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NOISE AND THE VALUE OF UNPOLISHED THOUGHT

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NOISE AND THE VALUE OF UNPOLISHED THOUGHT

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In this piece, the reader/viewer is invited into the author's personal observations while trying to replicate the true processes of writing an article for academic publication, a mode of communication at odds with and ill-suited to both his industry background and teaching style. Following these observations, the reader/viewer is invited to watch a YouTube video of the subject matter the author is attempting to address; in this case, the emotion of anger associated with climate change. This process highlights the circuitous path of what Welby Ings (2020) describes as disobedient thinking, where any subject other than the one being written about is explored and distraction embraced.

This piece contributes to the 2025 theme of identity transformation by offering a reflective account of professional un-becoming—a conscious stepping away from sanctioned forms of productivity in order to explore frustration, distraction, and refusal as fertile sites of knowledge-making.

Deliberately written in an unpolished style and informal tone, the work aligns itself with traditions such as Jack Halberstam's (2011) low theory and Johnny Saldaña's (2014) notion of blue-collar qualitative research. These approaches challenge dominant academic norms, inviting readers to reconsider the value of mess, noise, and mental drift as legitimate components of professional and creative inquiry.

The piece also draws attention to the dissonance between traditional academic modes of knowledge dissemination—such as scholarly writing—and the use of mediums more often associated with popular culture and public discourse; in this case, YouTube videos. Rather than positioning written work as the primary vehicle for intellectual thought, this piece inverts the conventional hierarchy: the video contains the more rigorous academic reflection, while the accompanying written text serves as a meta-commentary—documenting the frustrations, contradictions, and emotional labour of “becoming” an academic.

This reversal is intentional and somewhat performative. It seeks to expose and critique the internal tensions that arise when engaging in academic growth while simultaneously working within the context of applied education. The subject of the video—anger—is one of the three central themes underpinning the author's doctoral research. Through this lens, the piece explores the emotional dissonance that emerges when one is inherently more interested in doing than writing; in practice over theory and in action over articulation.

As part of this inversion, the written component maintains the authentic voice of the author acting not only as a literary piece but also as a visual documentation of the frustrations associated with traversing the applied and academic. As part of this authenticity the language has not been edited or doctored but remains an unaltered demonstration of this frustration, in contrast to the polished academic norm. In doing so, the work not only questions the boundaries of academic legitimacy but also repositions emotional states and unconventional methodologies as vital contributors to the production of knowledge, creating a transgressive and responsive multi modal piece.

The video will refer to the concepts and thinkers as outlined in the reference list.

NOISE AND THE VALUE OF UNPOLISHED THOUGHT

Noise, nose, noise – its everywhere, in the office the constant click clacking of keyboards which act as the interface between ideas and communication, between the ability to transmit - and as such validate – ideas and generate them.

Sitting at my desk I begin to develop some kind of keyboard envy as the connection between my coliges iedas and there keyboards seems lighting fast, like watching a movie on broad band as compared to my dial up seed. There ability to structure and record there ideas seems effortless and fluid, it seems to have a rhythem and flow that exudes productivity, there is no requirmentrs for breaks just a continual tap taping of information and ideas being recorded, complield and filed in logical places and completed withot distraction. Said ideas can then be retrieved effortlessly at any time, on any device, anywhere and understood clearly thus completing the circula flow of efficacy and productivity.

Unfortunatky none of this works for me, I type with one finger on each hand, and raklther than it being a delicate and elegam=nt process, it's the forcfull manifestation of the frustration that my mind is feeling !

I cant file, in fact I cant even ubnderstand how filing works – so I just pile – genrally straight to the desktop, much to the dismay of the IT guys. Apparently it does something bad which is the reason my computer has to spontaiously stop, an act ive taken being fond of as it gives me time to have a break.

And rather than being able to maintain productivity, my mind wounders off task- seeming to find interest in the most random of things- that at that moment - are of the greatest importance and urgency and must be taken care off immediately, such as going down stairs to rinse the cup I left on the bench in the staff room. Or conversely my mind will find things that I have never seen before such as pencil pelings on the floor and allowme to construct an entire back storie complete with multiple caricatures about how siad pencil peelings landed on the carpet. Or conversely my mind will allow me to look what is already fimilar -such as the courner of the ceiling- in a way I have never seen before and place me in a deep and calm meditive state, while this state is pleasant and very relaxing it dosnt aid my quest for productivity.

An example of these distractions is now....currently I am supposed to be writing an article for scope magazine on the role of anger within the frame work of Anger; hope action- an emotional human centric frame work utilized by NGO'S and busnessis alike, and within that look areas of overlapping synergy between design, non-representaional theory and practice theory and inturn how they intersect with Colonialism, industrialisation, and anthropocentrism and from that if there are any connections to Malthusian and cornucopian theorys, and if tge connections are strong enough weather they could form the basisi for a methodology. You can probably see the need for my brain to find distractions now.

But this draws a wider conversationwith all thr mediums of communication avabile to mankind (a quick and very non-accademic AI serach gave me 29 different methods) why are we focusong on soley the one..... the one which worst suted to me ?

I'm not alone in this,in the article Blue-Collar Qualitative Research: A Rant-Johnny Saldaña writes in his self proclaimed own “red neck blue collar sole “ language, as he sees it as being the most appropriate and accurate. I t is full of appropriate profantitys and all the more joyfull for it.

And both it -and the article you are currently reading are examples of “Low” theory . a concept put forward by Jack Halbertstam, which rejects high academic or elite and rigid knowade systems and instead embraces, failure , nonproductivity and the evryday lived experance of real life as being ligitamite ways of theorising. As such knowade and information can come from many sources.

It accepts ideas and concepts that come from outside academia, and understands that there is value in unpolished thought, and that it , and life is messy. It sees failure as a core component to resistance.

So as a homage to low theory I give you my paper on the developing methodology for the critic and evaluation of multiple theoris on climate change, which include anthropocentrism, cornucopian and Malthusian theory and how they interun overlap with the human emotion of Anger and weather they can be explained through non-representational and practice theory.

But if you really want to find out about in this this , it may be simpler to follow the supplied link (Dutzi, 2025) and simply watch me talk about it.

https://youtu.be/_T1xp-g4rVg

Tim Lynch is a senior lecturer in the Bachelor of Culinary Arts program at Otago Polytechnic, where he focuses on integrating sustainability, carbon reduction, and culinary innovation into his teaching. With a background as a professional chef, Tim has worked in both Europe and New Zealand before transitioning into academia. His academic work is deeply informed by his doctorate research, which explores the intersection of climate change, food systems, and education through the framework of 'Anger, Hope, Action.' Tim's approach to teaching is rooted in constructivist and applied design principles, encouraging students to engage with sustainability and real-world challenges.

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