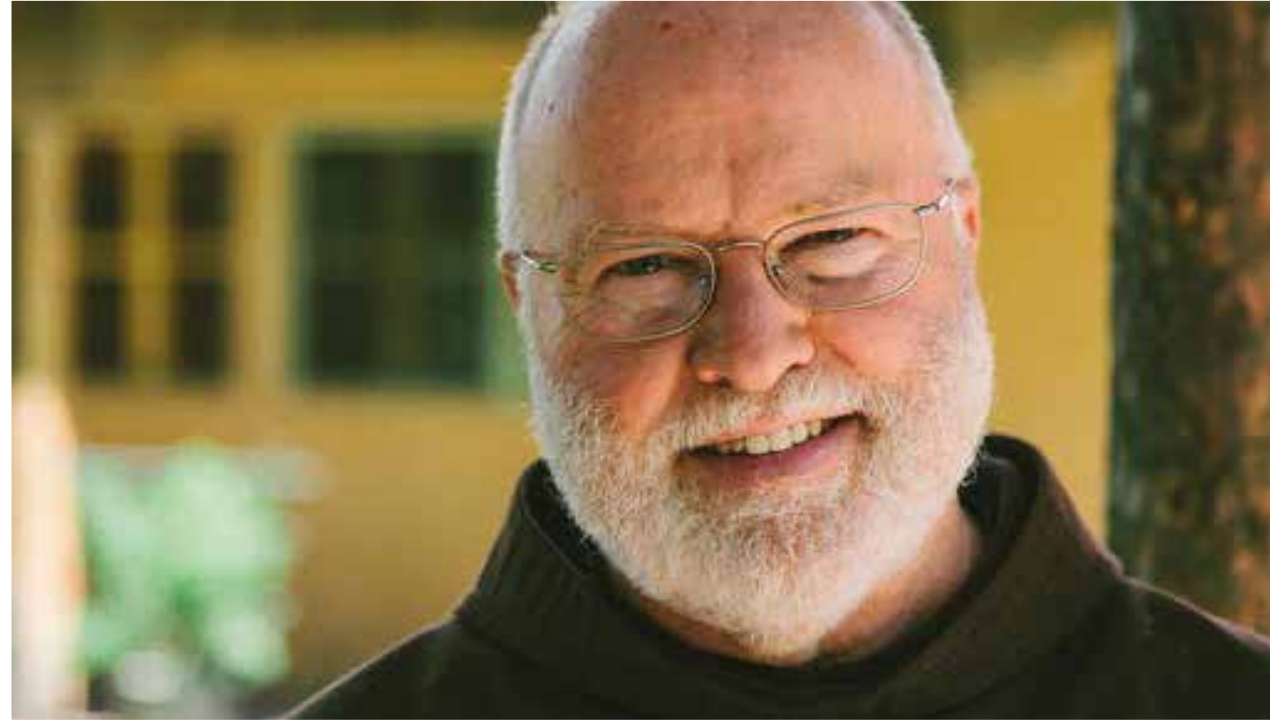
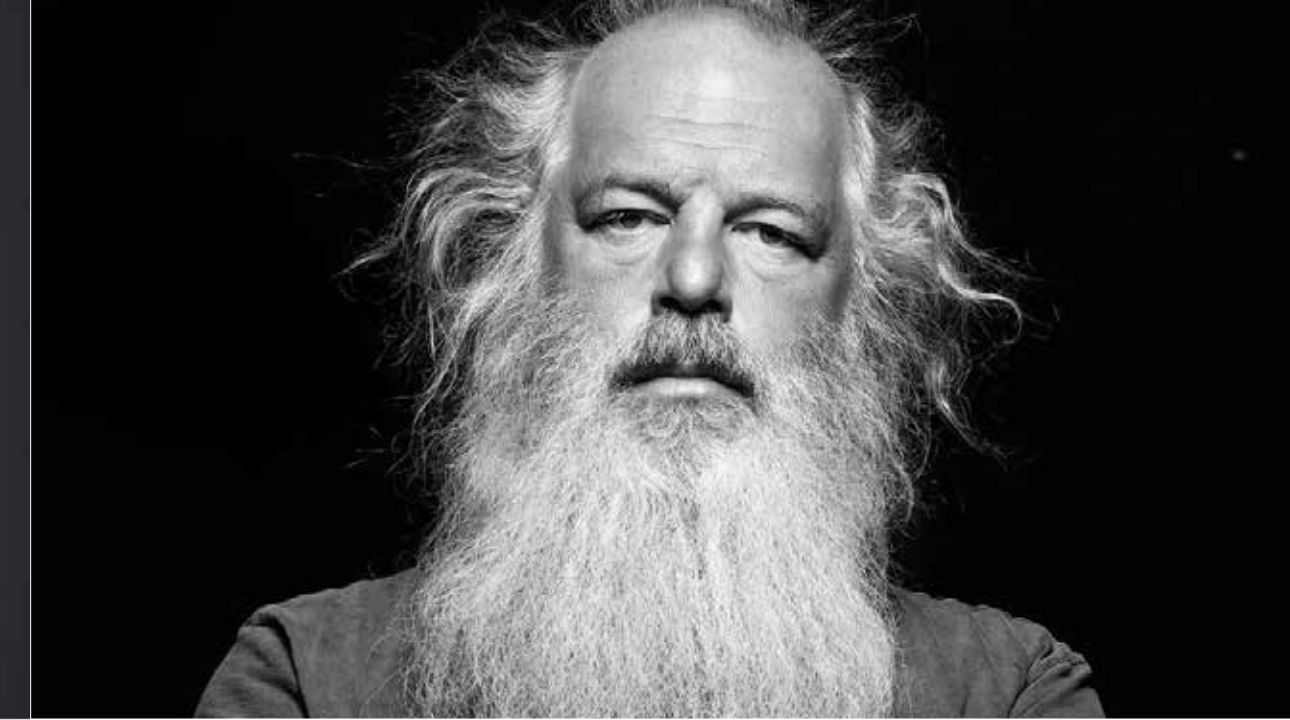
Problems

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procrastination  
imposter syndrome  
comparison  
creative rest



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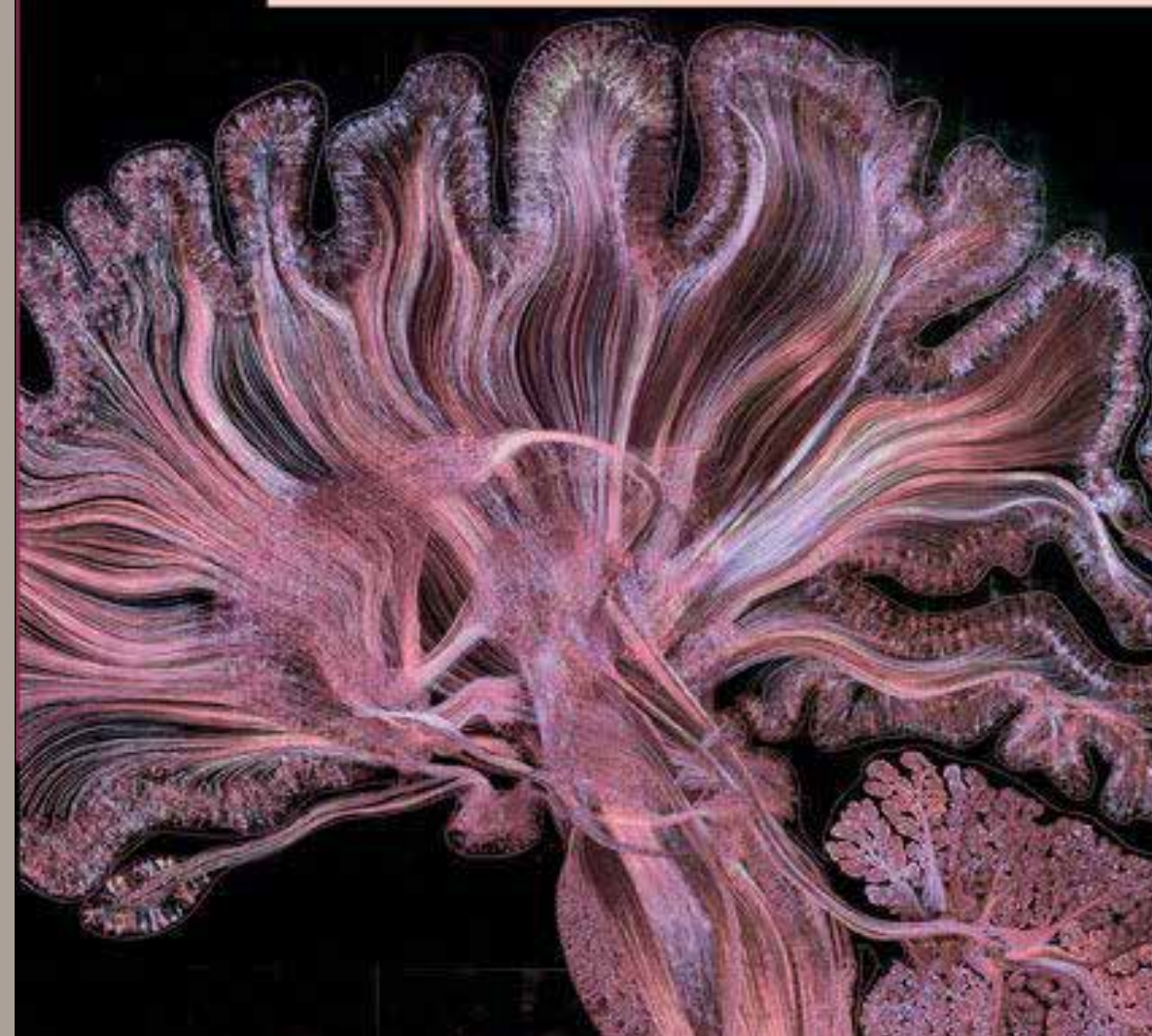


A STRATEGIC  
PROGRAM FOR  
OVERCOMING  
PROCRASTINATION  
AND ENJOYING  
GUILT-FREE PLAY

NEIL FIORE Ph.D.

## THE CAMBRIDGE HANDBOOK OF THE NEUROSCIENCE OF CREATIVITY

*Edited by Rex E. Jung and Oshin Vartanian*



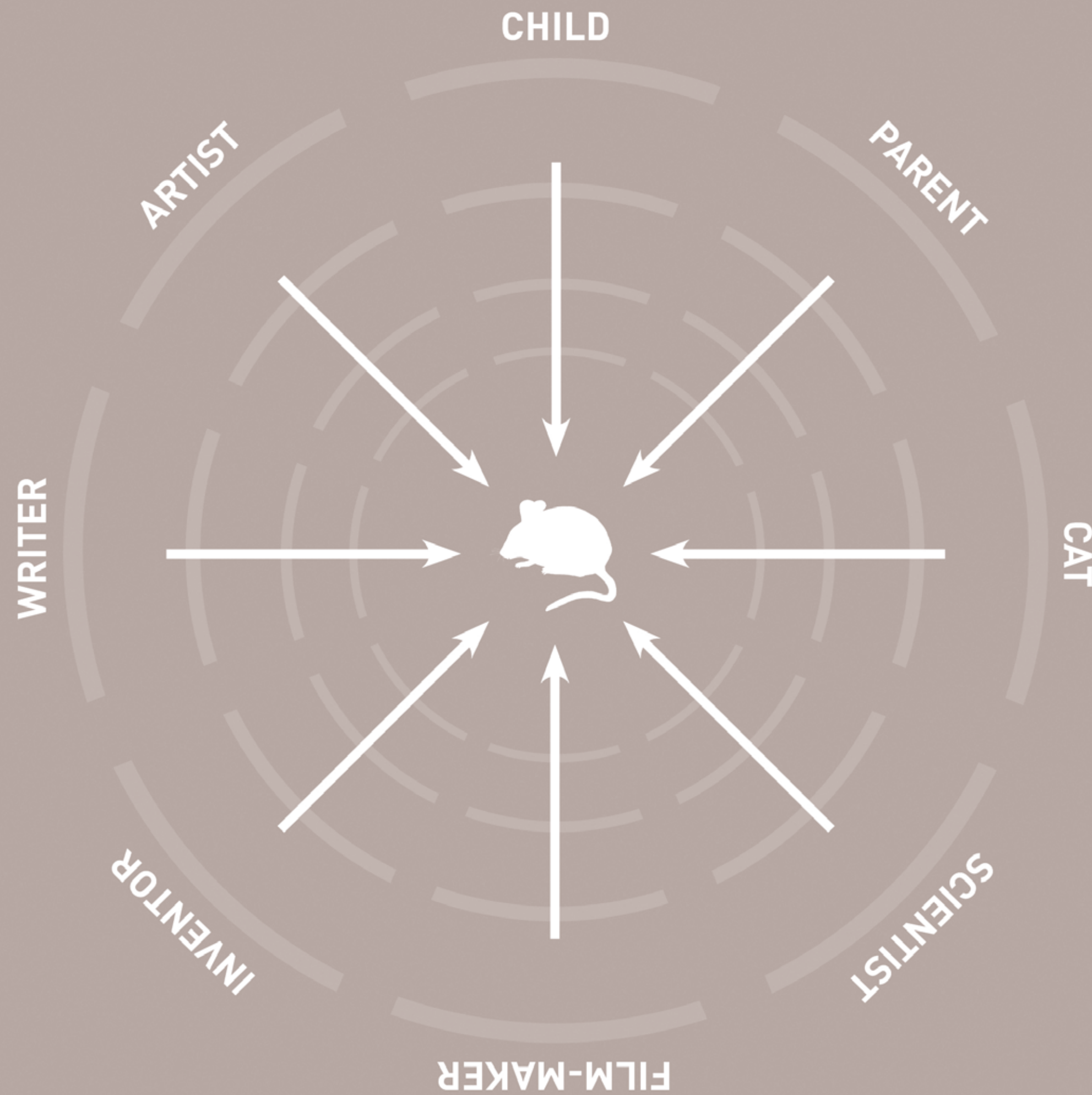
## THE RUNAWAY SPECIES

HOW HUMAN CREATIVITY  
REMAKES THE WORLD



ANTHONY BRANDT  
& DAVID EAGLEMAN

THE INTERNATIONALLY BESTSELLING AUTHOR  
OF *THE BRAIN*, *INCOGNITO* AND *SUM*



## Mouse (example)

Blind spots (designdice™ 2015)

Habit (Disruption 2016)

Ideation (Generator 2017)

Perspective (Personas 2018)

Production (designdice™ 2018)

Process (CBWY 2022)

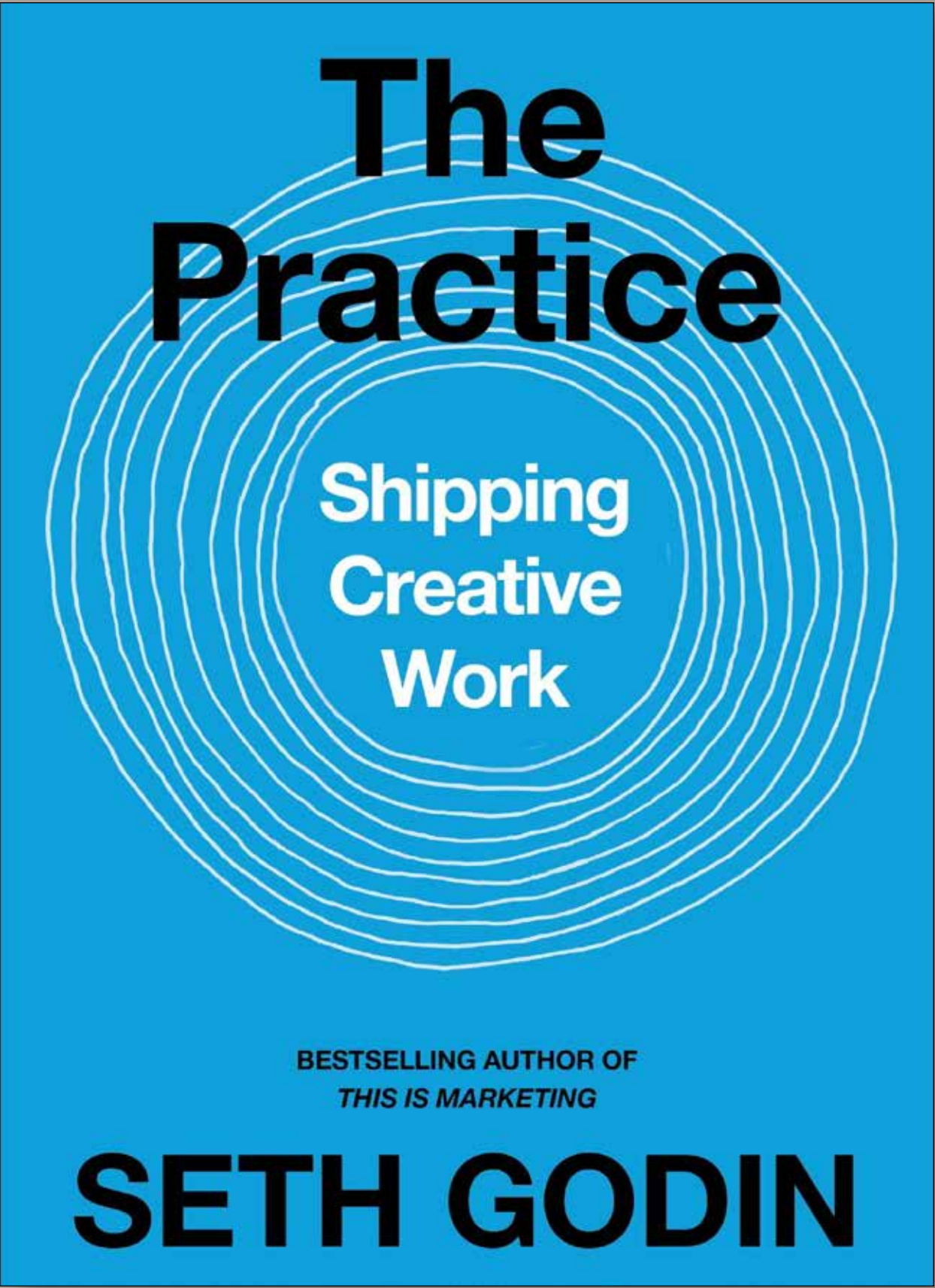
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Psychology Today

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### Imposter Syndrome

Reviewed by Psychology Today Staff

People who struggle with imposter syndrome believe that they are undeserving of their achievements and the high esteem in which they are fact, generally held. They feel that they aren't as competent or intelligent others might think—and that soon enough, people will discover the truth about them. Those with imposter syndrome—which is not an official diagnosis—are often well accomplished; they may hold high office or have numerous academic degrees.

Contents

- Understanding Imposter Syndrome
- Overcoming Imposter Syndrome

Understanding Imposter Syndrome



Why do people with imposter syndrome feel like frauds even though there is abundant evidence of their success? Instead of acknowledging their capabilities as well as their efforts, they often attribute their accomplishments to external or transient causes, such as luck, good timing, or effort that they cannot regularly expend. Whether in the areas of academic achievement or career success, a person can struggle with pressure and personal expectations.

What causes imposter syndrome?

Personality traits largely drive imposter syndrome: Those who experience it struggle with self-efficacy, perfectionism, and neuroticism. Competitive environments can also lay the groundwork. For example, many people who go on to develop feelings of

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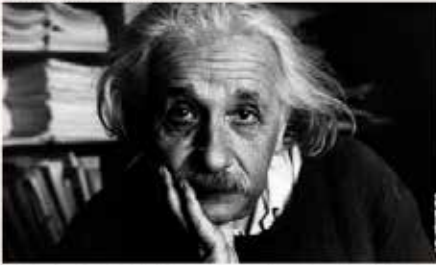
Health & wellbeing

This article is more than 6 years old

Feeling like an impostor? You can escape this confidence-sapping syndrome

Fiona Buckland

Even the highest achievers, such as Albert Einstein and Maya Angelou, suffer from this pervasive form of low self-esteem. But there are coping strategies



The philosopher Bertrand Russell wrote: "The whole problem with the world is that fools and fanatics are always so certain of themselves, and wiser people so full of doubts." Whether on a local or global level, the problems we face require the best people to step up. But many hold back because they feel that lack rather than ability lies behind their successes, and dread that sooner or later some person or event will expose them for the fraud that deep down they believe themselves to be. Far from being a realistic self-assessment, the *impostor syndrome* mind trap prevents people from believing in themselves, to the detriment of us all.

As a life coach, I work with people who sense they have more personal and professional potential but feel blocked from fulfilling it. For some, hearing about impostor syndrome for the first time is a revelation. They realise that, far from it being their own shameful secret, it is a recognised phenomenon, first identified in 1978 by psychologists [Pauline Clance](#) and [Suzanne Imes](#).

According to some estimates, up to 70% of successful people have experienced impostor syndrome, including Maya Angelou, Albert Einstein, and Meryl Streep. Unlike other forms of anxiety that sap confidence, the syndrome's insidious nature means that external success heightens rather than soothes the effects, as sufferers believe they are only ramping up the confidence trick they are playing on everyone.

I am well acquainted with the sleepless nights before a presentation, the chorus of self-criticism even when I do something well, my tendency to explain away success, and the fear of being exposed. Fellow sufferers tend to overwork, people-please, and experience toxic stress and depression. But rather than pushing our anxieties to the back of the emotional inbox and soldier on, I invite us all to lean in. If you spot the symptoms then you have a great opportunity to develop self-awareness, generate pragmatic empathy, and integrate practices that will support you to live a more fulfilled life.

Impostor syndrome in social work: why do we feel like we're not good enough?



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22. I Feel Like an Imposter

At least when I'm doing my best work.

The imposter syndrome had been around long before the term was coined in 1978 by Pauline Clance and Suzanne Imes. It's that **noise in our heads** that reminds us we have no business raising our hand, **jumping in the water**, or standing on stage.

And I feel like an imposter often.

That's because my best work involves doing things I've **never done before**.

Recent research estimates that 40 percent of the workforce has a job that requires **innovation**, **human interaction**, and decision making. And for each of these people, every day exposes them to the feeling of being a **fraud**.

Of course you're not sure it's going to work. How could you be?

The person you're serving might take offense, or walk away, or simply might not speak the same language.

Of course there's no manual, no proven best practices, no established rulebook. The very nature of innovation is to act as if—to act as if you're on to something, as if it's going to work, as if you have a right to be here. Along the way, you can discover what doesn't work on your way to finding out what does.

23. Imposter Syndrome Is Real

It's a sign that you're healthy and that you're doing important

Noise in our heads -

confusion / **pressure** / conflict /

**tension** / **anxiety** / **upset** /

ambition / **tension** / **crash** /

**disorientation** / **shouting** / **uncalm**

Never dare before -

parachute / ~~finger jump~~ /

stand-up comedy /

NEWNESS / VULNERABILITY /

RISK / JUDGEMENT /

PROVED A FRAUD —

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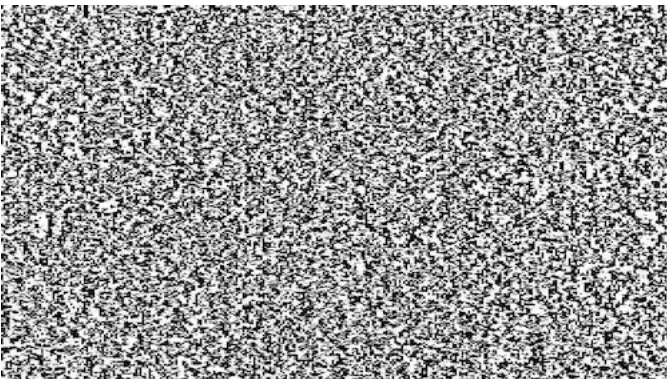
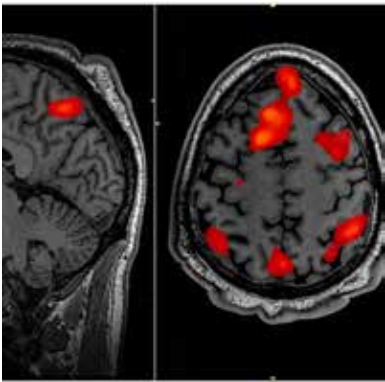
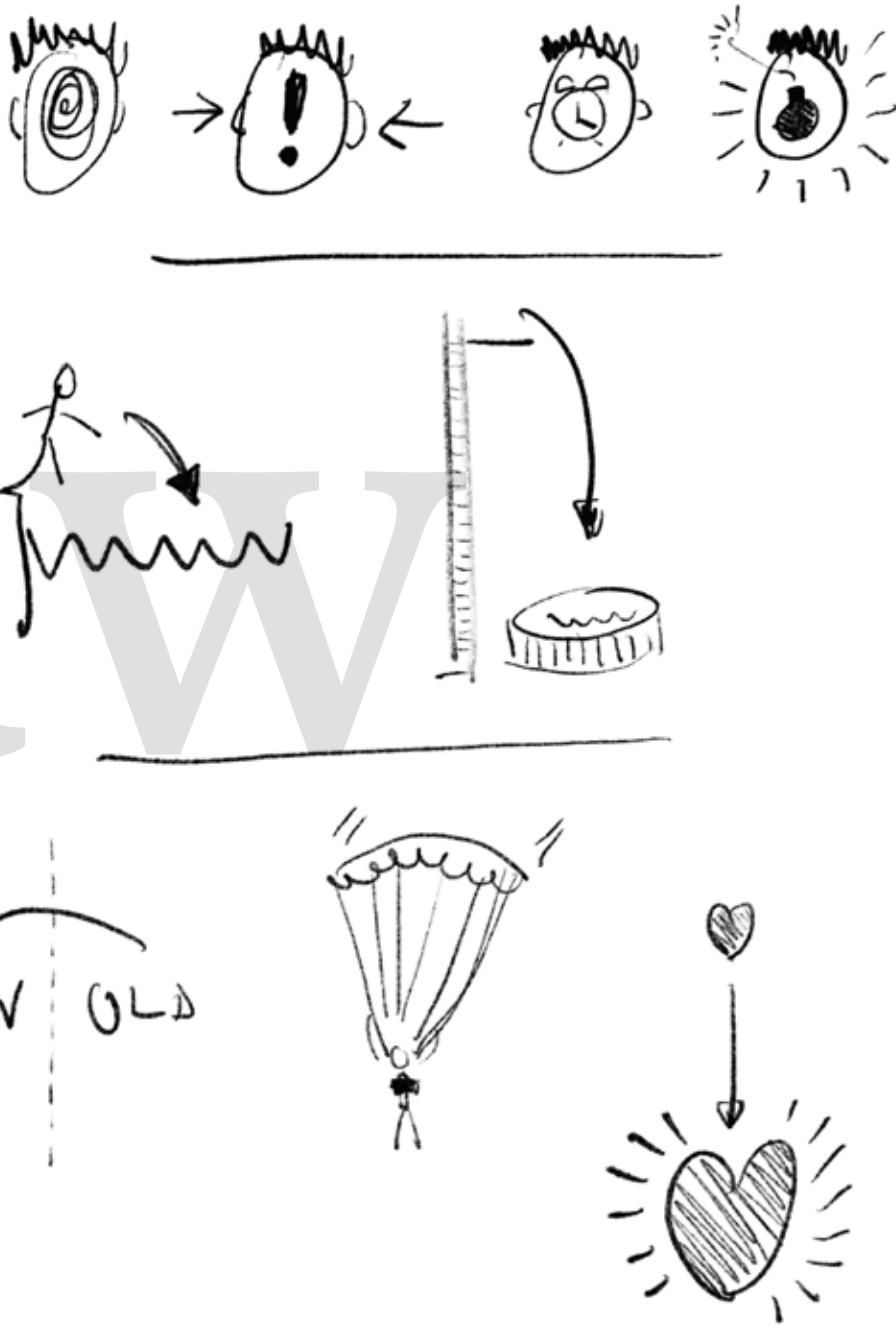
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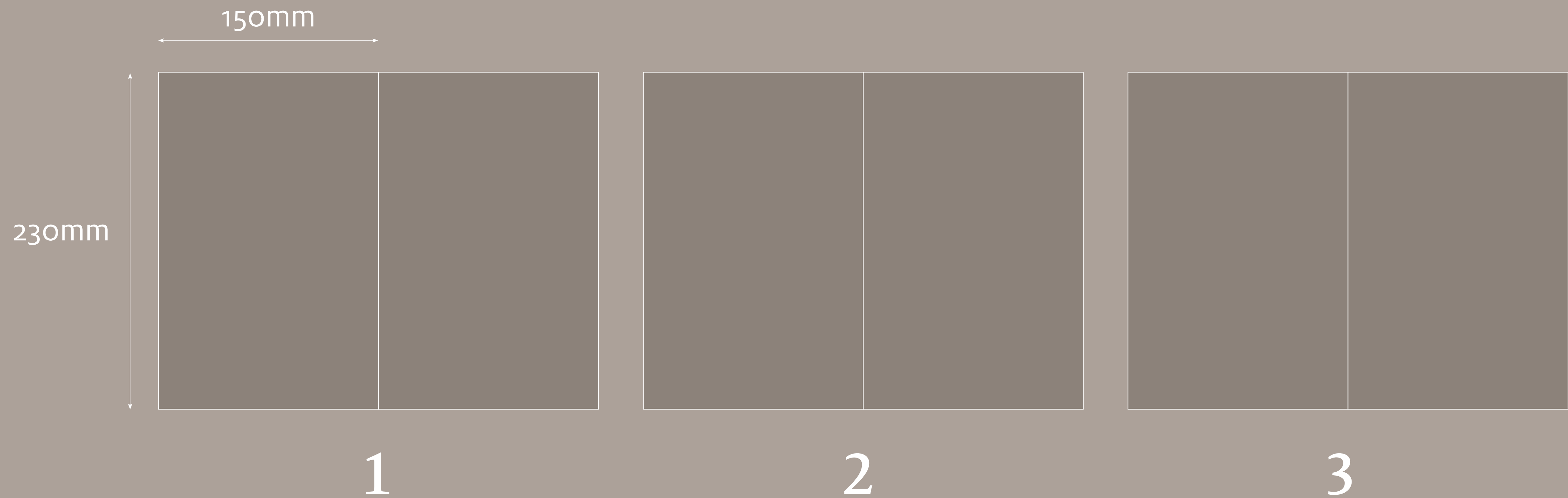
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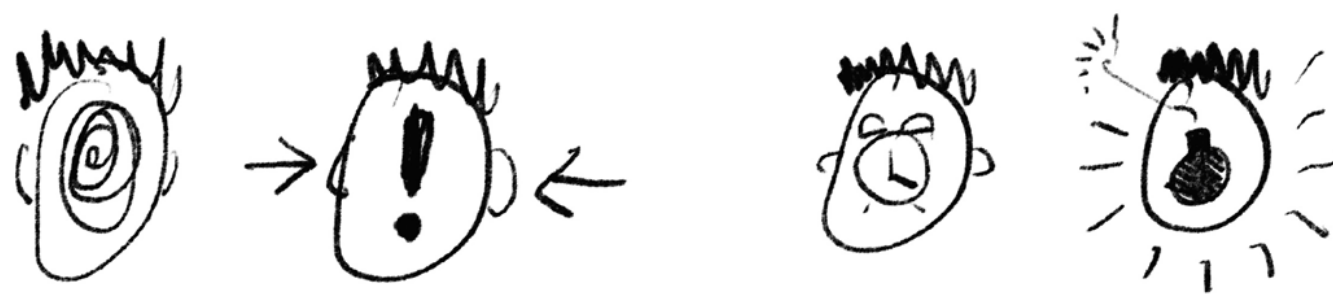
It's a sign that you're healthy and that you're doing important work. It means that you're trusting the process and doing it right.



I feel like an imposter,  
Most of the time.  
Imposter.  
Syndrome.  
It's official.  
It's medical.  
Confirming what we all knew;  
Fraudulent.



I feel like an imposter.  
Most of the time.  
Imposter.  
Syndrome.  
It's official.  
It's medical.  
Confirming what we all knew.  
Fraudulent.  
Incompetent.  
Out of my depth and sinking.  
The noise.  
The pressure.  
And then,  
The whisper.  
Lost in the tempest.  
Fragile and vulnerable.  
That this is me.  
And I get to do this.  
So, I cross the chicken line.  
And I become.





Design Process  
Notes on Imposter Syndrome

Andy Neal



Design Process  
Notes on Creative Rest

Andy Neal



Design Process  
Notes on Comparison

Andy Neal



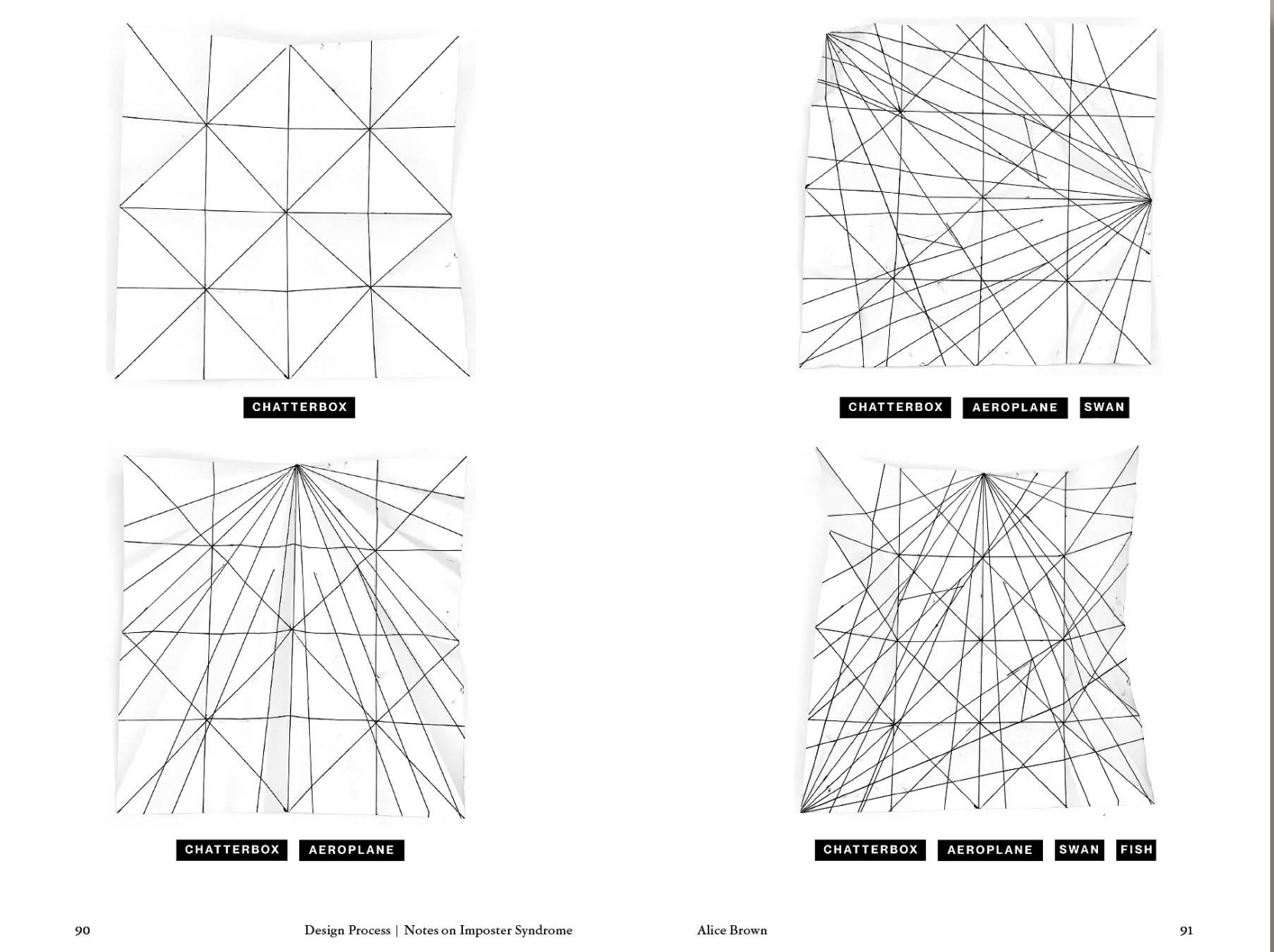


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Design Process | Notes on Imposter Syndrome

Alice Brown

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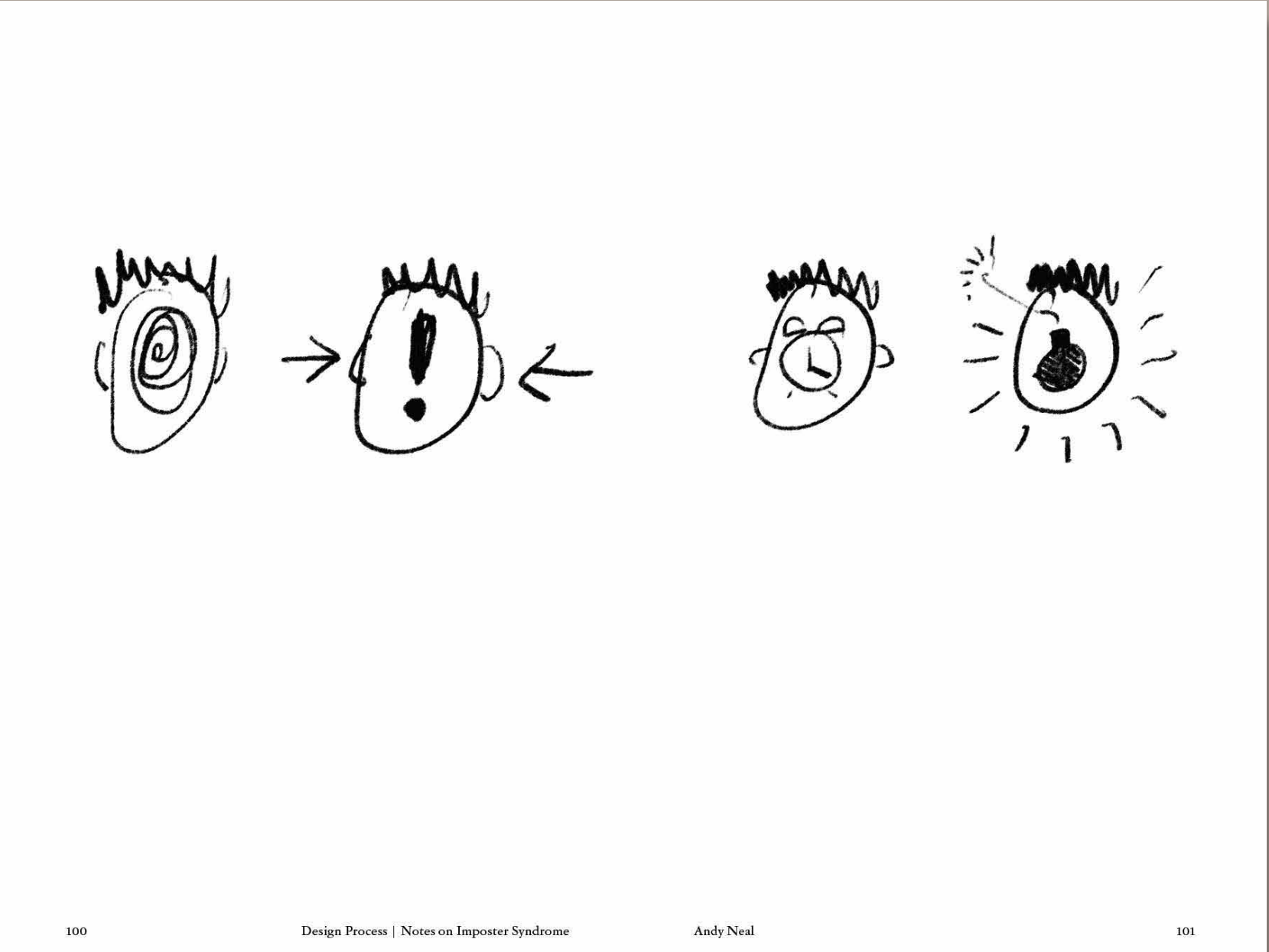


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Andy Neal

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Vienna Bratton

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# Part I

## Introduction

Our course is evolving. Our subject is moving from a place of certainty to one of uncertainty; from clear black & white to a spectrum of colour. The historic design canon is being reconsidered and the place of education (and its more recent role as a mechanism to develop oven-ready students/customers primed for industry) is being called into question.

We are not rejecting our roots, or the need for our graduates to explore meaningful outlets for their creative practice (many of whom will continue to find a home within the bounds of the traditional design industry). We are, however, confidently redefining the central role of design education as a critical provocateur – developing curious minds who can question, confront and communicate the urgencies of our time, positively and practically shaping a future industry that will be more accountable for our collective actions.

As a result of this repositioning, staff are developing a more direct relationship between their *research*, their *design practice*, and their *teaching*. In the autumn of 2023, we developed a series of new, one day workshops themed specifically around these three areas, with the clear purpose of provoking and challenging final year students to define their own sense of what 'design is'.

The following is a short summary of ideas and conversations held as part of one of these workshops. It is produced solely for the students as a 'workbook' or record of the day. The content is largely unedited and pulled together as a working document that will iterate over the next year-or-so into a more formal commentary on holistic design processes – one that accommodates both the enhancers and the inhibitors of a successful practice.



By way of an introduction to the workshop (and the wider ambition in sharing staff working methods and research interests), I wanted to give some context to the material that follows. The hope is for you to reflect on how these broader experiences might influence your own unique approach to creative practice, or act as catalysts for generating new project ideas or adopting new methodologies.

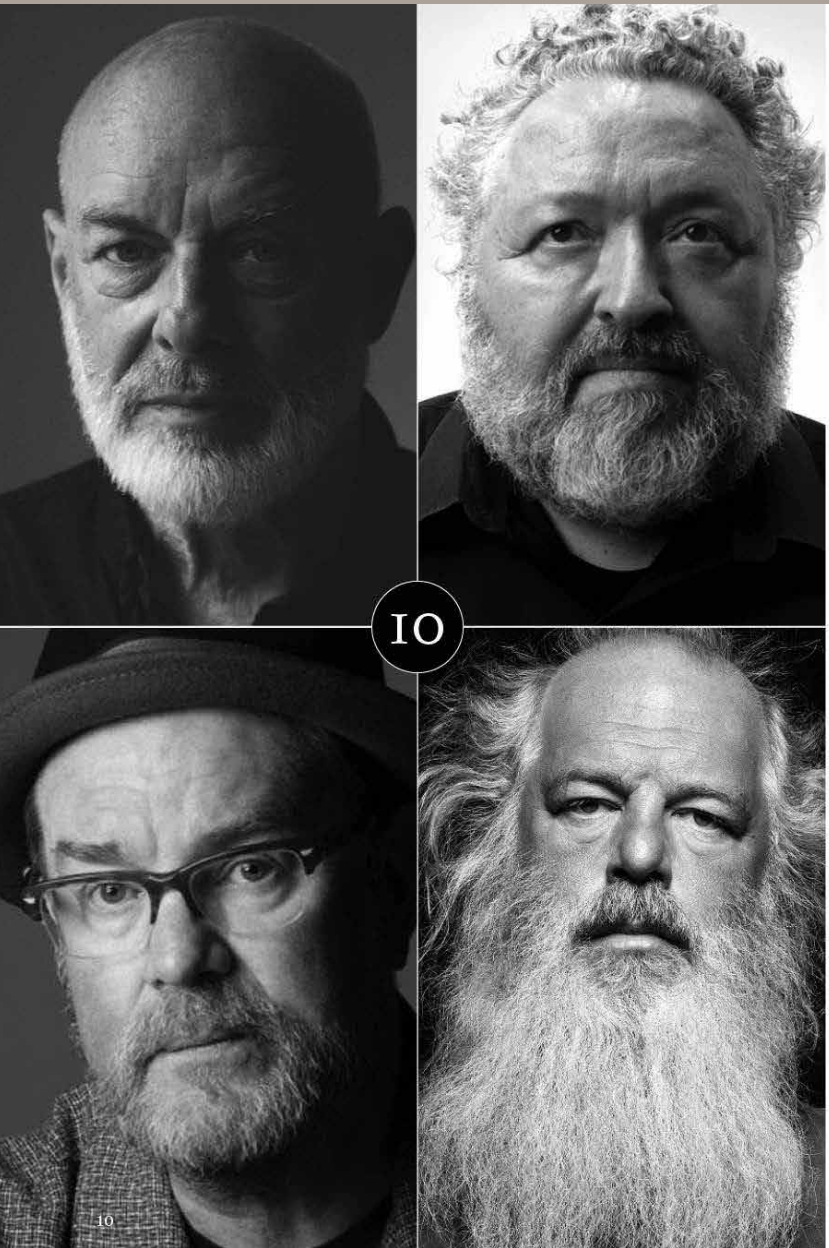
I feel hugely fortunate to have spent a significant percentage of my teaching 'career' within the walls of independent, arts-specialist environments. I studied at Falmouth when it was a small art school, and completed both my undergraduate degree and masters degree at Edinburgh College of Art in the mid-90s. I started teaching at Edinburgh and then at the Glasgow School of Art before moving to back to Cornwall and have been part of the Falmouth community for over 24 years, almost exclusively on BA(Hons) Graphic Design.

Commercially, I engaged in something that resembled design as a teenager, before I really knew what design was. In and around my education, this gathered momentum – initially as freelance work and projects for small independent clients, and then more formally at Millhouse Design Consultants and, later, with NavyBlue Design Consultants in Scotland. I have continued to work independently throughout this time, and the connection with the practical application of the subject has always been a central part of my ethos.

My interest in design began with a fascination with music – particularly the record covers of my favourite bands, and I would spend hours copying logos and re-drawing them, simply because I enjoyed it. This foregrounded an interest in typography that was nurtured during my formal studies and then put into practice during my time at Millhouse (18 months spent specifying type, outsourcing the setting and then pasting-up exhibition panels for the Museum of Scotland was gruelling at the time, but the education was career-changing). The first decade of my teaching was almost exclusively spent developing and sharing a practice rooted in a modernist, type-centric body of thinking, culminating in an 151st Premier Award for the Falmouth Butterfly in 2011.

Running in parallel to both the academic and industrial lines of experience, I was a quiet, but ever-present interest in the underlying question of 'why'. I became progressively more concerned with the motivation for a piece of work, or a designer's approach to a challenge, rather than the outcome itself. This fascination with the 'process' of design became more central to my teaching with the development of the *designdice™* tool (launched at the *Birmingham Design Festival* in 2018) and then more recently in *Creativity Begins With You* with Dion in 2022. The majority of my current teaching practice (and, as you will see, the motivation for this workshop) remains centred in the pursuit of bettering our 'ways of operating', as designers, creative practitioners and human beings.

This pursuit is both life-giving and clouded with mystery in equal measure.



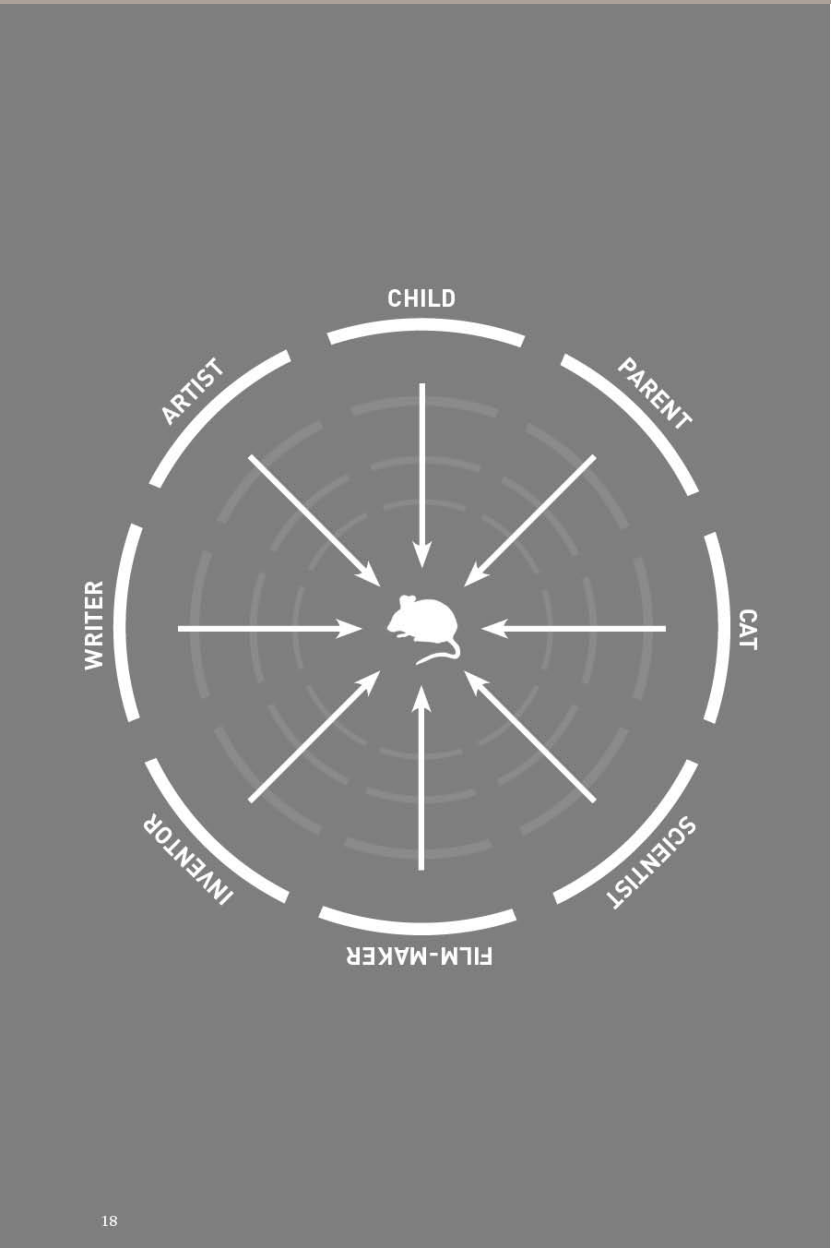
Over the 35+ years of active involvement in design and creative practice, a few figures have become beacons of inspiration that, in the context of this workshop, are important names to reference for your own consideration. Interestingly, a significant number of these people sit outside the traditional bounds of the subject, but each has a set of personal beliefs – a methodology if you like, that resonate with my own values and principles. They all (without exception) have also challenged my views in ways that have forced me to evolve or change dramatically over time, and this is something I will probably never get the chance to thank them for.

Brian Eno (1948–), who (hopefully) needs no introduction, has quietly influenced more creative thinkers than most living artists (and still appears to remain bemused at the fact). His work as both a musician (esp. the *Ambient* series and *Apollonia*), as a producer (with Bowie, U2 and Talking Heads), and particularly as a 'thinker' (*Oblique Strategies*, with Peter Schmidt) are all of personal note.

Bruce Mau (1959–) has presented models of practice that have fundamentally shaped my understanding of the scope of design, its inherent responsibility, and our capacity to use it for social good. His seminal text '*Massive Change*' was published at the early part of my teaching career, and the recent MC24 has articulated much of what I now believe about design in language far more eloquent than my own.

Vaughan Oliver (1957–2019) was the first ‘real’ designer I was ever introduced to on my foundation course in 1992, and (in contrast to the work of Mau) captures beautifully the sublime and emotive nature of visual communication in a more abstract form. In particular, his early work with 4AD records (The Pixies; *Do It Yourself & Surf Rosa*, The Cocteau Twins; *Treasure* and Heidi Berry; *Love*) is exquisite.

**Rick Rubin** (1963–) first came to my attention in the early 90s when the Red Hot Chili Peppers released *Funky Monkeys* (a film of the recording of the *Blood Sugar...* album). I'd heard of him before (producing Slayer's *Reign in Blood* from '86) and couldn't quite understand how one producer could work with two so sonically diverse bands. Since then, his ability to bring out the best in artists has created some of the most celebrated music of the last 50 years. His recent book *The Creative Act*<sup>1</sup> echoes many of the sentiments Dion & I expressed in *cmw*.



Much of this diverse thinking has progressively coalesced over the last few years into a growing number of practical workshops I have developed or contributed to – each seeking to address aspects of our creative practice that seem to get in the way of a better version of ourselves.

One of the most helpful of these has been the idea of 'personas'. This aims to embrace a far wider variety of thoughts and ideas than would naturally be covered in any given creative challenge, and does so by consciously & systematically looking at the subject or area of investigation (a mouse in this instance) from multiple perspectives. Our brains are less coherent than we would like to believe, often distracted or caught-up in loops of thinking (see the work of Edward De Bono for more on this). Using a 'structure' can often help combat this.

Considering the way a child might relate to a pet mouse provides a valid and reliable perspective on that subject. It sparks connections, insights and opportunities. It is, however, a radically different point-of-view from that of a parent – who will (naturally) consider factors the child may not deem important (and, in the case of inviting a rodent into your home, may not even have the maturity or life experience to understand). The same is true of the family cat, or a food scientist, or an inventor, an artist, and so on. By embracing each in turn, we are able to build a much wider range of source material, data and insights. By extension, this will (almost effortlessly) broaden our field of reference and lead to stronger and more considered ideas (see James Webb Young's thoughts on developing ideas for more on this). Rehearse this as a practice, and it becomes a system we can adopt (often only for a few minutes when you get good at it) to continually offer up new thoughts, ideas and perspectives. It's part of a 'normal' working practice within much of my work and will be the basis of this workshop.

Personas' is just one example of a deliberate, divergent thinking model and has formed the basis of a whole range of tools to help others in their own practice. By putting energy into 'problem-finding' (for example; identifying blind spots in our own practice, acknowledging good/bad creative habits, the difficulty in 'starting' a new creative challenge, procrastination, and so on), there are invariably a plethora of possibilities – both inherent in the problem itself, but also in our capacity to propose multiple responses to the questions raised. It becomes less about developing 'solutions' and more about creating opportunities.

In moving some of this thinking forward, I'm becoming more intentional in looking for problems in the experiences of designers (like us), and trying to re-express these as a practical 'tools' (i.e. a workshop) that offer up ways of working around the problem. I've just started reading *Notes on Complexity* by Neil Theise, which considers '...the mysteries that animate science, philosophy, and metaphysics, and how this teeming array of existence, from the infinitesimal to the infinite, is in fact a seamless living whole...' I really liked the idea of taking a complex theme (interconnectedness in this case) and distilling it down to a series of 'Notes on...'. This idea forms the framework for the rest of our day.

‘...We are all guilty of comparing and it’s unrealistic to constantly be referencing what other people are doing (*we never get to start*). The whole point is self-growth is it goes at your own pace. I’ve compared less since, coming-to-terms that I am doing this (degree and choosing these projects) for myself and no one else...’ ‘...Exploring different perspectives in quick succession didn’t allow the time to over-think or doubt decisions. My outcomes felt intuitive and honest...’

‘...I instantly felt a connection to the idea of imposter syndrome, having experienced it throughout school and particularly at University. Focusing on the theme with varying perspectives gave me a new understanding of it, it was also interesting to work collaboratively and see how peers have experienced the same issues...’ ‘...In the future, I want to record when and why I feel it, capturing what I do to respond to it – looking for patterns and ways to counteract the feeling.’

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Developing this practice  
Using design thinking to help build  
inclusion, addressing barriers head-  
on as a direct part of the curriculum  
(rather than separate)...

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# Innovations in practice

## Notes of creative diversity

CHEAD 2024



[andy@falmouth.ac.uk](mailto:andy@falmouth.ac.uk)