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Contemporary Research Topics

Flexible Learning 3

November 2018

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The series Scope Flexible Learning focuses on contemporary research in the post-discipline field of work-based learning and professional practice. It is concerned with views and critical debates surrounding issues of practice, theory, and history, and their relationships as manifested through the experiences of researchers and practitioners in work based learning and professional practice.

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Formats include: editorials; articles; perspectives; and essays. Other formats will also be considered; and special topics comprising submissions by various contributors may be tendered to the editors. All material will be published both in hardcopy and online. High standards of writing, proofreading and adherence to consistency through the Chicago referencing style are expected. For more information, please refer to the Chicago Manual of Style; and consult prior issues for examples. A short biography of no more than 50 words; as well as title; details concerning institutional position and affiliation (where relevant); and contact information (postal, email and telephone number) should be provided on a cover sheet, with all such information withheld from the body of the submission. Low resolution images with full captions should be inserted into texts to indicate where they would be preferred; while high resolution images should be sent separately. Enquiries about future submission can be directed to scope.editorial@op.ac.nz.

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Editorial

CAPABLE NZ – VALUING EXPERIENCE, ISSUE 3

Malcolm Macpherson and Jo Kirkwood

This third edition of Scope Flexible Learning builds on our inaugural issue, which began as a workshop topic, imagined as a 'house' journal, titled something like 'The Journal of Capable NZ'. The benefits of hitching this ambition to Otago Polytechnic's well-established annual Scope publication series[1] quickly emerged, and our first two issues are the result.

Capable NZ is a school of Otago Polytechnic, with its origins in the late 1990s as CAPL – The New Zealand Centre for the Assessment of Prior Learning – delivering Otago Polytechnic's Bachelor of Applied Management (BAppMgt) qualification. This short history draws on the work of Glenys Ker (Ker, 2017, pp 4-6), whose recent PhD work includes a substantial analysis of the origins and early intent of the school[2].

CAPL's approach to recognising prior experiential learning was an assessment process drawing from evidence that learning had occurred, and that this learning matched the expected learning outcomes of the targeted qualification.

In 2008 CAPL was renamed Capable NZ, and the Bachelor of Social Services (BSS) qualification was added. By late 2018 Capable NZ was delivering qualifications including Bachelor of Applied Management, Master of Professional Practice, Doctor of Professoinal Practice, Bachelor of Social Services, Graduate Diloma in Professional Practice, and National Diplomas in Building Control Surveying. Capable NZ also offers degrees in culinary arts, design, engineering technology and information technology, and diplomas in business, construction management, quantity surveying, building control and tertiary education. Almost all of the qualifications provided by Otago Polytechnic are available through Capable NZ.

With the emerging realisation that assessing skills and knowledge already acquired was not realising the potential of many learners, and denying opportunities for those with professional experience but also knowledge and skill gaps, the school's focus has moved from portfolio assessment to reflection on experience, now the core of Capable NZ's Independent Learning Pathway (ILP) approach. ILPs are intensely reflective: learners identify experiences that shaped their practice; extract new learning from those experiences; and make sense of those learnings through the development of a framework of practice.

In this second edition of the journal, we offer six original contributions. Adrian Woodhouse presents his doctoral review of learning, followed by Thomas's reflective case study based on a Capable NZ masters degree, also located in the culinary arts.

Capable NZ staff members Ker and Carpenter present a new model of facilitation for reflection and discussion – drawing on recent work by Ker, and Carpenters extensive experience in the field. Alexa Forbes presents a synopsis of disruptive change – exponential, pervasive, and coming for us all – also based on her masters degree at Capable NZ.

The issue is rounded out with two research notes: one by Ray O'Brien on social edupreneurship as an emergent professional framework for transformational education; the second by Malcolm Macpherson on the ethical challenge autoethnographers face when dealing with sensitive information.

We encourage suggestions for improvement, and original contributions for future editions.

1 www.thescopes.org

2 Ker GR (2017). Degrees by Independent Learning: A case study of practice at Otago Polytechnic, Dunedin, New Zealand. A project submitted to Middlesex University in partial fulfilment of the requirements for the degree of Doctor of Professional Studies (Adult Learning), Institute for Work-based Learning, Middlesex University, UK.

Article

COMING TO AUTOETHNOGRAPHY: A CULINARY STORY

Adrian Woodhouse

PROLOGUE

The following review of learning (ROL) is informed and inspired by my recent explorations within the qualitative research methodology of autoethnography. Since the writing of my master's thesis (Woodhouse, 2015) in which I first encountered autoethnography, I have been drawn closer to this methodology as a tool for self-exploration, professional interrogation and means-making, while allowing its processes to assist me with locating my values and identity within the different fields of culinary arts and academia.

Writing in an autoethnographic manner has been a process that has engaged me in what Bourdieu (1990) would call professional reflexivity; a reflective process that has enabled me to challenge my personal biases and, in turn, allowed me to make greater and deeper connections between the social-historical and cultural-political influencers located within my culinary career and now my academic life. Like other autoethnographic researchers situated within the field of education (Starr, 2010), the inherent processes of reflexivity and conscientisation within the methodology have been the catalyst for the transformation of my previous professional identity, and have led me to where I now see myself positioned within the culinary and academic fields.

In light of these reflections, I have made the personal and professional decision to construct the following ROL in an alternative manner to the canonical ways of communicating the reflective practice of professionals. The crafting of my ROL marks the commencement of a learning journey in which I intend to transition my current academic professional practice and identity into the epistemologies and ontologies of an academic who embraces the construction of personal stories as a legitimate form of sense-making. In simple terms, I wish to become known as an academic who crafts stories *from* the mind and heart, *for* the hearts and minds of the culinary arts community of practice.

As a chef for over 25 years, I have never seen anyone read an academic journal in a professional kitchen. However, what I *have* witnessed is the graphic contents of Anthony Bourdian's *Kitchen Confidential* being discussed with intrigue by a band of chefs, while they smoked a cigarette, on an upturned mop bucket at the back door of the kitchen. Likewise, the kitchen changing room becomes a place where chefs trade copies of *Lucky Peach* and at the same time talk about the latest series of *Mind of the Chef* or *Ugly Delicious*. What all of these forms of communication have in common is that they are raw and honest accounts of the culinary profession, told by members of the profession. These forms of media are meaningful and heartfelt stories from culinary practice that connect at the emotional level with the reader and result in a sense of reality that only an insider can feel.

Warning

The following text contains language from the community and institution of haute cuisine

"Cultural Reflexivity is Advised"

For the first step on my storytelling journey, I have tried to model the writing of my ROL on the methodology utilised by seminal autoethnographic authors, Arthur Bochner and Carolyn Ellis, in their book *Evocative Autoethnography: Writing Lives and Telling Stories* (2016). Bochner and Ellis write in a colloquial, conversational and at times evocative manner, with the intention of allowing readers to imagine themselves immersed within the situation itself; here, within their actual workshop. The book is written in such a way that you feel that you are a fly on the wall; listening, observing and at times feeling the tensions in the room, but with the benefits of distance and ambiguity.

Adopting this approach has presented me with a number of stylistic writing challenges, as well as those relating to the integration of material. As Wall (2008) notes, writing according to the autoethnographic research paradigm is much easier said than done. These challenges arise from the methodologies of autoethnography, which require the storyteller to artistically blend the emotional and evocative stories of the subject's lived experience (Ellis & Bochner, 2000) with the systematic analysis and analytical rigour (Anderson, 2006) that some academics desire. As such, writing autoethnography becomes an intertwined process of research and writing that seeks to describe and systematically analyse (graphy) the subject's personal lived experience (auto) in order to understand cultural experiences (ethno). As Ellis and Bochner (2000) state, it is both a process and a product in which the creative and skilled storyteller must meld the interpretive methodologies of the human sciences with the aesthetics of the arts and humanities (Benson, 1993). According to Ellis and Bochner (2016, p. 80):

> *In autoethnography, writing is not an activity that stands apart from the rest of the research process. Autoethnographers twist and turn the reader's heads and make their hearts skip a beat now and then. We want to evoke feeling and induce readers to make a personal connection to the stories we are telling. Our writing is not simply academic: it's personal and artistic too.*

It is thus the burden of the academic storyteller to *find the story in the experience* and to activate the reader's inner subjectivity by bringing them closer to the story (Stone, 1998). Likewise, the act of telling a story is a performance in itself, "a process of communication in which the teller and the listener collaborate in a sense-making process" (Bochner & Ellis, 2016, p. 93).

For the above reasons, I have chosen to provide writing practice notes to support my ROL. Since I started this first project, I have found it almost impossible to turn off from it. I started my research process by trying to identify some key literature to underpin my writing. From my initial investigations, I have realised that my research (informed practice) will derive from three main sources.

- The first of these is the autoethnographic methodology itself, and relates to both its methods and ethical considerations.
- The second research focus area relates to academic theories which might be used to explain the social phenomena discernible within the stories.
- The third type of research is associated with the creative field, and is required to assist in the crafting of the stories that I wish to write.

In my practice as a lecturer in food design, research involving the creative elements of my work would normally be embodied in visual diary in which all of my practice influencers are captured, beyond those of traditional desktop research. While I feel most comfortable in the first two research areas listed above, it is the third which I know will present me with the most challenges.

So as you turn the page to join me on the start of my professional journey, I want to underline that all the meetings and conversations described in the ROL are fictional. However, and as portrayed in Bochner and Ellis's (2016) book, the dialogue you are about to engage in is informed by actual professional and reflective conversations between myself, my supervisor and many of my culinary and academic peers.

One of the main characters in the text that follows is Pierre Leroux, who for ethical reasons (Carter, 2002) is portrayed here as a symbolic character with a nom de plume. Needless to say, he represents a real person and a personal acquaintance of mine. Every couple of days, we meet on an impromptu basis at a local café where we habitually engage in the deep, intense and, at times, lengthy academic and philosophical conversations that you are about to experience. He is the ultimate antagonist for this reflective narrative, for he is one of the few people I know who has walked in the worlds of culinary arts and academia and who can authentically feel the tensions between the institutional logic of both. However, the dialogue constructed between Pierre and myself is all the fruit of my own theoretical unpacking, even if at times the story behind the dialogue suggests that it is not. Thus my work is not concerned with reproducing events that happened, but the creation of a reality I wish to depict (Bochner & Ellis, 2016).

Curious and intrigued by my approach to knowledge construction? Then come join me on the first steps of my storytelling journey.

THE MORNING RITUAL

I stand at the end of the queue and close to the coffee machine, once again performing the daily ritual of consuming an offering that I have come to believe will be of benefit to me. The gentle purr of the coffee grinder in the morning often sends me into a semi-detached and trance-like state. I stare into a void of emptiness, blank and expressionless at times. I am not alone in this performance, but wait patiently in a group with other practitioners of the same ritual. Caffeine is powerful … but so are many things in this world.

I raise my head; as I look up I see my friend Pierre Leroux standing eight bodies back, performing the same daily ritual. We are both academics who have once been practitioners of the culinary discipline. As his name suggests, he is French; he is a lean man who always wears a shirt and a well-pressed suit. Today's suit is a shade of steely blue – nothing too expensive, but smart enough to impress the passing eye. As he moves slowly to the counter, I can see that he is in deep discussion with another person, most likely a fellow academic from his university. His hands are risen and are in loud, thunderous motion, swift and rapid at times, like the jolting movements of a symphonic conductor. The corners of his eyes are squinted, reflecting his intensity of thought. He pauses briefly, before thrusting out the deepest thoughts of his inner philosophical mind.

On the other hand, I wear a casual faded tee shirt and blue denim jeans. As academics with an enthusiasm for philosophy and sociology, we are both aware that what we chose to wear is a form of cultural capital and an enactment of our habitus and legitimacy within our respective institutional fields (Bourdieu, 1984). As an academic at the university, Pierre's suit speaks of authority and hierarchy; as a teacher at the polytechnic, my tee shirt and jeans speak of equality and connectedness.

Unlike now, in our past lives we once both wore the same clothing: the white chef's jacket. I am a chef from haute cuisine and he is a boulanger and patisserie[1] chef. We are different, but we are brothers of a shared culinary blood. Our convivial conversations sit comfortably amid the philosophical theories of Foucault and Bourdieu, but we are equally at home talking about our craft and its idiosyncratic ways of knowing.

My black coffee has finally arrived; as I grasp the hot cup I bring it to my lips for the first quick sip. Its bitterness quickly coats my tongue, but it's the thud and hit of the caffeine that I crave. It's one of the few hangovers that I have left over from a career as a professional chef. It's probably the easiest one to deal with; the little voices in your culinary subconscious saying "harden the fuck up" are much more difficult to battle.

From the distance I hear, "How are you, my friend?" Pierre's rich Parisian accent is loud and unmistakable.

"I am great, and how about you?" I quickly reply.

"Well, I'm tired as I had to teach a summer school paper recently and, you know, I'm not used to working that hard these days. Actually, I really need to find some time to write another research paper, but this teaching thing is getting in the way. But as you know, it's very important that I feed the PBRF[2] monster from time to time" replies Pierre, now looking smug and smirking quietly to himself.

I grin to myself, then reply: "On the topic of work Pierre, there is something that I should tell you. Something that I think will interest your philosophical and curious French mind. You know that I have been considering doing some more study recently, so I've bitten the bullet and just enrolled in the new doctorate programme offered here at OP. It's a professional doctorate, not a PhD, so it will have a different emphasis on the purpose of the knowledge component – but basically what I am looking at developing is a *new way of knowing* at the practice level, as opposed to the more traditional *what to know* at the theoretical level. So right now I am trying to come up with a project that I can work on, so that I can give something meaningful back to the community of culinary arts."

Pierre's head and hand gesture towards an empty table in the corner of the room. "You're right, my friend, this does interest me. Let's talk some more – I am intrigued to know more about your study. Of course, you do know you need to be a little crazy and slightly mad to do doctorate study. I mean, look at me with my PhD – you do know it stands for Permanent Head Disorder!!"

We head over to a small table in the corner of the room. We both inherently know that it is strategically positioned so that if others get too close, we can talk in legitimate academic rhetoric, but far enough away from "the others"[3] that our wicked culinary tongues cannot be heard.

"Adrian, before you get started, you do know that these professional doctorates aren't seen as *real* doctorates in academia. The PhD is the only doctorate which is viewed as the real knowledge in the institution of academia. I know its academic snobbery, but it's the truth within the higher education system. And before you pull out your interpretivist line, 'there isn't a truth, only truths,' you know that's bullshit in this situation, this is the fucking truth."

I calmly reply, "Of all people, *you* should know that I am acutely aware of what knowledge is considered more legitimate and powerful within the dominant logic of education. Yes, I realise that the PhD sits at the top of the hierarchical totem pole of academia, and that's one of the doxas of the dominant logic within the field, but to be honest I'm in a new professional space now. I've played the *homage to the hierarchy of academia* game for a while now, and I have finally started to find a place where I feel comfortable within academia.

"After my master's thesis, in which I explored traditional Western culinary arts education through the critical lens of Freire (1970), Apple (1982), Illich (1971), and Bowles and Gintus (1976),[4] I realised that the overt and hidden structures of education can be a means to indoctrinate people into the dominant logics of education and society in general. As we discuss regularly, Pierre, education often acts within a field of cultural reproduction and, within this field, the habitus of the social agent or individual is significantly influenced by their respective cultural capital. From my personal experiences, unfortunately the knowledge or epistemologies of the professional fields are often not valued by certain communities within education.

"Pierre, both you and I know that this can impact negatively on the habitus or identity of the professional practitioner when operating within the traditional academic field (Bourdieu, 1993). I guess what I am saying is, I don't buy into the cultural and symbolic power hierarchy game anymore – I've broken free from the shackles of that cultural field. This is what happens to people when they start to read critical theory and emancipate themselves through conscientisation. What happens to some people in the process of conscientisation is that you actually realise that you have the ability to change your own state of reality. I guess I can thank Paulo Freire (1970) for that."

Pierre pauses for a few seconds, then says: "As a philosopher, I would probably thank the Greek philosophers for this, actually Plato (1945) in particular. Plato's Allegory of the Cave would probably also explain why, after writing your master's thesis, most of your peers and colleagues now think you are fucking crazy. It's the burden of enlightenment that the philosopher must carry on their shoulders. The bit in the allegory when you re-enter the cave after enlightenment – and now people think you have gone mad because you now talk in riddles. That's you right now, my friend – people are nice to you about it, but your peers think you're a crazy man."

I snigger and reply. "You raise an interesting idea, Pierre, and one that I have been reflecting on a bit recently. What was the process or that 'thing' in my master's that freed me from the shackles of my self-constructed belief that formal institutionalised education was the most legitimate form of knowledge? How did I come to realise that I was an actually just an actor[5] within an institution which enabled social stratification and cultural reproduction, and who was at the same time actually happy to go about indoctrinating students into the values, beliefs and morals of the Francophiled world of fine dining? These questions are challenging, but what I want to know is what triggered this transformation in my thinking and practice? I also want to know how I came to believe so strongly in the values and practices of the fine dining world in the first place."

Pierre: "You propose two interesting questions here. I think in the first instance you are talking about the concept of transformative and emancipatory learning. Mezirow (1990) is a seminal author on the topic, and he proposes that adulthood can be a time in our lives in which we can reassess the beliefs and assumptions of our upbringing that have resulted in distorted and limited views of our realities. This sounds similar to what you are saying, and your master's obviously provided you with the opportunity to challenge and interrogate your beliefs. The question I have for you, Adrian, is this: What were the moments of enlightenment for you – when did you start to see things differently? It will be finding these 'moments' and the exploration of them that will probably provide you with the answers you seek.

"Your second question relates more to the idea of identity construction and how you see the world and how you see yourself fitting into it. It's a massive field, but you are probably talking about how communities of practice are formed and legitimatised. So symbolic interactionism theory will probably come into your studies at some point. Mead (1934) and Blumer (1973) are key theorists within symbolic interactionism, and they propose that the social situations we immerse ourselves in play a part in developing our personalities and how we come to be accepted into groups. I would also recommend Cohen's (1985) book *The Symbolic Construction of Community* on this subject, as Cohen explores how group identities are formed through the development of group boundaries. For your studies, his work might help explain the everyday implicit and explicit activities or rituals that chefs perform to reinforce their identity within the culinary community. You know, the ways in which we go about excluding people from the identity of the chef – how we create the *us* and *them* groups within our chef psyche."

"You mean *us* as in professional chefs and *them* whom we may consider more as cooks?"

Pierre ponders briefly, then replies. "Something like that, maybe just outsiders in general, but I would also read Prus's (1996) book, *Symbolic Interaction and Ethnographic Research: Inter-subjectivity and the Study of Human Lived Experience*. His work is more focused on how the use of language, clothing and non-verbal gestures are all symbols that can be used to communicate meanings amongst individuals. I could see this being very applicable to the culinary world. Turner (1975) and Tajfel (1981) have also both written extensively on the subject of social identity formation; their social identity theory (SIT) has a particular interest in looking at how individuals willingly adopt the behavioural characteristics of a group in which they want to be accepted. These are some of the seminal theories which you might be able to use to help explain why 'you' or, more broadly, 'we chefs,' put up with the crap and shit in the kitchen every day, just so we can practice our craft and to call yourself a chef!

"As for acting and believing in the ways that you do, it is probably part of some form of institutional logic that you have formed. Mary Douglas (1986) wrote a book titled *How Institutions Think* which is a good starting point for understanding the formation of institutional logic and how their conventions are developed and reinforced; it also builds on Durkhiem's (2014) earlier structural functionalist theories. Reading it will give you some insights into how your relationship with the natural world has developed and, in turn, reinforced your beliefs, conventions and institutional logic. According to Douglas, it is your logic which creates the everyday conventions of your institution; and we operate in many institutions including the madhouse called the culinary arts. You see, Adrian, institutions are spaces of moral control and can create *in* and *out* groups.

"You know when I said everyone thinks you're fucking crazy now, it's because you are no longer in the *in* group, but are now part of the *out* group because you broke the rules or beliefs of the traditional and dominant culinary institution. The irony is that by now being in the *out* group, you have now simply joined another *in* group."

I quickly raise my eyebrows and reply: "Yes, this is true; I have defiantly joined the group of culinary academics[6] who are challenging the dominant logic of culinary education. But, Pierre, what are these rules and beliefs of these communities and institutions that you talk about? They aren't written down anywhere, but I kind of know what you are taking about."

"This will be something that you will need to explore for yourself, Adrian, but I suspect you will need to research into the theories of the construction of the self, the community and the institution. How groups go about constructing the rituals and structures of authority and sacredness will provide you with some insights into the belief systems underpinning these groups – issues of morality will come in here as well. I read a good article the other day about this by Haidt and Graham (2009) that I can send to you. Of course, you can't explore community without looking at culture."

"Pierre, I always love these chats with you because they always provide me with so many interesting perspectives to think about. Look mate, I'm pressed for time because I've got to head off to class now, but can we catch up for a drink on Friday after work and maybe talk some more? I haven't mentioned my other thoughts about my doctorate – this one might take a bit longer to unpack, so we should do it over a drink."

"OK, let's meet at the usual spot for a catch up. We can have a drink then and talk some more bullshit."

THE AFTER-WORK RITUAL

It's Friday already and I need a drink. Not from an alcoholic perspective, but for a chance to meet with others, chill and unwind from the week that has been. When you're a chef it's called the "staffie," a free post-shift drink at the bar or in the corner of the restaurant. It is where the kitchen crew can get together and talk about the previous dinner service or, at times, the drunken after-work escapades from the night before. It usually occurs when the last few tables are being cleared and the front-of-house are going about resetting the restaurant. Sometimes there are diners still around, and occasionally they will come up to you and thank you for the meal. This is a nice touch, but from my experience many young chefs wish to remain out of the limelight and public accolades – instead, they prefer to retreat to the sanctuary of their respective kitchen caves.

Like most things, it's part of the ritual of being a chef. It's primal in its nature, it's our collegial camp fire where we tell and re-enact stories of the kitchen. These stories often have the common theme of shared blood and kinship – the time when we smashed out a fully packed restaurant with limited chefs, or when we completely fucked up because we under-prepped for service. This place of communal storytelling allows us to connect with the symbolic identifiers[1] of our community of practice, the physical scars we bear from the kitchen cuts and burns on our bodies. I too have a scar on the left side of my mouth, a cut from where I slashed my face open steeling my knife – a moment's lapse in concentration, cocky some might say. A finger on my right hand is also badly scarred, imprinted with the raised pattern of a braided river bed from having hot caramel drizzled over it by an incompetent commis chef.

The staffie is not only a ritual, but it is sacred action as well. We don't drink the staffie with others – it must only be consumed by legitimate members of our community.[2]

Some employers don't provide a "staffie." These people simply see the work and role of the chef as a business arrangement, an economic exchange of money for labour – for them, the job is purely transactional in nature. These people usually don't come from a hospitality background and, in my experiences, they get no loyalty from their chefs either.

"What are you drinking, my friend?" I hear as Pierre slams his hand on the back of my shoulder. "It's my shout for you starting your doctorate. Maybe something a little stronger to anaesthetise your brain from the study?"

"I'm OK for now, Pierre, just a hoppy IPA will be fine for me – something new from the brewer's reserve range will be great."

"Well, I'll get you your fucking hipster IPA and I'll get myself a nice glass of Central Otago pinot noir. I've been in this country for four years now and, as much as I try, I still can't bring myself to like this hoppy beer stuff."

As I chuckle to myself, I reply with a cheeky, "I think it's the cultural, not the sensory, taste that you don't like. Now, with you being French, what would Bourdieu say about that?"

Pierre smiles smugly and quickly heads to the bar and orders our drinks.

He returns with glasses in hand. "Here's your beer, my friend, now tell me about these other thoughts you have been having regarding your doctorate. You said something about them being complex and taking longer to unpack."

"Did you ever read my master's, Pierre? I mean the whole thing from beginning to the end. Even chapter six, which criticised the traditional French culinary canon and challenged the role of the culinary teacher. It's the chapter in which I say the culinary teacher is a key agent in perpetuating the system of controlling the identity of the culinary student."

"Yes, I have read your master's and I must say that I like you. However, I will admit your master's did piss me off. For me, it was like a stab to the heart of an education system that had served so many so well. Admittedly I'm French, so it hurt me a little more deeply than others, maybe."

"I know, but as I reflect back now, I realise that early in my teaching career, I too was that teacher that I challenged in my work. It was easy at the time of writing my master's to challenge the actions of my early culinary teachers, to paint those teachers in a negative light, but when I reflect back to when I started teaching, I was also that type of teacher. In my early years of teaching, I honestly believed I was doing the right thing. It made perfectly logical sense to me back then."

Pierre takes a sip of his wine before placing the glass back on the table. "As reflective practitioners and educators, it's normal for us to discover we have multiple selves and to understand that our professional identities are part of our self-constructed realities."

"I know what you mean, Pierre – I was reading an article the other day by Renner (2001) about this. He described the journey of his professional doctorate within the field of education as being a process of witnessing identity death and rebirth through a process of transformative enlightenment. Within my own master's I noticed the same transformation in myself. I felt that the identity of the pragmatic fine dining chef within me was dying, but out of the ashes rose the phoenix of the postmodern, post-structuralist, critical academic.

"For me, it was the critical examination of my own professional story that I found so empowering. Every time I engaged in critical theory, I could see it in practice within my past and current professional experiences. This is why every chapter of my thesis opens with a personal vignette which is often written in the evocative autoethnographic style. I was never explicit or claimed any truths in my writing, but instead wrote these vignettes, as Bruner (1990) would say, to be read and interpreted as *acts of meaning.* In light of this, I am thinking that my doctoral studies will now be about adopting autoethnography as a sense-making process for culinary educators, maybe even a method for pedagogic emancipation. For me, autoethnography allowed me to find my inner voice and to stand up to the dominant logic within the culinary education community.

"Since I wrote my master's, some culinary practitioners who have read my work have spoken to me about the connection that those stories made with them. As I reflect back, I am now in the same storytelling space as seminal autoethnographic writers Bochner and Ellis (2016),[7] in the sense that I am now most interested in undertaking qualitative research into human longing, pleasure, pain, loss, suffering and grief. Tragic elements of the human experience which are designed to emotionally evoke and arouse readers in a way that invites them to think about the social injustices, institutional powers and moral dilemmas within our societies, a phenomenon that Bochner (2012) calls "autoethnography's ethics of sympathy."

"OK, so what you are saying is that you want to examine your lived experiences – your past experiences – so that you can understand more about the moral choices we make in our culinary lives. So do you mean that this research project is more about *how to live* than about *what we should know*? This sounds very postmodern to me, which means some in the academy could view this whole thing as totally subjective; they will say, where is the objectivity that science brings to this research? Plus, if it's just writing stories about being a chef, then that won't sound very academic to some people. On a separate note, what journal would want to publish this kind of material? Its subjectivity would mean it would be thrown out instantly."

Feeling slightly pissed off, I reply, "So the points you raise are all very common in autoethnographic research. Before I start to explain them, how is your drink – would you like another one?"

"No, I am OK for now, but I think I need to find a noose, my friend, because you are just about to hang yourself academically. This better be fucking good, because it's going to take some strong convincing for others to understand this. You know, I'm a philosopher, so I'm probably quite sympathetic to your postmodernist views. Anyhow, go ahead and explain how this autoethnography research works and I will play devil's advocate for now."

Game on! I quietly think to myself. "Let's get rid of your last point first. There are journals specifically for autoethnography writing but, as I mentioned earlier, I am more interested in writing for the culinary community. As Bochner and Ellis (2016) state, I want to write in a way that connects with my readers – in this case, culinary practitioners who don't always engage in the world of academia. Writers of evocative autoethnography are unimpressed by the jargon of academia and try to write in the ways most human beings talk. Because evocative autoethnographers operate daily in the world of their readers, they believe that their readers should not have to struggle to understand the writing, and it should be easily relatable to their lives.[8] As Laurel Richardson (1990) notes, seasoned academics don't finish half the research studies they start to read because the writing is dry. Billig (2013) also states that the rhetoric used by social scientists is uninviting and their work is often lost in academic jargon. You see, Pierre, traditional academia is very verbose in its nature – the irony of that statement isn't lost on me either! At the end of the day, Pierre, it should just be about communicating knowledge in ways which are meaningful to your audience.

"Have you seen the recent culinary series on Netflix called *Ugly Delicious* (Schmidt, 2018) in which acclaimed chef David Chang and food writer Peter Meehan explore various ostracised and popular cuisines of the world and the cultures surrounding them?"

"Yeah," replies Pierre, "That show is fucking amazing! It's filled with philosophy as well as the social, cultural and political stuff about food. Actually, I've been bingeing on it, to be honest."

His excitement was palpable – I run with that. "So you know the episode titled "Stuffed" where Chang asks the question, Why is it that Chinese dumplings, which have the same cultural traditions and craft elements of an Italian ravioli, can be sold for only $8 for a whole steamer basket, yet you can charge $27 for three perfect raviolis on a white plate in certain restaurants? What he is querying is why both stuffed dishes aren't treated equally in our society if they both share the same quintessential craft elements and, ultimately, both dishes make people feel fulfilled. Why have certain members of society placed more value on one dish than the other? So you could say, in my writing I don't want to make plates of unattainable ravioli stylised towards a certain cultural taste and hierarchy, but I would now rather make baskets of affordable dumplings that the majority of people can feast from."

A look comes across Pierre's face that suggests the penny just dropped. "OK, so I get that you don't want to write in what some might call the academic babble anymore. You are talking about writing in a way that basically more chefs can read and access. You know there are some criticisms out there about academic knowledge being locked away in articles, as well."

"Like most fields, there are tensions that exist. Within autoethnography, the tensions exist between the writer and where the writer places the emphasis within their writing. As such, you will find that autoethnographers vary their writing emphasis between the research process (graphy), the culture (ethno) and the self (auto), such that different approaches to autoethnography are located on different positions on the continuum of each of these three axes (see Ellis & Bochner, 2000). Some scholars have categorised these different writing styles as being located on the positions of *evocative* (see Ellis & Bochner, 2006) versus *analytical* (see Anderson, 2006) autoethnographic practice. It was Polkinghorne (1995) who stated that there are two different types of narrative inquiry – narrative analysis and analysis of narrative. The work of narrative analysis results in a research outcome in the form of a story that the writer constructs to represent the people, the situ and the associated events that unfolded. This method is closely aligned to the evocative autoethnographic position, and its purpose is more concerned with *how to live* our lives.

"On the other hand, analysis of narrative treats the stories that we write as forms of data that can be analysed. It is inductive in its nature, in a similar manner to grounded theory, from which we can draw themes and present insights in a way similar to a social science report. This method of inquiry is primarily interested in what you *can get out of* the story and how we can understand social phenomena.

"Therefore, the tension for the storyteller then becomes, where one does positions their work on the continuum of autoethnographic practice? Ultimately, Pierre, and as some academics state (see Ngunjiri, Hernandez, & Chang, 2010), it becomes a professional choice, as it is ultimately the role of the researcher to decide on the appropriate balance of evocative emotion and analytical rigour, so as to reflect the intended purpose of the project."

Pierre inquisitively responds: "Can you blend the styles, like sugar and cream? You know, whipped cream is very nice on its own and a little dusting of sugar makes a strawberry taste much sweeter, but when you add the sugar to the whipped cream and now you have chantilly cream, and it's…. très bon! Is it possible to intertwine the evocative with the analytical, and for it all to still make sense? The evocative approach feels more interpretivist in its nature and analytical sounds more realist or positivist – from my experience these paradigms usually don't come together well."

"That's a good question, and the answer is yes. It's all about understanding the reader and how you want to engage them. At the extreme end of evocative autoethnography, there is no literature included in the writing and the story is based around constructing a sense of verisimilitude – which is when a sense of reality is created within the work and the readers can comprehend and feel what the writer is describing. As Bochner and Ellis (2016) note, this method can be hard to get past some institutions, but it is a legitimate form of research practice. Many of my opening vignettes in my master's were written in this style.

If you were to adopt an analytical position, then you would use the story as a social phenomenon to be studied, and there are many ways of blending the story and the academic theory. Some writers like to present a theoretical position, followed by the story and then a theoretical analysis of that story. As I reflect back on my master's, it is evident that this was the method I used throughout my work. It is a traditional approach within the methodology, but probably speaks more of my writing confidence and the influence of my first academic supervisor at the time.

"A more integrated writing method is called *seamless writing*, and weaves the theoretical aspects and the evocative emotions seamlessly throughout the story. Bochner (2016) and others (see Durham, 2013; Gingrich-Philbrook, 2005; Spry, 2001) are noted writers of this style. There is also the method coined 'layered account' by Ronai (1995), which is a multi-method approach combining multiple ways of knowing. In this method, you can combine differing knowledges, such as statistics, along with stories and ethnography."

"OK, so this autoethnography is basically an 'anything goes' approach, as long as it makes a connection emotionally or cognitively with the reader. Personally – and I'm just giving you my two cents' worth – I would stay away from the straight-out evocative autoethnography that doesn't include any literature. I mean, I get what you are saying about writing as a sense-making process, but it would be too hard to convince the institution of its validity and you won't really be able to publish afterwards. I know you say you don't care about publishing, but in your position as an academic you need to fucking publish! Have you heard of the saying, 'publish or perish' in academia! In my opinion, adopting a straight-out evocative autoethnographic methodology would be academic suicide."

"I've already decided that I'm not going to adopt an evocative autoethnogeraphic-only method, but not for the reasons you suggest. Anthropologist Michael Jackson (1989) claims that our research is always heavily influenced by our lived experiences, values and beliefs. The reality is that I am personally interested in the theoretical perceptions that can help me understand the birth and ultimate death of my culinary identity. That means that, eventually, my research project will be a blend of both the evocative and the analytical. At this moment in time, I haven't decided on the final stylistic approach, but it needs to function as an easily read piece on its own for the culinary community, but also be underpinned by academic theories, so that if I choose to publish later in more conventional journals I will have that ability to do so. There is also the fact that because I work in the APL (Assessment of Prior Learning) space, I apply the tools of analytical autoethnography to the decoding and theorising of professional stories every day. So by integrating a narrative analysis element into my research project, I have the ability to develop some thematic analysis tools to assist other facilitators in the APL field."

"Ahh, you mean you are placing a bet each way – that way you can't lose. A foot in each camp, as they would say."

"You could look at it that way, but I prefer to see my project as developing a set of professional encoding and decoding storytelling skills that can be used in practice-based education, a body of culinary academic knowledge and, eventually, a philosophical way of knowing that would be of benefit to the culinary community of practice, including myself."

Pierre interrupts: "And you can do all of this in your doctorate, while engaging in professional storytelling?"

"I believe so, but first I have to get my ideas approved, and that starts with a review of learning of my current professional practice. I've written my current thoughts down, but in doing so I haven't conformed to the word limit. You know, Pierre, last year I facilitated an APL Bachelor of Culinary Arts student who did the same thing. At the beginning of his written work he wrote the following comments:

> Some assignments are submitted because they are required tasks. One completes them to attain a grade that serves to increase one's quality of 'pass' in a subject. But just occasionally we enter into an assignment with something deeper than a desire to 'score.' We see the inherent value of a question and, in exploring it, we will therefore forsake limitations that might constrain the richness of our commitment. (Anonymous BCA APL student, 2018)

"His writing was the most powerful piece of work I have experienced from a student in my 15 years of teaching. So, Pierre, for me teaching is no longer about conforming to a hegemonic cultural performance of an idealised legitimate concept of education, but it is instead about developing a meaningful relationship between individuals which leads to deep and transformative learning experiences. I believe that it is only in these intimate moments of human exchange that we truly realise what it means to become fully human."

THE END … SORT OF

EPILOGUE

As I type the final words of my ROL, the academic insecurities within me ask the question, *Did they get it?* If they didn't get it, then maybe my attached autoethnographic Communication Design Model[9] will shed some light on my reflective practices and where my work is heading.

I recognise that I have embraced a different approach to the construction and dissemination of reflective knowledge. Perhaps, in doing so, it is not obvious how this meets the course learning outcomes. Likewise, I could be wrong and those little voices in my head are taking over again. What I do know is that many of my peers will have conformed to the known, and will have started the ROL process with an unpacking of personal upbringing and professional journeys. I too could have done this, but instead I intend my learning journey to be different from theirs. By adopting an autoethnographic enquiry methodology as my research project, the time to ***deeply*** unpack and ***make sense*** of these experiences will come later – but, for now, it is about how I have arrived at this point. As an academic operating within a postmodern framework of practice, I am aware that there is always the possibility that my work will be misinterpreted, due to us all operating within own views of the world and self-constructed realities.

The writing process within my ROL has been one of excitement and nervousness as I now feel empowered to abandon a self-constructed hierarchy of legitimate knowledge and a dominant rhetoric in my academic communication. The process hasn't been without its challenges as I have tried to find and convey a meaningful voice to connect cognitively and emotionally with both the institutions of academia and the culinary arts.

There were many times within the reflective writing process when I have wanted to return to my previous academic practice and critically interrogate many of the scenes that I have depicted.[10] A social scientist reading this ROL would have been saying to themselves while reading this work, *But I know the theory that explains this phenomena.* If you did feel this way, then I achieved what I set out to do – to provoke you with stories that were intentionally baited with some of the seminal concepts associated with the fields of psychology and sociology. Although I have already read many of these seminal works, now is not the time to do justice to these theories, and I hope that my attached Communication Design Model will illuminate where my theoretical position is heading.

As I reflect back to the time when I commenced this review of learning, I never realised that this reflective autoethnographic process would provide illuminating or new learning opportunities for me. The greatest surprise has been the indirect development of my initial Communication Design Model, which is a visualisation of the reflective and research processes that I have undertaken within this first project, and provides me with a platform for my future work. It contains the theories that have informed my work to date but, more importantly, I can now see the tensions that have existed within my practice. At a meta level, these tensions have existed between the interpretive/impressionist and the realist ethnographer, while at the marco level they operate between the self and the divided academic and culinary communities.

While this work is only the beginning of my Doctorate of Professional Practice studies, it forms the first steps down a new road of academic being.

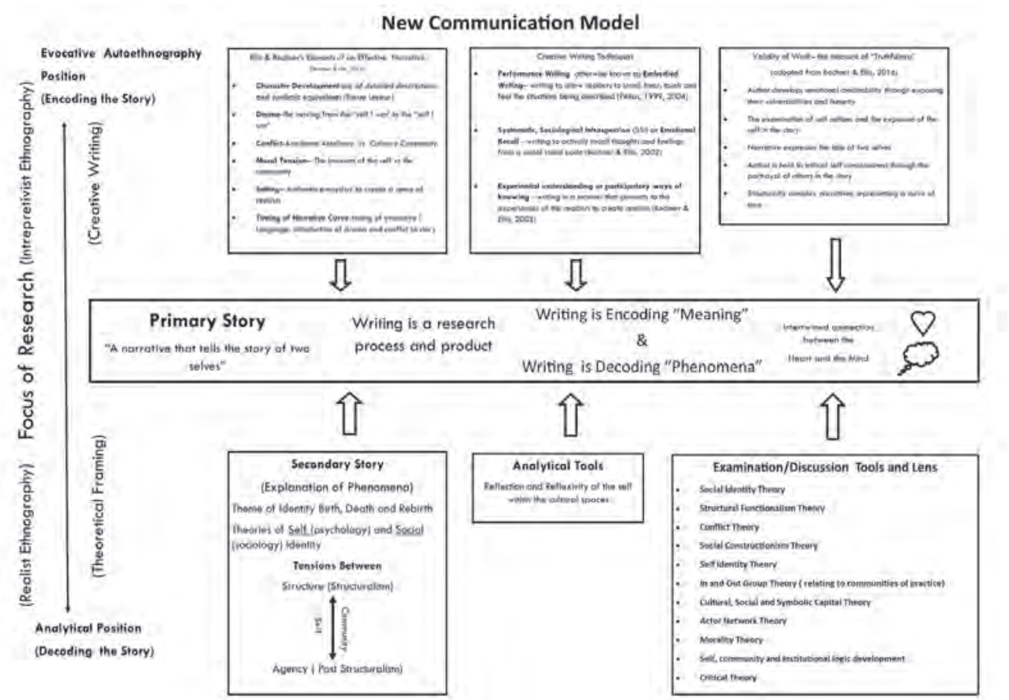

Fig1. Autoethnographic Model.

Adrian Woodhouse is the academic leader of the Bachelor of Culinary Arts programme at the Food Design Institute, Otago Polytechnic, New Zealand. As a chef and academic, Adrian's research is positioned within critical pedagogy with a primary focus on culinary education, power and identity formation. In particular, Adrian's research focuses of both the power relationships that exist within the explicit structural and implicit hidden culinary curriculums. Adrian is currently a doctorate candidate and is extending research into culinary and academic storytelling through the methodology of autoethnography.

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ENDNOTES

1 A boulanger is the French term for someone who specialises in bread making, while a patisserie chef is someone who specialises in cakes and desserts. It is common for chefs in France to specialise in both of these crafts. However, in New Zealand, chefs generally need to be more adaptive and are required to be skilled in all areas of kitchen craft.

2 Performance Based Research Funding (PBRF) is a performance-based funding system designed to encourage and reward research in New Zealand's degree-granting organisations. Researchers collate and curate their research outputs into research portfolios over a six-year period before submitting them to an external panel for assessment. The results determine the extent of the organisation's research funding from the Investment Plan overseen by the New Zealand Tertiary Education Commission (TEC).

3 Chefs operate in a community of practice that views the world from a perspective of "us and them." Coarse language, along with physical scars from burns, are important symbols in admitting a person as a legitimate member of the culinary community. These symbols also reinforce the psychological mind-set of the chefly identity (see Palmer, Cooper, & Burns, 2010).

4 Educational institutions have been criticised by academics as social structures which reproduce the norms, values and behaviours of cultures within society. This system of cultural reproduction favours the ideological hegemony of the dominant group.

5 Actor Network Theory (ANT) proposes that everything operates equally within the social and natural worlds. Within these worlds, there are networks of relationships linking the material (between things) and the semiotic (between concepts). As such, these elements take on the role of actors within the network relationship. Thus in education, the teacher and the materials and objects they interact with can create semiotic meanings for students. To reinforce these meanings, these interactions need to be regularly "performed" by the actors – otherwise the networks will be dissolved (see Fenwick & Edwards, 2012).

6 As part of the process of critical enlightenment involving my master's studies, I have connected with other academics who share similar critical positions on culinary pedagogy, such as I Deutsch (2014), who claims that traditional culinary arts education devalues the individual and, in turn, their creative thinking process. The lack of questioning of conventional modes of practice inhibits a student's ability to prepare for the challenges they will face when having to think innovatively within the industry. O'Mahony (2007) also encourages culinary educators to shift their curricula from operational to a focus on critical enquiry, as this will better prepare students for the ever-changing marketplace. Such changes will require new ways of thinking, and fundamental to this will be the embracing of the culinary imagination. Supporting these positions is Hegarty (2011), who calls for culinary education to emancipate itself from traditional universal 'truths' and power structures and to rethink "how we know what we know." Central to this liberation is critical reflexivity through reflective practice for both the teacher and the student. Teachers are being called to embrace critical pedagogy within their curricula so as to allow for alternative knowledge bases within hospitality and tourism teaching.

7 Cohen (1985) discusses how communities construct their own meanings associated with their respective symbols. While outside of the culinary community, scarring can simply signify dangerous work, in my experience, scarring is a symbolic representation of unequivocal commitment to a community and its enduring quest to enhance its craft. Scars also function as symbols of mental, physical and psychological strength, qualities which are desired and respected by chefs within professional kitchens.

8 From my personal experiences, chefs often develop strong in-group and out-group boundaries within their community. The simple act of drinking only with fellow chefs, and excluding members of the public from this social activity, is a way in which the power of the group identity if reinforced (see Tajfel, 1981).

9 The work of Bochner and Ellis (2016) has been fundamental in allowing me to find an emotionally valid voice within the culinary academy. As an educator with humanistic values and a practitioner in the hospitality sector, the embedding of lived experiences and the inclusion of emotions is quintessential to my practice.

10 Bochner and Ellis (2016) are critical of traditional academic rhetoric, as it excludes certain members of society from interpreting the knowledge presented within the relevant work. They also believe that many academics are trained in a formulaic style of journal writing, to the detriment of alternative forms of communication which are more likely to engage readers.

11 I developed a "Communication Design Model" (Fig 1) as part of my ROL paper. In my experience, the APL process typically focusses on the primary professional story and adopts an analytical position to the autoethnography process. I have utilised this approach in many of my own facilitation APL processes. However, I believe that by integrating an evocative methodology into the APL process, new opportunities will arise for alternative forms of postgraduate work and/or practice-based study. As part of this ROL process, I believe that I have indirectly developed a tool which could assist in the facilitation of reflective practice-based study. In addition, in my research into autoethnography I have not found any significant models which would facilitate the autoethnography process.

12 In my master's thesis, I critically examined the banal act of a culinary lecturer teaching a class to cut a carrot into a dice. I often joke that it only took 3000 words to describe cutting the carrot, but another 20,000 words were needed to understand the meaning of the original 3000. As a side note, I often take great pleasure in telling people that my master's is in cutting carrots!

Article

CURRICULUM DEVELOPMENT AND DELIVERY OF SECONDARY SCHOOL CULINARY ARTS PROGRAMMES: IS THERE A RECIPE FOR SUCCESS?

Jeff Thomas

INTRODUCTION

This case study considers my learning experience through the completion of a Master of Professional Practice (MProfPrac) degree from Otago Polytechnic, Dunedin, New Zealand. I am highly supportive and complementary of this degree, as it allowed, encouraged and supported me to undertake a process-based learning project which resulted in my professional practice being developed and my knowledge base deepened. However, for years, my professional identity within the secondary culinary field has remained fragmented – a consequence of there being too many resource sites within the Ministry of Education (up to five) containing curriculum material from which the secondary culinary framework is derived.

This situation has resulted in two things. First, a myriad of options for food curricula offered within secondary schools often sees teachers confused and frustrated as they attempt to navigate through this multi-optional haze. Second, it creates a class division between achievement standards and unit standards. In New Zealand, achievement standards are used as a prerequisite for university entrance, whereas unit standards are prerequisites for trades training. This encourages deficit theorising in relation to unit standards, as they are often considered as lacking rigour and more suited to the academically challenged. One common theme found throughout my study was the lack of design and creativity permitted to the students who undertook these programmes.

I knew that something needed to be done – an alternative needed to be considered. I used the MProfPrac degree as an opportunity to address this need. The result was the creation of a teaching model based on my research project. The project drew on my daily practice, where I created and trialled an alternative model which combined elements of both achievement and unit standards in a blended approach which also allowed and encouraged design and creativity to shine.

PROFESSIONAL CONTEXT/PERSONAL PROFILE

I am a teacher of food technology and culinary arts in a secondary school in Auckland, New Zealand. Over the last decade, and on a daily basis, I have experienced the challenge of designing and delivering authentic and relevant culinary arts curricula – curricula that will provide learners with the knowledge and skill set which will enable them to transition into a tertiary culinary arts programme or straight into industry, with little or no lag. Frequently when discussing the planning of culinary programmes, design and creativity are not mentioned. It appears that they are not valued or appreciated as valuable components. I believe that they are in fact the unsung and undervalued heroes of our culinary arts programmes. However, in order to allow design and creativity to be valued and developed, I believe that we need to add the human touch to food education.

The goal of my MProfPrac was to develop a new model of teaching food technology that culinary educators, curriculum leaders and learners within the culinary arts field would find practical, usable and thought-provoking. My aim was to create a radical collegiality that would ignite within educators a spark which would drive novel approaches, as well as consideration of the place of design and creativity in culinary arts methodology and pedagogy.

Being interested in developing and delivering a secondary-schools culinary arts programme based on the twin concepts of design and creativity, I knew that current models of hospitality/catering and food technology are not only designed and delivered separately, they lack design and creativity at their core. Teachers delivering these programmes have always predetermined what the learners will create and are focussed on the process and the outcome, the latter being the main goal for assessment.

My own observations – combined with discussions ranging from staff meetings and cluster meetings through to national conferences – indicated that those charged with delivering the relevant unit or achievement standards do so to the letter, and have no wish to deviate from them and 'get creative.' These teachers often share their fears of failing, of getting it wrong. The result is 'products' as stand-alone outcomes, not tied to any concept. Consequently, hospitality/catering and food technology education run in a very linear fashion, delivered as two separate subject lines, two separate pathways, and are very outcome-focussed. The main reason for this segregation is that food technology, home and life sciences, and home economics all fall into the achievement standards camp and are accepted for university entrance, whereas hospitality and catering sit in the other option of unit standards and are recognised as trade qualifications.

METHODOLOGY

I utilised a reflective approach throughout my MProfPrac, which enabled me to create a philosophical inquiry and critique of the current delivery of culinary arts programmes within secondary schools in New Zealand. Approaching research from an autoethnography mind-set, I first assessed the shortcomings of current teaching practice and then developed a teaching model more suited to blending the hospitality/catering unit standards and food technology achievement standards, and weaving this model into an 'event' or a 'project' which allowed students to create an outcome that was relevant to them and their individual projects. This approach also requires them to manage themselves and their project through the process and production phases using skills drawn from both domains, all underpinned by the concepts of food design and creativity. By critically examining how teachers currently operate, and by creating an alternative, I challenged the current codes of practice within the workplace.

To test the applicability of the new blended model, I invited 30 year 11 and 12 students to take part in a survey of their responses to this new teaching approach. Twenty-two answered my call for a reflective assessment of my new approach.

PROJECT OUTPUTS

My new model for teaching food technology at the secondary level is a blend of achievement standards and unit standards. Within the education sector, achievement standards have traditionally been considered more academic compared to unit standards, which are skills-based and considered less challenging. I argued that there was a need to overcome the false and sterile opposition between academic and vocational learning. Curricula should be designed with a view to eliminating the distinctions between academic and vocational; young people needs aspects of both traditions.

I argued that the two sides of the coin were equally valid, and in fact complement each other as both require elements of 'head' and 'hand.' Learners fully engage with the concept, which enables them to test and trial food design concepts and seek feedback from peers and stakeholders, who then inform and provide critical decisions about 'where to next.' Learners have total agency over what they design – the main constraint being that they must work to a brief and a rubric based on key assessment criteria taken from the achievement or unit standard providers (NZQA registered).

My new model of subject delivery for secondary schools enable a horizontal and circular blend of subjects which relate to each other in a holistic fashion, offering multi-dimensional and multi-directional pathways for learning (Figure 1).

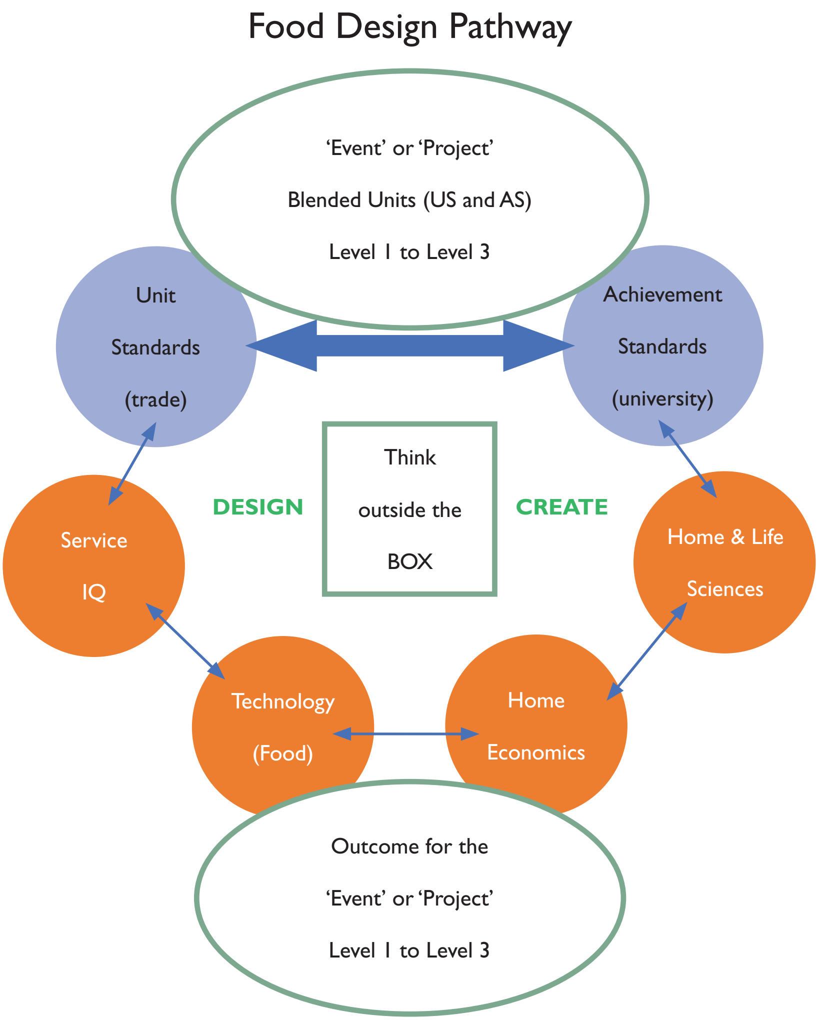

Figure 1. Suggested food design pathways for secondary-level hospitality/catering and food technology courses.

Learner feedback has highlighted some of the pitfalls in my model, including such issues as struggling to gather evidence, the difficulty of managing multiple tasks and multiple units of study to be completed in a term. There was also evidence of how, at times, misunderstanding key vocabulary and terms undermined learners' project outcomes. However, the underlying message is clear. Learners want more time to design and create food products. Through introducing an event or project, some magic is injected into the syllabus – and using a blended approach of 'head' and 'hand,' it is not only requested, it is required.

REFLECTIONS ON PROFESSIONAL PRACTICE/ LEARNING OUTCOMES

My MProfPrac project has enabled me to consider and unpack the question: Curriculum Development and Delivery of Secondary School Culinary Arts Programmes: Is there a Recipe for Success?

In response, I would assert that the MProfPrac process has helped restore my faith, belief and passion in a profession that for many years I had given up on. I started my culinary journey proud and eager to don the white jacket. However, in the course of that journey things slowly changed. The long hours, the low pay, the lack of a professional voice – it all became just a bit too hard. I thought teaching food technology would rekindle my enthusiasm, and at first it did. However, I did not expect to be pigeon-holed to the extent I experienced. Through the MProfPrac process, I realised that I was a chef first and a teacher second. My 'blue-collar' bones are my foundation – which every day manifests elements of tradition and respect not present in most schools.

As my practice has been tested, so has my attitude towards what and how we deliver. I now have a deeper confidence, as I can truly see and believe that there are multiple ways of enabling culinary output, not just one. The question is, can this programme be rolled out in any school?

I believe it can, because it is not dependent on money. Rather, it requires a belief in this type of programme and how to deliver it, and the belief that an alternative is not only possible, but worth it. My practice now gives learners agency in that they use their own work to create their own culinary identity.

My practice has developed through participating in a pool of culinary voices, dialogue and academic discussions – which, for a change, are not just hegemonic conversations with dated home economics teachers threatened by what they don't know and understand. I love the sense of excitement – bordering on urgency – which is being generated as more and more culinary material is written. On this topic, leading hospitality and culinary education authority Joseph Hegarty writes that "my own sense is that Culinary Arts education is metamorphosing towards a position of scholarly activity, emerging along with a core of highly educated specialists from which new lecturers can be required" (2004, p. 31). I feel that it is a privilege to be part of all this.

I have come to realise that we must focus and develop the skills and qualities that can't be measured through testing or assessing. I have always felt this, and every day I place a strong emphasis on it, much to my peril. However, the readings that I have digested and the MProfPrac process I have journeyed through have all confirmed my belief that not only will my students benefit from us allowing them every opportunity to let design and creativity 'roar,' but they will also allow us as practitioners to endorse designerly thinking and to encourage failure as a true path to the purity to be found when design and creativity are encouraged, with no limitations imposed.

We must learn to "trade beyond experience" (Ings, 2017). Creativity develops when new horizons are sought and unfamiliar places are investigated, all unmapped and uncharted. We know this causes problems as schools currently operate on the expected and the known, the measurable and predictable. We must push through this barrier.

Jeff Thomas is a passionate foodie, food writer and food educator. As a former hotel manager and chef, his culinary life has seen him work in New Zealand, Australia, United Kingdom, France, Italy, Channel Islands and the United States. He is currently a secondary school teacher and lives in Auckland, New Zealand where he teaches food design. When not giving Martin Luther King speeches to his students about the how cool food design is, Jeff spends his time with wife Claudia and sons Mateo and Dante. A man with a keen interest in the concept of 'home-made' he can often be found sipping home brew beer while gazing through the smoke of his wood fired oven as he bakes bread, pizza or some other equally delightful morsel.

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Article

FACILITATION: THE FUTURE OF TEACHING

Glenys Ker and Heather Carpenter

Capable NZ was set up as Otago Polytechnic's response to the educational needs of adult workers who are in work and under-credentialed, and has enjoyed 15 years of unique provision in this space. The adult learner in work has responded to evolved processes of work-based learning at, for and through work; Capable NZ has provided for them an alternative and valued paradigm for acquiring credentials. As its provision grows, Capable NZ is going more and more to learners in their workplaces, merging experiential, professional and academic learning for learner development.

While Capable NZ began with a traditional Recognition of Prior Learning (RPL) model, it quickly evolved into a process that generated new learning within a very powerful individual learning approach. The undergraduate learner is now able to follow a guided Independent Learning Pathway (ILP), where critical reflection on workplace practice and experience, along with targeted new learning, results in the capacity to meet the requirements of a designated graduate profile and earn an appropriate credential. This is often a surprising, transformational journey for many learners, who have never before experienced a means or opportunity to assess, enhance and validate their workplace learning (Ker, 2017).

On the surface, the journey may appear to be a simple process. However, underpinning it is a complex foundation of facilitation and support based on principles and competencies that have evolved and developed over many years. These have recently been presented and enhanced in a Model of Effective Facilitation of Learning (Ker, 2017) which will inform Capable NZ's current and future work. In this context, Ker defines facilitation as a professional activity rather than a set of technical skills, arguing for a definition of the skill and process involved that is complex, multifaceted and learner-centred.

The model presents four principles at the centre of the facilitation process; these are reported by learners as key aspects contributing to their successful completion of the learning process, as well as in facilitator reports.

Principle 1: Fit – it is important that there is a close fit between learner and facilitator

Feedback from learners provides information on the success of their learning process. They attribute much of this success to the facilitator "caring about them" or "understanding their background and experiences" or "being able to meet them on Sunday morning" or "having lots in common." Fit includes the following dimensions: location, the area of specialisation and commonalities, culture, gender and age; it is important that, wherever possible, the alignment between facilitator and learner is a good match. Where there is an instant recognition of "things in common" – whether that be location, background interests (e.g., music, sport, writing plays, children) or work roles – the initial contact and beginnings of building a relationship become much easier (Ker: 106-7).

The facilitator's role in supporting this principle is to have the self-awareness to recognise if the 'fit' with a learner is ideal and, if they believe they are not the right person, to gain clarification of who might be, so that the learner is successful. This principle aligns with a professional conception of facilitation – the interests of the learner come first. At the same time, it is important that learners are empowered to suggest changes if they are not comfortable with either their facilitator as an individual or the actions of their facilitator.

The element of 'fit' has been recognised within Capable NZ as sufficiently important that it now drives the allocation of work to facilitators. It is the basis for the establishment of the facilitator–learner relationship, which itself is essential and which forms Principle 2.

Principle 2: *Relationship – it is important that the relationship between facilitator and learner is bound by mutual respect, trust and empathy*

This model acknowledges the powerful influences of relational learning (Hall, 2001); in this model of individual learning, the building of a productive relationship rests on the ability of the facilitator to gain personal insights into their learner as soon as possible. They will read the learner's CV and their entry documentation and, armed with this background knowledge, they can quickly establish a rapport, demonstrating that they care about the learner and that the learner matters.

The facilitator may also detect at this point whether there might be a clash of values which would trigger consideration for reallocation of the learner to another facilitator.

As part of the first engagement, a skilled facilitator will listen attentively and be curious about the learner, as learners often share anxieties and misconceptions about the ILP, and typically seek clarification or further information before confirming their enrolment in the programme. If a learner, in their first meeting or initial contact, makes an instant connection with their facilitator – for example, talking about things in common or a work role they have performed, or even a sense of humour and some light-hearted laughter about study – this will spark a sense of appreciation along the lines of "this feels good, s/he understands me, I feel validated, I matter". Thus, it is important that the facilitator sets out to create a positive environment from the outset – i.e., from the learner's initial enquiry. To do this, the facilitator must be aware and be able to recognise personal nuances, whether it be in a person's voice on the phone, facial cues on Skype, or in the initial greeting and the way they engage when the parties meet in person.

Principle 3: *Skills, Knowledge, Attitudes - it is important that the facilitator has the capabilities for the role*

Learners who participated in this study suggested a range of skills and attributes that are required in a facilitator: passion, energy, empathy, accessibility, availability, responsiveness, providing timely feedback (including just in time (JIT) feedback), being an effective role model, and showing the ability to know when to be both "patient and pushy." Learners like to know that they are in "good hands" – i.e., that the facilitator fully understands the Independent Learning Pathway process, and that this is evident in the way they discuss it and demonstrate their confidence in it. Learners responded positively to affirming conversations and recognition that the facilitator has heard them, acknowledged their experiences, and is genuinely interested in fostering their understanding and success in their learning journey.

Beyond their skills and attributes, the facilitator requires a strong knowledge base. As the learner discovers how to merge the workplace with the academic world and to formulate their experience to meet academic criteria, so also the facilitator must be able to respond with both academic knowledge and the understanding of how workplace practice contributes to higher level competencies. A sound knowledge of adult learning theories (especially reflective practice), an understanding of experiential learning, a grasp of the subject-specific knowledge of a particular learner and an understanding of their workplace practices are all required. Knowledge of learning processes includes full awareness of the requirements of degree-level learning.

Principle 4: *Learners First – this principle demands the full responsiveness of facilitators to their learner, as well as their availability and willingness to meet learners' needs and always act in the interest of the learner*

Work time frames are one area in which this principle can be easily illustrated. Effective facilitators are willing to work flexibly and to be available to engage with learners within the parameters of their work and life constraints.

ILP learners typically are in work, and often their study time is in the evenings and weekends. Therefore facilitators need to be available at these times, within reason and as negotiated with the learner.

While a willingness to work flexibly is a desirable attribute of the facilitator, the corollary is a willingness by the facilitator's employer also to appreciate that effective facilitation is unlikely to always occur within a traditional '9 to 5' time frame. Therefore, the employer will ensure that facilitators have autonomy and flexibility around their work hours. This principle is congruent with the conceptualisation of facilitation as a professional activity, whereby professionals manage their own time and accept responsibility for meeting client needs.

At the same time, effective facilitators encourage autonomous, self-directed learning and empower the learner to take control of their own learning as much as they can. The facilitator must be intentional and purposeful in their work with a learner in this regard.

Relevant to all four of the above principles is a requirement that the facilitator work effectively with learners from different cultural backgrounds, and in New Zealand with Māori in particular. For facilitators of the ILP approach this is most important, given the inherent attractiveness of the ILP to Māori learners.

This Model of Effective Facilitation of Learning is informed in particular by the Māori value of manaaki, which underpins notions of relationship, caring and understanding of the learner as a person. The common meaning of manaaki is hospitality, people caring for people and being kind (Moorfield, 2011). In this learning process, this correlates with the priority placed on valuing people – caring for them and letting them know that they matter.

CONCLUSION

The authors offer this brief insight into a highly complex process in order to highlight a new model of facilitation for reflection and discussion. It is our view that the future will increasingly see more learning occurring in the workplace, and teaching will increasingly cover the process of guiding learners to reflect in and on their workplace experiences.

In short, teaching will be less about passing on the knowledge and skills of the teacher and more about helping people extract their learning from and through their work. The Model of Effective Facilitation of Learning presented here has been developed, tested and validated through the work of hundreds of learners, and may have much to offer to the process and accomplishment of these future changes.

Glenys Ker is the undergraduate programme leader for Capable NZ, a school in Otago Polytechnic specialising in work-based learning and professional practice qualifications. She works as a facilitator of learning, supporting learners to articulate their skills, knowledge and attitudes gained from their work-based learning experiences, as well as undertaking new learning to gain degree qualifications through Capable NZ's independent learning pathways. Glenys has a background in career practice, teaching at secondary school, polytechnic and university level, and roles in senior management and leadership. Glenys has research interests in adult learning, management and leadership, elite sports performance, career development and the recognition of prior experiential learning.

Heather Carpenter is a facilitator, academic mentor and assessor for Capable NZ. She is programme co-ordinator for the Graduate Diploma in Professional Practice and the Graduate Diploma in Professional Practice (OHS), working mainly in these programmes as well as in the Master of Professional Practice. She has significant tertiary experience in teaching, staff development and management at senior levels. Her current research interests are in professional identity and work-based learning, and the impact of work-based learning and professional practice programmes on career development. Heather is the author of two books: *The Career Maze – Guiding Your Children Towards a Successful Future* (New Holland, 2008) and *Your 21st Century Career – New Paths to Personal Success* (New Holland, 2010).

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Article

HOW ORGANISATIONS DISRUPT 'BUSINESS AS USUAL' IN RESPONSE TO EXPONENTIAL ENVIRONMENTAL AND TECHNOLOGICAL CHANGE AND WHAT IT MEANS FOR CAPABLE NZ

Alexa Forbes

INTRODUCTION/PROFESSIONAL CONTEXT/PERSONAL PROFILE

Intrigued by an upward curve that I observed in many settings – such as in the expression of rapidly increasing atmospheric carbon, rates of technological change, and growth in populations – I explored the exponential or doubling curve as a tool for thinking about responses to disruption, and so, the future.

I learned, from a 1969 talk by Professor Al Bartlett (Bartlett, 1969), that the doubling curve would always happen when a rate of change was constant, and that it was widely misunderstood. Prof. Bartlett began his talk with the statement: "The greatest shortcoming of the human race is our inability to understand the exponential function" (Bartlett, 1969). I then explored the curve's relationship to disruption through looking at the work of futures thinkers Ray Kurzweil (Kurzweil & Diamandis, 2017), Frank Diana (2014) and Gerd Leonhard (2015), all of whom believed that disruption to existing norms or expectations began to occur at the point where exponential growth overtook the more generally understood linear progression.

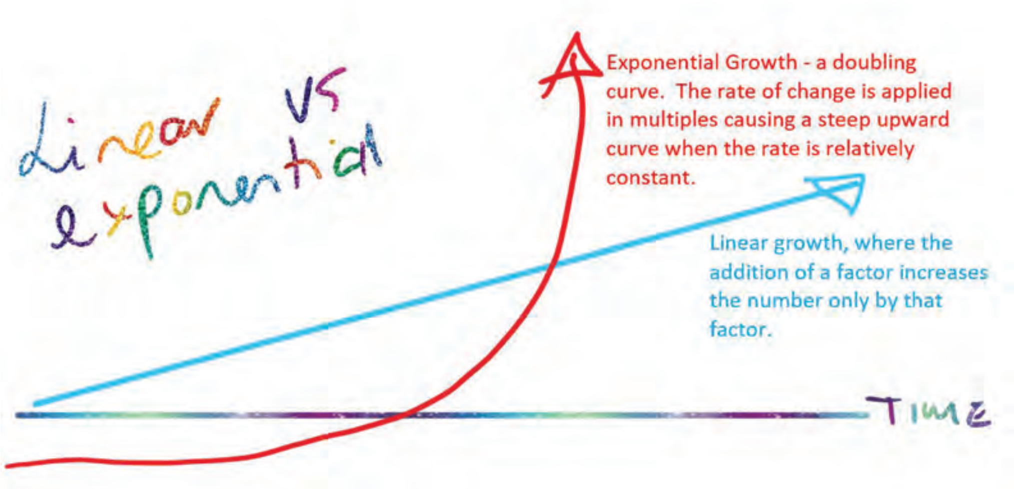

Figure 1: Linear vs Exponential Progression. Source: Alexa Forbes

While Bartlett uses the curve to argue the dire consequences of steady growth in a finite environment, the doubling or exponential curve is also a useful tool to understand the pace of technological change. The convergence of the two curves, environmental and technological, would surely increase disruption. This is not a new idea. While John P Holdren and Paul R Ehrlich (1974) outlined it many years ago in an article in *American Scientist*, I thought it highly relevant to thinking about the future of my work as both a facilitator in sustainable practice and an elected member of local government. I sought to understand these twin disruptive forces and how they were being considered in the New Zealand context, as well as how they might inform my own work.

My interest in these disruptive forces was formed through two events. The first was in 2014, when a learner in the Graduate Diploma in Sustainable Practice programme persuaded me to buy a bitcoin from him. He said that the platform that enabled crypto-currency like bitcoin was going to change everything in finance, and that therefore economies, and then society, would change as a result. The learner convinced me that investing in a crypto-currency enabled by the blockchain would help me understand the disruption caused by exponential change. According to him, while the finance sector was facing highly disruptive change brought on by this technology, awareness of the coming change was generally low.

The second key event was reading an article that claimed that higher education was "ground zero for disruption" (Hixon, 2014). I was impressed by the author's argument that tertiary institutions no longer fulfilled their societal promise: if you work hard and gain a good degree, then education would serve as your lifetime pass to a career and a middle-class life. Furthermore, the author posed the question that if higher education no longer fulfilled this promise, what becomes of its value? An intriguing thought given that I worked in a tertiary institute. Hixon's view was supported by an Ernst & Young a publication alleging that "the higher education sector is undergoing a fundamental transformation in terms of its role in society, mode of operation, and economic structure and value" (Ernst & Young, 2012).

Subsequently, I took these ideas as an initial framework for investigating what disruption would mean to education, beyond the buzz value of the term in a general sense. My previous learning work and professional practice had been centred on understanding environmental change, pollution, the 'why' of allowing economic systems to damage our ability to maintain the ecosystems we rely on to live, and the even bigger 'why' of a lack of sustained community response to this threat, particularly when such work can be so easily scaled. I realised that to understand these issues more deeply, I needed to understand the concept of disruption – technological/economic as well as socio-ecological – and its relevance to my work.

As a result, I have argued that technology presents a greater potential as a driver of change for human thinking and action than does environmental damage. This is because limited, linear ways of thinking have placed the economy on a higher level than environmental living systems on our attention radar. Accepting this conclusion opened up a new direction for me, as I had previously been constrained by the overarching logic of the need for change, driven by ecological imperatives only. Buying that bitcoin took me deep down the rabbit hole of technology, future thinking, disruption and exponential change, and fundamentally changed my approach to thinking about these issues. Climate change impacts are now likely exponential (Hansen et al., 2015), as is technological change (Berman & Dorrier, 2016). As these two major forces converge, I argue that we are looking at a future where everything is likely to be disrupted through systemic exponentiality – a concept that is hard for the human brain to comprehend.

METHODOLOGY

As in the rest of the world, many organisations in New Zealand are undergoing disruption to business models. Participants from six New Zealand organisations were researched as case studies towards building a picture of what it's like to work under these circumstances, and how relatively normal business can continue while disruption occurs. Participants were interviewed in person or via Skype or Zoom, using questions designed to be conversation starters that would allow free-ranging comment, but within parameters that ensured that themes could emerge, if indeed they existed.

I wanted to understand how these participants felt about disruption in terms of their organisation, what it meant to them, and how they distinguished between (or felt about) technological disruption as opposed to environmental disruption – mostly understood in terms of climate change or environmental degradation. Study participants were included throughout the process and were invited to review and amend their transcripts, and then finally review and sign off the final summary.

PROJECT OUTPUTS

I found that the increasing pace of technological evolution was highly disruptive for many New Zealand organisations, with several now exploring self-disruption as a defence strategy. The study participants described this process as the need to think beyond the practicalities of delivering today's purpose, so that the forces of change could be considered from other perspectives – potentially those of an as yet unknown competitor. The participants hoped that this 'eyes open' approach would help them act as start-ups (for instance, to look for gaps and act) even when the business case didn't really stack up. Overall, the idea was to remove the normal constraints of business-as-usual and be willing to allow some areas of a business to be cannibalised by others, if that's the way the technology was rolling.

Six key themes emerged from the case studies: 1) disruption is relentless, affecting everyone and working across every sector; 2) oranisations must disrupt or be disrupted – adapt or die; 3) there really is an emergent sense of chaos and amazement, and it's messy; 4) partnerships with others are essential, but not easy; 5) environmental disruption is generally less front-of-mind than technological; and 6) while accurate, the term 'disruption' is also overused, incorrectly used, and perceived as negative.

I acknowledge that the New Zealand organisations in the study are part of a small minority – fully prepared to recognise the revolution in front of them, take a hands-on approach to their future (no matter what it may hold), and freely talk about the failures along the way.

However, their stories were only part of the picture, as the future development of Capable NZ at Otago Polytechnic was subject to the same disruptive forces. I argue that the future of Capable NZwill depend on a willingness to self-disrupt from a position of 'understanding the revolution' as the twin disruptive capacities of technological advance and environmental degradation cause exponential change to all societal systems. Capable NZ needed to find and drive a strong, easily articulated purpose, or find a place within another organisation that had that same purpose, so that it could capitalise on the advantages it had already developed. Those advantages included supporting the development of twenty-first-century skills such as adaptability and creativity through learning frameworks, and operating and delivering a flexible learning environment. If Capable NZ sought to behave as a truly disruptive innovator (assuming it could become such a thing) it would, by its very nature, work to completely overturn the processes of the incumbent system, because that is how the process of disruption works.

REFLECTIONS ON PROFESSIONAL PRACTICE/ LEARNING OUTCOMES

In my work for Capable NZ , I needed a further qualification to be able to progress my career. The serendipitous convergence of that need, and my introduction to tech-led disruption, led me to enrol in a Masters of Professional Practice at work, for work. My aim was (and is) to drive my personal and professional development while also looking for a way to develop the futures thinking that will support Capable NZ and its mother institution (Otago Polytechnic).

Adding to my eclectic motivation mix, I am also an elected member of a local government body (councillor and chair of infrastructure at Queenstown Lakes District Council) and, as a result, am grounded in the everyday realities of arguments about growth, congestion and groaning sewers. This combination of perspectives – educator, politician, environmentalist and future-phile – has allowed me to look hard at my responses to different situations and consider how one part of what I do impacts on other parts. My Master of Professional Practice study has taken me into the future and back to the past as I have tried to think systemically and consider how yesterday's solutions have become today's problems and tomorrow's opportunities. Complementing this, my concurrent work with learners and local traffic issues has grounded my thinking in the here-and-now reality of change and human reactions to it.

Alexa Forbes lives in Queenstown. She works to towards driving positive societal, environmental and economic change through facilitating Leadership for Change programmes at Capable NZ and also as an elected member and chair of the Queenstown Lakes District Council Infrastructure Committee. She is a member of the Institute of Directors and provides mentor-ship and strategic governance advice to several organisations, mostly in a volunteer capacity. Prior to her current roles, Alexa worked for 10 years as a journalist and a further 15 years as an executive director of a public relations company.

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Research note

SOCIAL EDUPRENEURSHIP – AN EMERGING PROFESSIONAL FRAMEWORK FOR EDUCATORS

Ray O'Brien

ABSTRACT

These research notes present the initial concept of Social Edupreneurship as an emergent professional framework for transformational education. The basic elements of the emerging model are described with the express intent of generating critique and feedback, which will inform further development, iteration and refinement of the model. As the initial step towards a doctorate in professional practice, these research notes draw on practitioner research methodology. This paper contributes a new approach to conceptualising the role of an educator, drawing on current trends and tensions in tertiary education.

INTRODUCTION

The process of developing and refining a professional framework of practice can be a blend of aspirational planning, conceptual thinking, experimental action, reflection on practice and synthesis. This paper begins by describing an aspirational statement and an underlying value proposition. The concepts within the aspirational statement are then unpacked. The potential benefits of the proposed research are then outlined.

ASPIRATION AND VALUE PROPOSITION

The aspirational intent of this research is to provide a framework for the researcher to become a practice leader in Social Edupreneurship as a model for transformational education. The Social Edupreneurship model should establish an accessible and vocationally relevant framework for learning that maximises regenerative impact, and is aligned with a heutagogical approach to tertiary education. This is a direct response to anticipated challenges in the future of tertiary education.

Some key elements need to be unpacked from the aspirational statement and value proposition so that they can be understood more clearly.

A *practice leader* would be expected to have developed concrete examples that illustrate their professional framework. This is in contrast to a *thought leader* who, it is suggested, is more focussed on developing the concepts, leaving it to others to make them more concrete.

The term *Edupreneur* has been used predominantly in the USA and India to describe educators who have become involved in EdTech start-ups or innovative commercialisation models for education (Lavaroni, Leisey, & Leisey, n.d.; Soni & Trivedi, 2013). However, more recently in Australia, the term has referred more to creating innovative practice in education (Gerver, 2014; Tait & Faulkner, 2016).

In the context of the model being described here, *Edupreneur* refers to an educator who applies elements of entrepreneurial or intrapreneurial practice to an educational context. These elements could be applied on more than one level: seeing each student as start-up founder or seeing each programme or course as a start-up. While the intention is to focus on a framework of practice for tertiary education, it is anticipated that practice in the compulsory education sector will both inform this model and be highly interrelated.

The inclusion of the word *Social* relates directly to the field of social enterprise. While internationally there is a range of definitions in use (Defourny & Nyssens, 2010), a working definition of this proposal is that the educational activity undertaken is expected to be of authentic value to a community *(maximising regenerative impact)*. This relates closely to the emphasis placed on *transformation* and the development of a transformational mind-set (Mann, Eden-Mann, et al., 2017). This includes both the transformational experience of the learner and the transformation that may take place due to the authentic social impact of the learner's work.

Accessible in this instance refers to a framework that leans on concepts and structures that are well understood by many and not exclusively academic. This could increase the extent to which the model can be replicated. The idea of a *vocationally relevant framework* emphasises the close relationship to a concrete change in practice for both learners and educators.

A *heutagogical approach* to tertiary education is one that embraces self-determined learning as fundamental to a transformational experience (Kenyon & Hase, 2001; Mann, Ker, Eden-Mann, & O'Brien, 2017a; Mann, Ker, Eden-Mann, & O'Brien, 2017b).

In summary, this is a model of action in education that makes a difference to learners and communities and is learner-led. This framework could be constructed through the synthesis of social enterprise, entrepreneurship and education frameworks of practice.

WHY IS THIS RESEARCH NEEDED?

The Otago Polytechnic mission states that *"Our people make a better world,"* but is this notion of transformational change at the heart of current educational frameworks of practice?

There are several factors that suggest it should be:

The tension between compliance and individualised future-focussed learning. For example, the dismantling of national standards in the New Zealand compulsory sector to focus on individual growth rather than testing (Ministry of Education, 2017)

An exponential rate of change in education. For example, unbundling of qualifications to meet more specific needs in an on-demand basis (New Zealand Productivity Commission, 2016),

Public challenges to whether current qualifications are fit-for-future-purpose (Suckling, 2016; Valintine, 2018)

Increased need to see clear purpose from new generations entering the workforce (Downing, 2006)

The need for more individually determined education to meet the needs of a rapidly changing world. (New Zealand Productivity Commission, 2016)

A synthesis of the educational, entrepreneurial and social enterprise frameworks of practice has the potential to respond to all of these factors. The establishment of a new purpose- and capabilities-focussed programme at Otago Polytechnic (Bachelor of Leadership for Change) both meets the need for a new framework of practice and provides a timely opportunity to safely develop and implement a new framework.

CONCLUSION

These short research notes present a conceptual framework for educators working within a heutagogical paradigm. This conceptual framework needs to be developed into a framework of practice. The author invites any feedback and critique which could inform the development of this model.

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I'M AN AUTOETHNOGRAPHER – TRUST ME

Malcolm Macpherson

ABSTRACT

Autoethnographers often face a disabling dilemma – how to deal with contested and sensitive information while meeting strict institutional ethics standards. This note explores an approach to this issue based on a researcher's attestations of validity and trustworthiness, with primary information safely sequestered behind a robust barrier.

INTRODUCTION

I am a permanent staff member of Capable NZ, where I act as facilitator, academic mentor and occasional assessor across a broad range of subject areas, from diploma to doctoral levels.

My research interest is governance in not-for-profit organisations and local government, specifically in *failure to govern*, a pervasive but surprisingly poorly examined (and little understood) feature of governance.

I am also a staff candidate for Capable's Master of Professional Practice (MProfPrac) qualification: in part to walk in my learners' shoes, in part as an opportunity to make sense of aspects of my extended experience as a governor.

CONTEXT

In my MProfPrac enquiry, provisionally titled "Failure to Govern: A Field Guide," I differentiate between failure *of the object* of governance and failure *to* govern. The former carries with it an implication that it is governance itself (the system) that fails; the latter that it is the actors – the governors – who fail. This far-from-trivial differentiation will be developed at length in my enquiry report. For the purposes of this note it is sufficient to establish the distinction.

Central to my enquiry is the dual proposition that governors are bound to fail – that failure is endemic, and inevitable – and that I can call on my experience (as a lay autoethnographer) at the front lines of governance to test that proposition. A chapter of the report systematically details the nature of my experience – as a serial governor in school, local government and community organisations; as a three-term (nine-year) district mayor; as a four-term (12-year) board member of a regional health and hospital service provider; and as a director and chairman of directors in the private sector. If failure is inevitable, I should have something useful to say about it.

DEALING WITH A CENTRAL DILEMMA

I do have something to say. But only if I can resolve an apparently intractable dilemma: most instances of failure (in my case, three of the four case studies I intend to examine in detail) involve contested narratives and negotiated or mediated settlements that include confidentiality agreements. It isn't legally (let alone ethically) possible to publish first-order accounts of these cases.

Inability to resolve ethical dilemmas of this severity has led, in van den Hoonard's (2011, p. 286) colourful language, to the pauperisation of the social sciences, as researchers have tried to fit their approaches to the technical demands of ethics codes. An "ethics chill," he says (p. 289) has arrived.

This note is an explanation – or more accurately an exploration – of a methodology that offers a solution to this common dilemma.

A DEFENSIBLE SOLUTION?

Of the four case studies, one, the disestablishment of the Southern District Health Board, is a matter of public record, was subject to extensive contemporary media coverage,[1] and is a topic I have already written about (Macpherson, 2013, 2015). The board's disestablishment occurred about 18 months after my four-term membership ended. I did not stand for re-election at the end of the 2013 triennium; the board was sacked in June 2015. The other three cases cannot be publicly identified, beyond stating that in each I was directly involved in a governance role.

Casting around for possible solutions, I found glimmers of hope in some work by Mischler (1990) on validation in enquiry-guided research. He (p. 419) argued that *validation* – "the process … through which we make claims for and evaluate the trustworthiness of reported observations, interpretations, and generalizations" – is more useful than conventional notions of *validity*. Mischler was proposing a departure from standard doctrine, focussing on how claims are made and appraised rather than the static properties of instruments and scores, relying more on an investigator's working knowledge and experience, and "aligning the process more closely with what scientists actually do … than … what they are assumed … and supposed to do."

Mischler's key questions are (paraphrased): What are the warrants for a researcher's claims? Could others judge their adequacy, determine how findings and interpretations were arrived at, and decide whether they were trustworthy enough to be relied upon? The answer is yes, he wrote, if the data *can be made available to other researchers*; and if the methods that transformed data into findings, and the direct linkages shown between data, findings and interpretation, are made explicit (Mischler, 1990, p. 429).

My take from this is that alternative approaches to validation, and departures from standard doctrine, are not only possible, but defensible. I saw an emergent possibility that the idealised dominant research model – with its reliance on experimental design, quantification and statistical analysis – does not provide true tests, but is (to borrow again from Mischler) a collection of methodic accounting procedures, a kind of rhetoric belonging to a particular form of scientific life, available to be contested.

I also lean on the research utility of Wedel's (2009) suggestion that anthropologists should borrow from the ethics of journalism, with data gathered either *off the record* (used to advance the researcher's understanding or acquire other sources), *on background* (used without attribution), or *on the record* (used with attribution). She argued that each has a role when interviewing powerful informants, and that the anthropologist's code of ethics should reflect the real world.

What if, I wondered, my approach was essentially *off the record*, but with assurances that *the record* does exist as represented?

In a recent, extensively referenced metastudy of rigour and trustworthiness in autoethnographic research, Le Roux (2016a; see also Le Roux, 2016b) asserts that the criteria for determining trustworthiness should be aligned with the chosen research methodology. She notes Medford's (2006, not separately cited) criteria for evaluating trustworthiness: accountability, credibility and dependability; and Richardson's (2000, not separately cited) five criteria – substantive contribution, aesthetic merit, reflexivity (agency within self-awareness), the impact the narrative has on the reader, and credibility. In summary, Le Roux wrote, these and other researchers (she lists around 20) cite criteria including resonance, narrative truth, reflexivity, aesthetic merit, substantive contribution and utility, scholarship and plausibility as being fundamental to ensuring research rigour.

In response to this reading and the contemporary literature on failure to govern, as well as reflections on my research purpose, I am beginning to formulate the framework of a viable alternative to the standard doctrine.

Expressed as a thought experiment, this framework has two parts:

1. What if I gather together all of the extensive information available for each of my case studies, subject it to a structured, systematic analysis and then amalgamate or merge the key insights (however represented) in such a way that the primary sources cannot be identified, even by another intimate participant? Is what really matters that the second-order analysis meets Le Roux's consensus tests for trustworthiness: that the numbers are meaningful, could be reproduced, and can be relied on to inform further and future work? Is it the aggregate insights that matter, not the case study detail?

2. And, how to satisfy the need for transparency? What are the warrants for my eventual claims? How could a sceptical future researcher be assured that my aggregate results fairly represent the primary material, that they can be relied on as a basis for further work?

My proposed solution, and the rationale for this research note, is this:

3. The primary data will be gathered and analysed, and the analyses will be aggregated in such a way that the original sources are invisible.

4. Validation in the absence of primary source visibility will depend on the attestation of the researcher that the aggregate data fairly represents its source, and on explicit explanations of methodology. I will claim that this approach is defensible in an autoethnography, citing the sources above, and others.

5. With the institution's ethics committee and my facilitator and academic mentor, I will explore setting up an access protocol, with robust protections and specific exclusions, that could make the primary material and its analysis methodologies available under strict conditions, for legitimate research-only purposes. I envisage a formal document, analogous to a courtroom affidavit or affirmation.

Criticism of this proposal is welcomed. It is very much a work in progress. It does seem to offer a solution to an over-emphasis on methodological doctrine, and the chilling effect of institutional ethicists.

NOTE 1

What will the case study analysis comprise? For the three restricted-access cases it will include: journal entries, email, letters, briefing notes, professional advice, attestations to lawyers and to statutory referees (mediators), other third-party contributions, determinations and declarations. In the case of the SDHB it will include: media reports (reportage and opinion), meeting agendas and minutes, and previously published analysis.

NOTE 2

A referee for this paper recommended adding Caroline Ellis (for example, see Ellis 2007) and Art Bochner (see his year 2000 joint contribution, with Ellis, in *The Handbook of Qualitative Research* (2nd ed.) to the reference list, in order to extend this research note's reach to encompass philosophical interpretations of how truthfulness is established. Interested readers are encouraged to explore the writings of these two major figures in the field of autoethnography. A reflection on their significance is beyond the scope of this brief note.

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ENDNOTES

1 See https://www.stuff.co.nz/national/politics/69465196/southern-district-health-board-dismissed-by-health-minister-over-deficits; https://www.odt.co.nz/news/dunedin/opinion-sacking-board-smart-move-minister.

2 QnewZ was the monthly magazine of the New Zealand Organisation for Quality (now discontinued). Copies were distributed to members, but the publication is not held in many public (library) collections. The author can supply copies of the two referenced columns.