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Writing for Publication

Liminal Reflections for Academics

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Foreword

I am very pleased to write the foreword for this book. The original conception for compiling a book on writing and publishing developed from a course taught at the School of Education at AUT during 2017 and 2018 concerned with scholarly writing and publishing. I had accepted a three-year contract at the School of Education, from 2018 to 2020. Although I coordinated the course, the three editors of the book also participated. The focus of the taught lectures was on developing better practical techniques and on understanding the processes of writing successfully for scholarly publication. Those who enrolled for the course were either Staff or Ph.D. students from across AUT. As well as dealing with the creative processes of framing, conceptualising, and getting pen to paper, the course also sought to develop a critically discerning approach towards publishing outlets, especially academic journals. This included researching possible journal outlets, selecting target journals, liaising with editors, understanding the processes of scholarly review, managing peer feedback and responding appropriately to this feedback, in such a way as to improve the quality of the finished submission.

Underpinning the course was an explicit intention of relating professional practice to research and writing for publication, specifically in relation to such topics as curriculum, learning and teaching. The paper offered support to educational practitioners to incorporate a serious research habit within their working lives and careers in order to develop a portfolio of potentially publishable outputs, ranging from traditional academic articles and books, also including book reviews and editorial opinions, but also focusing on the newer media such as video articles, radio broadcasts, blogs and web pages. An important background objective was to instill research and writing as central to the habitus of the academic as someone who defined themselves as a reflective practitioner and spokesperson on issues of both local and global concern. The editors of this volume, and several other staff who have contributed chapters, participated as staff on the course, and shared their own knowledge and experience through formal lectures, individual and small group tutorials and focus-groups, as well as one-on-one mentoring. Course participants sought to develop their knowledge and understanding of writing and publishing techniques and processes through individual in-class activities of writing their own scholarly article for publication, the final products which were submitted as part of the formal assessment for the

course. Some of the lectures that staff developed, as well as some of the articles that those who took the course submitted, appear here in this volume, after considerable revision, and a great deal of 'wordsmithing', and endless 'spitting and polishing'. Prospective participants in the course were told in advance that an important aim of the course was that each journal article submitted as a part of the assessment would be potentially completed to a degree of finesse that the finished product could be submitted to a journal. If successful, each student would receive ongoing mentoring support until final submission. For the most part, however, the course sought to impart the craft of writing and research. In this sense, the course sought to achieve what this book seeks to achieve: to critically understand the relationship between research and practice, reflecting on that practice in the form of research- and evidence-based outputs, and in terms of considering the most suitable channels for publishing those outputs.

In my own lecture, presented as the coordinator of the course, I offered an introduction to the topic of writing and publishing. This was based upon my own experience. I started by emphasising the importance of having something to say, of using writing to harness and express one's own passion, and one's own anger, to show that you are not crazy, that you have something to say. Writing in this sense should be a way to verbalise one's own hidden resentments, and to critique approaches which one doesn't like, to take a stance in relation to the world.

But writing should be more than a way to comment or criticise those things that one doesn't like in the world. A second thing to keep in mind is the function of writing in the care and development of the self. Writing is a form of disciplined activity which, if undertaken and practiced regularly, on a daily basis, constitutes a form of self-therapy, a way of regulating the self, of controlling the self, of developing the self. Michel Foucault (1997) developed the notion of 'writing the self' whereby writing functioned as a technique of self-surveillance, or ethical comportment. Foucault cites Seneca, from Letter No. 7, to reinforce two principles: 'that it is necessary to train oneself all one's life, and one always needs the help of others in the soul's labour upon itself' (p. 215). Similarly, writing functions as a mental exercise, as was the *hupomnēmata* for the Greeks. They referred to note-taking, or diary writing. The use of the *hupomnēmata* as 'books of life, as guides for conduct' became in ancient Greece, a 'common thing for a whole cultivated public' (p. 209). Writing in this sense functions as a *technē* for the development or formation of the self, a political apparatus, for 'taking a stand', and acting on the world, as well as a means of communicating and dialoguing with others, in the sharing of ideas. Writing *hupomnēmata*, thus, encourages a detailed focus on one's life, an aesthetics of existence, that is, an *askēsis* by which one can work out one's ideas and develop a set of moral principles as a substitute for obedience to a moral code so as to regulate one's life in one's comportment with others, and the world. In writing, in other words, one works out what one thinks as well as how to act in the world. As the self is the sum of its actions, writing not only develops the self, but communicates one's views to others, and hence, generates a public self as an emergent a historical process of becoming-in-the-world.

Writing is also a vehicle for political, moral, and pedagogical action, or *parrhēsia,* the concept that Foucault drew from Greek thought, which referred to 'speaking truth to power'. To write enables one to express oneself and thereby express one's moral agency. *Parrhēsia* was on the one hand, a techne of political engagement and critique, and, on the other hand, a *technē* in the care of the self. It was in this second sense that one required an interlocutor, mentor or teacher, throughout one's life, whose function is to act as a *parrhesiastes*, that is, to challenge one, to keep one up to the mark, to get the best out of one, in order to assist the development of self. By expressing one's agency, one takes up a position in relation to arguments, and both constitutes oneself and defines oneself in relation to power and in terms of principle. In doing this it differentiates the subject from the collective and defines them in their specificity and particularity as the sum of their actions. Writing and publishing interpolates the subject into the network of risks, gambits, tactics and strategies, which constitutes them as subjects of their own making. This defines writing and publishing, essentially, as ethical activities, and as centrally important in the moral comportment of the self.

Many of the class asked the question as to how one gets started, or where one starts, and the answer to such a question was always that one starts where ever one happens to be in the present, one starts in the existing conjuncture, in response to the issues and thoughts that are circulating and on which one has a perspective, or wants to say something, by which one alters the current flow of values and meanings, and thereby influences, however minutely, the future course of events. One starts with whatever is cogitating within one's mind concerning the current order of events. The chapters in this volume present the details of how this process can get started, the *technē* of what is involved, as well as the risks such a pursuit involves for the academic.

Much of my own writing activity has involved confronting the structures and conditions within which academics work. The neoliberal university pressures academics to publish or perish in order that the university can maintain a competitive advantage in the ordering of universities within the network of tertiary or higher education institutions. Such a situation carries with it its own rewards and risks. On the one hand each individual academic is given the freedom to write what they like; on the other hand, they must conform to certain methodological and epistemological rules of the game. The game itself is structured competitively and each newcomer will find the process difficult to navigate the various hurdles, traps and pitfalls, that structure the field and which define the rewards that the academic can expect to achieve in the process.

The best way to proceed in this process is to find a mentor who can serve as a guide and helper, who is already further along in the process of getting started than yourself, and who will agree to serve as a part of your support network. In a way, this is the function, traditionally, of the doctorate supervision arrangement, and for those who proceed to academic writing and publishing after completing a doctorate, existing supervisors may continue in this role. Usually, they will be more skilled in the process, know editors and journals, and be more experienced in relation to marshalling arguments and presenting research findings. One must be wary above

all that the process itself can be corrupting, and not taking oneself too seriously, and being aware of the paradoxes associated with expertise and truth, are important always to keep in mind. The 'author', after all, is in many senses a fiction, in that the ideas and thoughts assembled, brought together, and recirculated, no doubt already existed in the culture, and no doubt, will also be quickly forgotten. It would be foolhardy to exaggerate one's own contribution, or one's own importance. Writing and publishing are in many important senses collaborative activities. Ultimately, then, in writing and publishing, above all, one engages in the process of self-formation, one develops oneself as a human being able to engage in conversation, to exercise one's creativity, and comport oneself in a difficult and complex world.

The chapters in this volume present a compendium of how to get started, and in this sense, serve as an important resource in the armature of academic development and comportment. Not only do they present the *technē* of writing and publishing, but they also list the traps and snares for unwary players, as well as the reflective considerations, paradoxes and contradictions involved for the academic who successfully puts pen to paper, and becomes a result, an expert in a particular domain or field. The course that I coordinated on writing and publishing sought to induct the university staff members who took it into this process. As well as lectures presented by several staff, each student was required to write an abstract and journal article as a requirement for assessment. As it turned out, several of those who were successful with these assignments were provided with tutoring and mentoring to develop their articles to publication standard, and several class members then submitted and saw their articles finally published in refereed academic journals. Although this book is on one sense the outcome of the process, it also ensures that the knowledge associated with writing and publishing can be transmitted to a far wider audience. That, perhaps, is its ultimate success.

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Mark Olssen, FAcSS is Emeritus Professor of Political Theory and Education Policy in the Department of Politics at the University of Surrey. His most recent books are *Liberalism, Neoliberalism, Social Democracy: Thin Communitarian Perspectives on Political Philosophy and Education*, Routledge, New York and London, 2010; *Toward A Global Thin Community: Nietzsche, Foucault, and the Cosmopolitan Commitment*, Paradigm Press, Boulder and London, published 2009. He is

also co-author (with John Codd and Anne-Marie O'Neill) of *Education Policy: Globalisation, Citizenship, Democracy*, (Sage, London, 2004) and author of *Michel Foucault: Materialism and Education*, (Greenwood Press, New York, 1999/Paradigm Press, Boulder, 2006). He has also published many book chapters and articles in academic journals in Britain, America and Australasia. His new book, *Constructing Foucault's Ethics: A Poststructuralist Moral Theory for the 21st Century*, is presently in press, and will be published by Manchester University Press in 2021.

Introduction

Getting research outputs published can be challenging for academics who are experts in their fields of practice, but not necessarily in writing about that field. This edited collection is aimed at early career academics, doctoral students, researchers and teachers in universities and higher education, who are under increasing pressure to 'publish or perish'—the old author adage that now applies to all academic staff in the globalised universities of the twenty-first century.

This book is about academic writing so is relevant to methodology, but is not a method text in the traditional sense—rather, it takes scholarly writing for publication as its primary focus. There are 11 chapters from a range of perspectives on various aspects of scholarly writing for publication. These chapters give accounts of experiences and techniques of writing across the genres of today's world of digital academic publishing, and demonstrate the global nature of academic writing and publishing. It is a resource for scholarly writing that will appeal to researchers from a wide range of disciplinary and geographical backgrounds.

The contributors to this book work in a young university. While not a new institution, having a 120-year history as an educational provider and technical institute, its recent history as a university over two decades mark it not only as a millennial university, but as an instance of neoliberal policymaking. The erosion of vocational education, the massification of university education and the 'bracket creep' associated with qualification inflation, are characteristic of neoliberal Western economies of the late twentieth and early twenty-first centuries. In a 'new' university such as the one represented by the contributors to this book, academics come to the academy as expert chefs, lawyers, engineers, sportspeople, nurses, teachers and more, often with minimal experience of writing academic papers.

This book opens a new conversation about academic writing, in support of those new to academic life, in a manner that recognises the performative pressure imposed on and by neoliberal universities, working increasingly in an economic context in which the 'digital' is no longer novel, but is instead woven seamlessly into daily life, including knowledge production through research. It is this imperative, to 'do research', and to engage in research that has an 'impact on industry', that has supported the burgeoning publication industry of which this book is but one example. This book is inspired by both achieving success as an academic writer, and making

sense of, and navigating, the pitfalls and opportunities of contemporary academic publishing. While much of the content of this book has general relevance to new and emerging academics, its content is delivered by authors working in, or close to, the field of Education, who themselves largely approach their work in qualitative, post-qualitative, critical indigenous, theoretical and philosophical styles of inquiry.

Each chapter unpacks and responds to the conditions of written academic labour in an age of digital publishing: its nature, how it works, and guidance for thinking about successful navigation. These chapters attest to the magnitude and speed of the changes that are transforming the landscape of the global academy. These circumstances create a need for literature on the nature of academic work for the workforce of the new academic world.

This book crosses three strands: it discusses research methods in the social sciences; it connects with recent literature on twenty-first-century universities (Denman 2005); and also the emergent field of doctoral education studies (Rath & Mutch 2014). The background discipline of the authors is Education, understood as a new university subject that draws on the entire traditional university canon, from the fine arts to the natural sciences. This radical philosophy empowers the aspiration of this book to provide helpful guidance to student and staff researchers in all university departments and other tertiary institutions, who are united in facing the challenges presented by this new world of academic publishing.

We take up themes of peripherality in owning our marginal academic status, which unites the diverse authors of this volume who work at the smallest university in New Zealand, itself occupying a peripheral position in the global academy. Our marginal academic position is reinforced by our affiliation to Education, with its recent and still contested status as a university discipline (Furlong 2013). Awareness of our peripherality encourages us to take an interest in liminality, which we interpret as a theorisation of various forms of social and intellectual marginality—a focus away from the centre, an interest in the centrifugal forces that drive us to the edges of the worlds we inhabit. The word 'liminal' derives from the Latin 'limen' for threshold, adopted into social science originally to refer to rites of passage and processes of initiation, and later extended by Victor Turner (2012) to apply to the 'no-man's lands' and 'in-between' states, which are found in many social processes and scenarios, as part of transitions from one state to another (weddings, airports, funerals, graduations, etc).

A liminal state is an uncertain space of both danger and opportunity, essential for growth and education because it provides for new possibilities, creativity and openness to the future. An interest in liminality by definition entails an interest in boundaries and borders between forms of knowledge. We take liminality to mean awareness of margins and thresholds of knowledge. It may involve stepping up to, stepping beyond or stepping back from those thresholds. We are writing from liminal perspectives about a global topic of ubiquitous interest to academics, on which very little is yet published. We want to say things that are not usually said about academic work at this moment.

How the Book Came About

All the chapters are authored by academic staff or doctoral graduates of Te Kura Mātauranga School of Education, Auckland University of Technology (AUT). AUT is the youngest university in the country, currently marking 20 years since it successfully transitioned from its former venerable life of 100-plus years as a technical institute. As a university it has had teething problems and growing pains. In 2020 AUT is still growing strongly and performs well in the Millennial (i.e. established post-2000) section of the global university trackers. It is diverse for its size, and possibly attracts independent ('quirky') academics seeking refuge from the shade of 'ivory towers' in larger, more traditional universities. Many academic staff at AUT come from non-traditional academic backgrounds as food and hospitality, nursing, engineering, and sport and physical recreation. They are employed in a university context currently dominated (locally) by the expectation to publish high-quality research and the national scheme of research assessment for funding purposes known as PBRF (under review at the time of writing in late 2020). The establishment of new university subjects results in steep learning curves in areas such as academic publishing and scholarship.

Within AUT, Te Kura Mātauranga—the School of Education is working to contribute to wider academic staff development in teaching and research: an aim that underwrites the philosophy behind the conceptualisation of this book. The story behind this book illustrates the clashing paradigms that operate in today's universities, and of taking opportunities afforded under neoliberal conditions to create meaningful projects. Several years ago, the university was a few enrolment points short of its fiscal targets, and appealed to the departments for help to make up the numbers. The three editors were part of a group of six senior academic staff approached by the Head of School of Education, with a request to devise and teach a postgraduate course on scholarly writing for publication. The course was aimed at AUT staff who felt the need for assistance to translate their expertise into publishable form. The course attracted 18 students, and helped the university to achieve its annual targets. This book project is an outgrowth of that undertaking.

Introducing the Chapters

The 11 chapters to follow are an eclectic mix, including some surveys of general aspects of the work of academic writing, and some that reflect on writing for publication from particular angles, based on personal experience. The two chapters that bookend the collection, Chapters 1 and 11, are designed as useful reference works. Chapter 1, *Writing for different academic purposes and genres*, surveys ten types of writing for publication undertaken by academics, from the main research outputs—journal article, chapter, monograph—through to book reviews, blogs and newspaper articles. It aims to answer questions often asked by recent doctoral graduates and

contribute towards theorising the work of academic writing. Chapter 11, *Being an author in the digital economy*, discusses the emergent relationship of online and digital media with traditional academic scholarship, including the inherent tensions, and the opportunities for scholars offered by online and digital media.

Chapter 2, *Becoming an academic differently: On not following the rules*, uses Foucault's concepts of power/knowledge, resistance and self-writing to consider the 'conditions of possibility' of academic writing in the contemporary university, arguing that contemporary expectations of academics are not only deleterious to the individual, but also work against the overt intention to diversify the academic workforce. Chapter 3, *Standpoint, style, and self as author in writing* takes a poststructuralist position from which to address the author as an embodied, located speaker, who is exhorted NOT to follow the default 'mouthpiece of tradition' approach, but rather to make modest claims to make our academic writing our 'own'.

At the heart of the book are five chapters that take up a particular topic or lens, related to the work of academic writing. In brief, these lenses are: Māori/Indigenous post-qualitative methodology (Chap. 4), Poetic inquiry (Chap. 5), Art and affect in research and writing (Chap. 6), First-person research (Chap. 7), and Collaborative writing (Chap. 8). Chapter 9 explores the common issue of academic impostorism, while Chap. 10 meditates upon the qualities of academic writing. We hope you enjoy reading the whole book.

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Nesta Devine is Professor of Philosophy of Education at Auckland University of Technology (AUT) in Auckland, Aotearoa New Zealand. As an immigrant she is interested in the interplay of ethnicities and cultures in our society, and consequently focuses on ideas concerning power and subjectivity in educational institutions. She is a Fellow of the Philosophy of Education Society of Australasia, Co-Editor of the *New Zealand Journal of Teachers' Work*, Reviews editor of *New Zealand Journal of Education Studies*, Editor of the *Royal Bhutan Journal of Education and Development* and Associate Editor of *Educational Philosophy and Theory*.

Leon Benade is an Associate Professor in the School of Education of the Auckland University of Technology. His research interests are teachers' work, school policy, ethics, philosophy in schools, critical pedagogy and the New Zealand Curriculum, with a current focus on Innovative Learning Environments (ILE). Leon is a co-editor of the *New Zealand Journal of Educational Studies* and the *New Zealand Journal of Teachers' Work*. He is Author of *From Technicians to Teachers: Ethical Teaching in the Context of Globalized Education Reform* (Continuum, 2012) and *Being a Teacher in the 21st Century: A Critical New Zealand Study* (Springer, 2017).

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Chapter 1
Writing for Various Academic Purposes and Genres

Leon Benade, Georgina Tuari Stewart, and Nesta Devine

Abstract This chapter overviews the main academic writing genres, ranging from traditional types, such as journal articles, books and book chapters, to those types resonating with the digital world. The main section delineates the purposes and key textual characteristics of each. The final section articulates the philosophy of academic writing that underwrites this volume, conceptualising 'academic writing' as an umbrella for all the above genres and purposes. A philosophy of academic writing rests on an understanding of writing as integral to thinking in academic scholarship.

Keywords Academic writing · Digital publishing · Research outputs · Writing genres

Introduction

How do we learn to write for academic purposes? For most academics it is through the undergraduate practice of writing essays, culminating in the production of a doctoral dissertation. The transition from Doctoral graduate to published research author is a central theme of this book—a transition that is now expected of all university academics, but one which only some manage with ease and fluency. Peer-reviewed journal articles remain the premier form of academic writing, but the digital economy has given rise to different kinds of academic outlets, such as video journals, online encyclopaedias and academic blogs. This chapter examines the demands of writing

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for the different genres—journal articles, books, book chapters, as well as encyclopaedia entries, commissioned reports, commentary and op-ed pieces, editorials, book reviews, blogs and newspaper and magazine articles.

Writing in our field is a peculiar game. On the one hand it is required: a component of the job, a requisite for employment and promotion. Some people can write to order, 500 or 2000 words a day, and tick off that component of their job with quotidian satisfaction. For others it is a struggle: they love doing the research… but writing it up is a different matter! Or, and this is probably the case for many academics—they leave the (perceived) self-indulgence of writing their own thoughts to last—when they have finished marking, writing lectures, emailing the administrator, updating the course booklet, putting the readings online, etc. There is some logic to this, because writing about what passionately interests us can be totally absorbing, and the lectures, administration and so on could be overlooked or minimised. Writing about our obsessions is an engagement with ideas that leaves the self behind, like the dessert or the chocolate that one allows oneself only when the chores are done. But, sadly, this deferral can mean we never write, which can mean denying ourselves a huge opportunity to develop our academic selves. Because writing, like talking, is a thinking process. Even as we write a sentence we are thinking—of what this idea might imply, what its shortcomings might be, or how it could be rebutted or developed. Precisely because of this connection with thinking it is important to regard genre with some suspicion.

Genres are conventional 'packages' for thinking: structures that editors and readers recognise, which have evolved for historical, well-founded, practical reasons, often to do with changes in technology or readership. For that very reason they are seductive—and dangerous. At the same time as the genre offers support and structure to the writer, and the comfort of familiarity to the reader, it imposes a logic, constrains thought to the familiar, and impels the writing to the happy ending of its own particular type. A genre has a shape, a style, an expectation that can drive the writer to an expected form, a conclusion. The Royal Society style that we expect in most Education journal articles still carries the undercurrent of scientific form and process. Jonathan Swift lampooned the Royal Society essay in *A modest proposal* (Swift 1720, 1995), and his critique of the genre still stands; it is possible to make the most egregious nonsense sound like well-reasoned scientific argument if one adopts the 'right' style. In this chapter we offer a useful introduction to a range of well-known genres, but it is the break-through moment when we defy genre to create an exceptional, authentic moment that—ironically—creates a new model—in effect a new or adapted genre. As we move on from our deference to the Royal Society and scientific conventions and incorporate other ways of knowing, perhaps we will write ourselves into existence as a different form of academic.

Academic appointments and promotions within the neoliberal academy are usually linked to performative schema, slightly different in different countries, but often understood in the academy as an imperative to 'publish or perish'. Academic performativity is rewarded by recognisable emblems of status and success, such as promotion, but is simultaneously marked by less obvious emblems of *perceived*

success, such as publication volume, impact factors measured by citations and download rates, and invitations to speak. The significance of personal research impact is also measured by the company an author's publications keep, hence the focus on publication in internationally prestigious academic journals. Precisely because of this focus, and the imperative for academics to be published, academic journals have flourished, creating a clear hierarchy of perceived quality and success among journals, the most respected and prestigious among these becoming essential stepping-stones to success for academics. Perversely, the quality of a journal may often be measured by the *number of manuscripts they do not accept*, rather than the quality of the ones they do accept.

In the hierarchy of quality, journals that find themselves in the stable of an international publishing house can have far greater status than those journals that are published from the 'desktop' or 'in house'. Publishing houses reap large profits off the unpaid effort of writers and reviewers, since their universities pay for their time and therefore their output. Academics are never paid for writing, reviewing or editing academic writing genres such as journal, books or academic blogs. But apart from the passion of some academics for such work, it is important to play the long game, since publishing is not only required for job security in a university but is central to professional appointment and promotion prospects.

Digitisation and the Internet open new possibilities that go beyond the bounds of the traditional journal. Video journals, for example, are a recent innovation, in which a traditional text article is supplemented with video clips. The digital economy, combining with the neoliberal public choice agenda and its demand for accountability in relation to public money spent on research, has given rise to the 'Open Access' (OA) phenomenon. OA ensures that the findings of publicly-funded research are available to all who have an Internet connection—research funds are used by authors to pay the publication costs, so that their articles are freely available online. The Internet age has impacted on the academic publishing industry in other interesting and contradictory ways, however, giving rise for example to pseudo-academic and mercenary journals that may charge authors for the privilege of having their papers reviewed. These journals are suspiciously incestuous (reviewers, 'editorial boards' and authors all seem to be the same people), are frequently pitched in poor English, and even when apparently legitimate, seem to draw on lowly-ranked institutions. Such journals may provide unreliable or inaccurate reviews, turned around in a matter of days, and will publish an author's manuscript for a far smaller fee than is charged by publishing houses (in some cases, 10% of what a publisher will charge), This phenomenon has helped give rise to the charge of 'vanity publishing', sometimes unfairly applied to genuine OA journals and authors. The proliferation of these journals allows for the development of an entrepreneurial form—people and firms who will polish or ghost-write a paper for a fee, guaranteeing publication in some journal (for more on related emerging trends and responses to these, see Peters et al. 2016).

Other forms of academic output include book reviews, editorials, newspaper columns, focused advice for specific groups, and web-blogs. But academics who devote real time to dissemination of their knowledge through these more unconventional channels, risk jeopardising their careers. In general terms, our advice is to

'work the genres' by focusing on writing one or more journal articles or chapters each year, and taking up opportunities that may arise for smaller writing projects, such as writing a response to an article published in one's field, or an op-ed piece for a relevant journal, or writing an academic blog post aimed at a particular professional or interest group.

Genres of Academic Writing

This section describes the main genres of academic writing in an annotated list, each item providing an overview and comparison of the textual characteristics and purposes of the genre, and commenting on its benefits and limitations. The list begins with the three main genres of academic writing that 'count' as research outputs and support an author's academic career: journal article, chapter and book, followed by genres such as reports and commentaries that directly relate to research activity but are of lower status, and proceeding to other less research-oriented genres such as newspaper articles. This sequence approximates the hierarchy of perceived value allocated to different forms of academic writing, a topic to which the last section of the chapter returns.

1. **Journal Article**

A peer-reviewed full research article published in a reputable academic journal is the gold standard of academic research outputs. A journal article is a succinct presentation of one main idea or argument and is typically 5000–7000 words in length. The leading journals in each field represent the norms of format (as well as content), such as the referencing style used; the required elements such as abstract, keywords, funding disclosure, references, etc.; and the conventions in the discipline, such as including an introduction and conclusion section. Word lengths may include references, and editors will generally require authors to adhere strictly to word limits, especially in the case of journals published by a publishing house, which calculates a cost per published page.

Each journal has a specific audience and favoured genre and discipline. A good investment of time for a budding academic is to appraise the form and content of some of the main journals in their field. What is the range of content and format of the articles, for example? A journal article is published at the discretion of the journal editor, who may return the manuscript if it is outside the scope and purview of the journal. Once reviewed, the editor's decision is based on, but not determined by, the recommendations of the reviewers. Editors may also give the authors feedback and changes required, especially about things like titles that not many reviewers comment on. Standard reviews are *double blind* (two reviewers who are selected by the editor for their relevant expertise, and who do not know the identity of the author/s). There are, however, evolving review processes (see Jackson et al. 2018), including digital 'pre-prints', in which certain publishers allow authors to have a pre-review manuscript uploaded online for consideration and feedback by the wider

academic community. In the case of standard peer review, authors can expect review responses usually eight to twelve weeks from submission, and if publishable, editors will require amendments in line with reviewer suggestions. The timeline for the process from submission to final publication can stretch to a year or more in some cases.

Journal articles are usually either sole-authored or written by two or three co-authors. For co-authored articles, the first-named author is almost always the corresponding author—the author who communicates with the journal from submission through to publication. It is not unusual in non-humanities fields, or fields that are amenable to large research teams, to see multiple co-authors, and there may be what seems to be 'gaming' the system, with the same study being 'salami sliced' with simple additions of different variables, or different data within the study being mined, each time the lead authorship being rotated to a different team member.

One particular class of articles are those written by graduate students and their supervisors, where authorship and mentorship can sometimes become blurred. It can be tempting in these cases to produce an article by compressing an entire Doctoral (or sub-doctoral) dissertation below the article word limit. This tactic rarely works. The author is better advised to look for two (or more) articles to be written using elements of the Doctoral thesis as a basis, bearing in mind the essential differences between the genres of a dissertation and a journal article.

Reflecting the dominance of empiricism and scientism in Western philosophy and the academy, the concept of 'research' is still strongly linked to 'collecting data' and the notion of 'data' is dominantly of an empirical nature. Under the contemporary conditions of university employment, however, it can be difficult to find sufficient time or funding to 'collect data' for research: for example, to go out and observe or talk to people in the field in which one is interested. Nevertheless, probably the most common form (and format) of a research article is one that introduces and justifies a new, previously unreported study, supports the investigation with a brief literature review, reports the results of empirical data collection, and discusses the findings.

A non-empirical journal article may be a philosophical or historical account of a relevant question for the discipline. It may be based on analysis of policy text or research literature, and some journals specialise in publishing rigorous literature reviews, especially related to new and emerging problems or fields of inquiry. Non-empirical articles may be based on or include elements of narrative writing including personal accounts, fictionalised research stories, and more creative written responses. Non-empirical research might include other languages and other forms of knowledge, beyond the 'mainstream' and beyond the 'now' of the discipline. These writings may reflect on our theorisation of our practice as university teachers through methods of self-study and literature-based research. These studies serve multiple ends; they are efficient; they support our teaching work as a form of professional development, *and* they support our academic careers by gaining research publications.

Others employ the genres of creative writing to produce research stories, poems or other forms of narrative writing through which to explore their questions relating to their teaching or other aspects of their work. In all fields there is a need for substantive engagement with the relevant research literature, and the close readings undertaken

as part of writing a critical literature review can be extended into a form of research methodology known as critical discourse analysis, or CDA, which investigates key ideas in the representative texts of a particular field of inquiry.

The benefit of producing successful journal articles, apart from those already suggested or implied, include the opportunity to drill deeply into a specific topic, inquiry or aspect of a study, in order to make a valuable contribution to the field, either by way of new knowledge or novel interpretation of existing knowledge. It allows for provocations to be developed and explored, and for new questions to be raised. The journal article speaks directly to a specified audience that reads the particular journal for the kinds of articles it publishes. Importantly, the journal article in the milieu of the Internet is easily accessible to those with rights to view and read it, and they, in turn, can make reference to the article in their own work. The drawback is that in the 'publish or perish' existence of academics, coupled with the proliferation of journals, a level of volume has been created that acts as 'white noise' making it more difficult for *any* work to be heard.

2. **Chapter**

Whereas submitting a manuscript to a journal is usually a self-initiated act, submitting a chapter to become part of an edited collection, is often by invitation. Thus, while peer-reviewed journal articles may enjoy a higher status on the academics' performativity ladder, a chapter in an edited volume may carry more credibility as evidence of peer esteem. Thus, in this sub-section, we are dealing with chapters written by multiple contributors (just as is the case in this book), rather than the chapters in a sole-authored book, which will be considered next.

The genre of a chapter differs somewhat from a journal article. Although some articles respond to a themed call or Special Issue on a theme, journal issues are usually general (but located within a discipline or sub-discipline). Thus, your journal article can often be read in isolation, as a stand-alone contribution. An edited collection or edited book may be catalysed by a successful conference, or a research project, professional activity or shared interest among a network of scholars. Thus, while an edited collection consists of chapters that can be very divergent, they will all relate to the overall theme that has been developed by the book editors. Therefore, a book chapter may be read in conjunction with several others in an edited book, and chapters may sometimes refer to other chapters in the collection—or the editors will do so, when providing a justification for the content of their book within the introductory chapter (as we do here). This editorial act thus relieves the authors of the pressure of convincing the readers of the value of their individual contributions, which is much more the case in journal articles.

Whereas journal articles can be very densely written, or be highly specific, specialised and technical in language and usage, book chapters may incline to more holistic or general approaches to the theme of the book. While journal articles may reflect multiple and frequent in-text citations, book chapters can often be geared to an easier reading style, with fewer interruptions caused by in-text citations. The greater word length of chapters also provides authors the opportunity to more fully develop their presentation in a chapter. Many edited books will be further sub-divided into

themes, grouping related chapters together to provide a full treatment of that subtheme. Otherwise, the comments made above in relation to the prevailing intellectual traditions exercised over academic authorship and style in respect to journal articles, apply equally to book chapters.

An edited collection usually has ten or more chapters. The standard length for a chapter is 8000 words, unless otherwise indicated by the editor/s, who have a contracted agreement with a publisher governing matters such as total book length and word count, and submission dates. Like a journal article, a chapter will be subject to a rigorous review process, which means that even an invited chapter contribution may not make it to press! The book editors will subsequently support authors to make amendments and polish their chapters, much as in the case of journal articles, before going to press.

To sum up the benefit of book chapter authorship: when written in response to a personal invitation by an editor, the chapter is a mark of peer esteem, not only scholarship. The book chapter enables scholars to widen their personal repertoire of writing, by addressing a theme aimed at a specified audience, with less anxiety generated by the specialised nature of the journal genre and reader expectations. The drawback of edited collections, like books, is their significant cost, whether purchased in 'real' book form, or as e-books. Digital access to chapters makes these as available to readers as journal articles. In whatever form the book is published, access usually requires, however, a significant outlay by the individual reader, unless the reader has an institutional membership of an academic library. From the author's point of view, there is nevertheless great prestige in having a chapter in a handsome cloth-bound collection, which always makes a welcome addition to an academic's bookshelf!

3. **Book (Monograph)**

Various publishers provide for a range of long form, cloth-bound and electronic publications. For the sake of simplicity and elegance, we deal with these in two categories: here we will deal with 'books (monographs') and in the following section, 'encyclopaedias and handbooks.' Our attempt to distinguish among these types is based on notions of likely content, purpose and audience, suggesting that the following section deals with publications that are perhaps more 'teacherly', while this section considers publications that are more 'scholarly' and 'academic' in focus.

A monograph is a book, and a book is a monograph if it is a long form scholarly argument, usually focussed on a single subject or topic. It can refer equally to a sole-authored work, such as the publication of a re-worked version of a Doctoral thesis, to an edited volume, or to a classic text. The production of a book often represents a high point in one's career, the distillation of ideas developed over several years, and may occur later in an academic career. For example, Gadamer, a philosopher and student of Heidegger, developed his theory of hermeneutics as an academic over some three decades, before publishing his magnum opus, *Truth and Method*, at the age of 60! It is not uncommon, however, to find that the Doctoral thesis (already a significant work in its own right) becomes the text of a scholar's first book.

The comments made earlier in respect to compressing aspects of a thesis into a journal article apply here too. While the length of a thesis and a book are similar,

many theses do not lend themselves to book projects, in part because their audience intention is different—the thesis is intended to be read for examination purposes, and may be structured in the rigid form of literature review, methodology, findings and discussion. A publisher will expect a more readable text, and one that has a more general readership in mind. The book has to be a commercial proposition to justify the expense of its production. For this reason, book proposal forms will usually require prospective authors to indicate the 'unique selling point' of the project, and to locate the book within the field of existing literature—that is, what are the competing or similar titles already available in the market?

These matters will be considered not only by the publishing editors, but by the experts called on to review the proposal. Prospective authors will generally be required to provide either a detailed overview of the book, or at least one chapter. This material, along with the proposal, is sent to at least two reviewers. Publishing editors will be supportive as long as the reviewers see potential in the project. Once the project is completed to the stage of the first manuscript, then that will be sent to reviewers. The suggestions and advice of the reviewers will require the author/s to take some time to address, so the entire project, from start to finish, could be as long as two years. The effort is rewarded by the arrival in the mail of several copies of the book. Despite the growing popularity and importance of electronic publishing, there is joy in the look, feel and smell of a new book! And certainly, on the occasion of the obligatory 'book launch', the cloth-bound book is much less ephemeral than the 'e-book', floating somewhere in the omnipresent 'cloud'.

In the context of performative research appraisal systems and academic culture more generally, the successful production of a sole-authored book marks a significant achievement, and contributes significantly to the prestige and career prospects of an academic. While book lengths may vary, with some publishers offering options to produce shorter forms, generally a book will be around 100,000 words. Hence a book is a significant undertaking for a sole author, and hence too, the popularity of the edited book, where authors may be responsible for just a single chapter. Thus, it behoves all new and emerging scholars to turn their attention at the earliest stage of their career to conceptualising and preparing a book manuscript, rather than waiting thirty years! Book ideas may grow, as indicated, from a Doctoral thesis; or mark the culmination of a particularly significant study; or may be the substantive fleshing-out of ideas that have made up the content of previously published journal articles or book chapters. Edited books, as previously suggested, may grow from successful symposia, from a collaborative study, or from invitations to contribute to the development of a theme or central idea. With a sabbatical in mind, it pays to work towards a book project that comes to a final state in the period of sabbatical, though in some cases, the book may follow the research that has occurred in the sabbatical period.

Books, or monographs, are of benefit then, for several reasons. These include the exposure they give to their authors, and the esteem derived from evidence of managing a significant writing project. The book thus adds considerable lustre to the career of any academic. The length of a book allows for a detailed and deeply considered analysis and discussion of the topic of study. Books are, however, expensive, and

the best an author can hope for is that several libraries purchase the book. Individual readership sales are a bonus.

4. Handbooks and Encyclopaedias

Handbooks (or textbooks) are specifically designed as teaching or research resources. In many cases, these texts may be sole-authored or co-authored, or could take the form of an edited book. In this case, the authors who are invited to contribute are usually recognised as leaders in their fields. Students at various levels of academic study are typically the target audience for these books, which may range from introductions to professional practice for beginning undergraduates, to texts dealing with research theory and practice aimed at postgraduate thesis students. In proposing such a project to a publisher, critical considerations include whether the book will become a prescribed text, and whether it may be taken up by universities other than that of the author/s. This reflects that the production of such a project is of significant commercial interest to a publisher. In some university departments, a team of lecturers who teach a particular course may combine to produce a text that supports the course they teach, and ensure the status of the text as a prescribed book for many years to come. Not all textbooks are aimed at students only, with many authoritative texts being designed to support the research activities of other scholars in the field, or to introduce them to innovative practice, new professional concepts, or emerging insights.

Reference works form a unique genre. Large publishing houses have extensive portfolios of reference works spanning a wide range of disciplines, while some examples of reference works are hosted by universities. These works are intended to provide entry-level, expert and validated knowledge of fields, topics, concepts, processes and leading thinkers. The target audience for these works include students, lecturers and researchers.

The encyclopaedia is a particular form of reference work. These works provide coverage such as that indicated, and may include encyclopaedias of philosophy and philosophers, of research theory and methodology and teacher education, to name just some examples we as authors have contributed towards. The entries for such works place unique demands on authors, as they will usually be much shorter than a typical full research article length, and publishers may also limit the number of references. The purpose of the encyclopaedia entry is to provide authoritative treatments of their topic. The author is expected to provide the ‘state of the art’ or the current ‘state of play’ in the area, and it is assumed that the content is known and accepted in the field. Therefore, the author is not expected to present research findings or provide arguments or potentially debateable conclusions. As in the cases above, authors’ entries will be subject to review, possibly by a section editor, or by blind review arranged by a relevant section or sub editor.

As is the case in all the publication genres above, handbooks and encyclopaedias are increasingly being published in digital-only form. This is particularly so, given the significant costs associated with printing an encyclopaedia, though some publishing houses continue to produce hard copies. When a university library buys the rights to a major reference work, its staff and students gain access to read and download its

sections or chapters, in much the same way as accessing the articles in an academic journal. This digital availability provides authors a potentially wider readership and exposure than print-only options. Being included in a work with the leading names in various sub-fields is a notable achievement for a scholar. Nevertheless, in a quality hierarchy, encyclopaedia entries would come in behind peer reviewed journal articles, books (including handbooks) and book chapters, though new academics should realise that not all journals are of equivalent quality, so the inclusion of an author's work in an authoritative, world-leading encyclopaedia may carry more weight than an article produced in a less important journal.

5. **Report**

A technical report is a written output, often of book length, produced from a research project such as commissioned by a government or industry funder. A report is not peer-reviewed and is not considered 'published' in the same sense as the above three types of publication (hence the term 'technical report'), although nowadays reports are generally made available online, making them able to be used and cited by other researchers. Researchers will normally write one or more journal articles following or in parallel with the technical report. The format of a report usually includes an Executive Summary (unlike the above genres) but in other respects is dependent on the criteria set by the funder.

6. **Commentary**

When there is a topical issue, question or event in a field of scholarship, researchers with an interest or expertise in that topic may write a commentary or 'op-ed' piece and submit it to a relevant journal. This category also includes the 'forum' genre, for which a journal will solicit 1–3 source articles, then invite selected scholars to write responses. Usually the source authors write a final reply before the whole discussion is published. Sometimes an author may simply decide to write a response to an article published in a previous issue of the journal, and the response is published in a later issue. These genres clearly demonstrate the 'conversation' aspect of research and scholarship. These pieces are shorter than a full research article—usually 1000–3000 words long. These forms of writing are usually editor reviewed, which means that the journal editor gives the author feedback and will often ask for the manuscript to be revised. Once both editor and author are happy, the piece will be accepted and sent for publication.

7. **Editorial**

Standard practice in academic publishing is for journal editors to write an editorial that is published at the beginning of each journal issue. Editorial practices are rapidly changing but the majority of such editorials generally consist, in whole or large part, of synopses of the content that follows. It is also standard practice for the guest editors of a special issue to write an editorial to introduce the fruits of their labour. An emerging alternative practice is for editors to use editorials as an opportunity to comment on relevant matters in a form of self-publication, yet with the imprimatur of the journal behind it. Some editors are being inventive with multiple editorials

per issue, collectively written editorials, guest editorial status for relevant op-ed type pieces, and so on. Although there are few if any rules for the editorial format, an editorial is normally 1000–3000 words in length and may include a few references.

8. **Book Review**

A book review for publication in an academic journal is normally 1000–2000 words long, and presents a critical, balanced synopsis of the book's content, strengths and limitations. References are not required though one or two may be used, and a couple of quotes from the book under review may be included. A book review is usually editorially reviewed before being accepted by the journal, so does not count as a research publication. The reviewer often gets to keep the review copy of the book, however, as a form of recompense.

The academic book review is a rather different genre to the general book review. As the author you can assume the audience has some acquaintance with the literature and concepts of the book you are reviewing, however, it still has to be readable. Writing a book review is not the same as writing an academic paper undercover. You have to be fair to the writer of the book, be interesting to the reader who may well not be a specialist in the field, and make some contribution yourself which makes the review worth reading to the reader who has no intention of reading the whole book.

Therefore: do not write a summary of each chapter. Summarise the content and style of the book briefly. State what is worthwhile about the book, and why, therefore, readers might consider buying it. Also—and here is your own contribution—point out the shortcomings, the omissions, the possible extensions of the writer's thoughts or material, the thinking the book provoked in your mind. If you think of yourself as being in conversation with the writer and their potential readers, you will come close to the right style of writing.

9. **Blog**

The 'blog' began life in the late 1990s as a 'web log': a diary or journal maintained by its owner on a web page. This was contracted to 'weblog' and now, simply 'blog'. There are multiple options for potential bloggers such as the free blog site: https://wordpress.com. Blog sites are self-published, and freely available to anyone with an Internet connection. Blogs can be personal or can represent a group or institute. While blogs are generally textual, they often include images (GIF or JPEG), embedded video or links to other material. A **blog post** is used to disseminate a message or piece of work to a specific interest group or community. Rather like a brochure in the pre-digital world, it can encapsulate a small amount of information in an easy-to-read form, and the link can be shared through the target network. Many blog sites can be banal or worse, as with many instances of social media, such as Facebook or Twitter posts, but nevertheless academic blogs are of potential value to academics and scholarly organisations as a way to disseminate key messages and/or drive traffic to more traditional research outputs, especially open access articles.

Academic blogs can be used to disseminate research with a speed and convenience that is liberating in contrast to the time and effort represented by the publication of a journal article. An academic blog post is thus a useful supplement to other,

more traditional and weightier research publications, and can be used creatively by academics. For instance, an academic author can release some early results of a study by writing a brief blog post on the subject. Or once an article is published in a journal, the author can provide a readable, public summary of the article in a blog. A blog is also an opportunity to put forward personal academic perspectives or opinions on current issues and events. In this sense, academics can position themselves not only as experts in their field, but also as 'thought leaders'. Other social media such as Facebook and Twitter can be used in pithier terms. Academic societies and other groups may run blogs to promote the research of their members.

The writing genre of the blog is distinctly different to the genres above. In general, the author must, as always, keep in mind the potential audience. Regardless of the topic or the audience, however, the reader wants to be able to read the post within 3 min. This means that the text should be around 600 words, but certainly under 1000 words. The tone should not be academically dense, meaning that the average reader who may be interested can read and understand the text without difficulty. It does not have to conform to academic citational and referencing conventions, though embedded hyperlinks to related articles or published research offer the more serious reader the chance to read more widely or deeply. Importantly, it should have significant key words that will ensure the post is more likely to discovered on web searches.

Though of low standing in the overall academic hierarchy, an academic blog has a novelty that adds value to a publication list. A blog site reflects the reputation of its owner, so a blog run by a learned society or recognised organisation is certainly respectable and worthwhile. Disseminating research in this way is useful in the case of a more overtly political or specialised professional aspect of one's research, which warrants sending out in a more immediate, accessible form, though academics should always keep in mind that the private–public divide is not always clear, and in the era of the digital economy, what one posts online, even in one's personal capacity, has the potential to impact on one's professional life.

10. **Newspaper Article**

A newspaper article is aimed, generally, at a reader whose reading skills are in the 12+ bracket. That means keeping the language and the syntax simple, not making literary or scientific allusions, and sticking to one main point.

Once you have written the piece out, then re-write it backwards. The reason for this is that academics write carefully building up an argument from accepted, known or researched premises. But newspaper readers are not interested generally in carefully following the construction of an argument. They want to know the conclusion. So: start with the conclusion—and then give the substantiation in the next few paragraphs. The first sentence should 'hook' the reader into being interested; the second sentence (in a new paragraph) gives the conclusion—the summation of the idea you want to get across—and the rest of the article sets out your justification.

Remember also that the editor will reduce your article to fit into the column inches they have available, and they will do this just by cutting off paragraphs from the end. So, *every* paragraph should be able to function as the final paragraph. That means,

assuming you are giving reasons for the views which formed paragraphs 1 and 2, that you will arrange your subsequent paragraphs in descending order of importance. In this kind of writing, having a smashing conclusion which sums everything up is not desirable—because it is quite likely to get cut off.

Towards a Philosophy of Academic Writing

In order to more deliberately resist the influence of distorted ideas from science in our research, it is necessary to examine the ideas that underlie our often-unstated beliefs about academic writing. Wedded to an idea of research as 'collecting data' goes the idea of 'writing' as 'writing up' of the data. The problem with understanding research as collecting and reporting data is that it mistakes the nature of qualitative research and omits the essential role of academic writing in carefully assembling and analysing resources to address our research question, in other words, of the thinking stage in research. The ideas of 'learning to write' and 'academic writing' rest on an underlying attitude towards 'writing' as integral in 'thinking' in academic research and scholarship.

Thought of in this way, it makes sense to conceptualise 'academic writing' as an umbrella term for all the various genres and purposes scoped in the above section. As already noted, there is a hierarchy of writing genres based on accepted conventions, which materially affects the lives of academics through academic quality assessment schemes such as the REF[1] in the United Kingdom, the ERA[2] in Australia, and the PBRF[3] in New Zealand. Yet the criteria used in such schemes are dubious, influenced by science (or more accurately, scientism, to be precise) and de-humanise scholarship on social systems such as education. This hierarchy points to the underlying discourse that serves to maintain the privilege of particular forms of knowledge, namely scientific genres.

While these national schemes (just three examples of many others like them used elsewhere in the world) provide substantive state-sponsored confirmation of the adage, 'publish or perish', nonetheless, they serve the purpose of encouraging academic scholars to constantly take stock of their research efforts, and to map out clear trajectories of research. This process is counter-balanced by the performativity it implies, and the constant sense of accountability at the scholar's shoulder. It should then come as no surprise that these exercises encourage forms of 'gaming', such as producing multiple versions of similar articles, each varying in small details, or cutting and dicing 'data' to address an altered focus. These national audit exercises encourage strategic and pragmatic decisions, not only by individual scholars but by the institutions to which they are attached, and which, ultimately, are heavily invested

[1] Research Excellence Framework (see https://www.ref.ac.uk/).

[2] Excellence in Research for Australia (see https://www.arc.gov.au/excellence-research-australia).

[3] Performance-Based Research Fund (see https://www.tec.govt.nz/funding/funding-and-performance/funding/fund-finder/performance-based-research-fund/).

in these exercises for the nation-wide rankings to which they give rise. Lyotard (1984) foreshadowed institutional gamesmanship, such as strategic staff appointments, by suggesting: "the only credible goal is power. Scientists, technicians, and instruments are purchased not to find truth, but to augment power" (p. 46).

Audit exercises are a highly visible device not only to 'measure impact', but by their processes also legitimate knowledge and more significantly, specific kinds of knowledge. As we have pointed out, not only is the form that academic writing takes shaped by scientific models (collect data, produce findings, and 'write up' the discussion and implications), but scholarly writing is also judged by the company it keeps. 'Impact' is only 'impactful' if its source is credible, and in the publishing world credibility is recognised to reside in the publications of the major houses and the journals able to display, through their metrics, their superior place in the publishing hierarchy. This place is secured by the uptake of the published articles, primarily measured by citations. The research product of highly ranked journals is, by virtue of the impact of those journals, regarded as 'valid' and 'credible', thus, to be published in one of these journals is the 'gold standard' for rising scholars. Not surprisingly, scientific journals demonstrate significantly higher impact levels than journals in the humanities.

Academic publishing (particularly in journals) also serves the function of exposing the research and conclusions of scholars to the scrutiny of their peers, a process long-held to be a significant process in the creation of communities of scholars, who serve a 'gate-keeping' function by legitimating what counts as 'knowledge' (Jackson et al. 2018; Peters et al. 2016). And while peers may seem to constitute a benign community of scholars, they are legitimating what 'counts' as knowledge in their field, effectively exercising power, as Lyotard (1984) may have suggested, through their 'verification' and 'verdicts'.

Whatever the outcome of the debate about criteria, it makes no sense to expect that all academics will publish their research in the top journals of their discipline. As the genres and purposes of academic writing diversify, it is time to open new conversations. The chapters that follow aim to contribute to these conversations.

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Chapter 2
Becoming an Academic Differently: On *Not* Following the Rules

Jane Gilbert

Abstract This chapter uses Foucault's conceptions of power/knowledge and resistance to dispute the efficacy of approaches commonly used in neoliberal universities to support people from diverse backgrounds to become productive scholarly writers. It argues that because these approaches do not take account of the genealogy of universities and the disciplinary knowledges they develop, maintain and refine, they are likely to increase, not decrease, exclusion. The chapter uses Foucault's concept of 'self-writing' to argue that emerging academics need support, not to follow other people's rules, but to self-consciously 'care for'—and create—themselves as academics/writers.

Keywords Emergent academics · Future universities · Diversity · Resistance · Foucault

Introduction

Good scholarly writing is built on deep knowledge of one's subject area. It also requires various technical skills and the capacity to think and communicate clearly. However, while all of these are necessary, they are not sufficient. Good scholarly writing comes from a place of confidence in one's identities as an academic, a writer, and an expert; an awareness of how and why those identities were constructed; and the experience of having those identities 'seen' by others. These qualities are hard work to acquire. For some people this work is much harder than it is for others, not because they lack the necessary knowledge or technical/communication skills, but because there isn't really a 'place to stand' for them in academia. As universities have expanded and recruited academic staff from a wider range of backgrounds than in the past, this issue has been acknowledged, and various strategies put in place to address it. These strategies are usually designed to allow people from non-traditional

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backgrounds to feel welcome, included and/or acknowledged.[1] But, in terms of one of a university's most foundational activities—the creation of new knowledge—we are a long way from addressing the 'place to stand' issue, explored in this chapter. The focus in this chapter is not on scholarly writing per se but on its 'conditions of possibility' (Foucault 1970).

Because publication 'outputs' are a key 'asset base' of today's universities, programmes are now routinely provided to support academics to become productive researchers and writers. In this chapter I will argue that much of this support is misguided, even counter-productive, especially when it is directed at emerging academics from non- 'standard' or, in current terminology, 'diverse' backgrounds. Becoming a successful academic is commonly presented as a generic 'paint-by-numbers' process that is reducible to a set of rules or templates. This kind of 'codification' of an organisation's core practices is common in business contexts: however, this chapter argues that it is *not* appropriate for supporting the development of academics. Not only does it miss the central point of being an academic, but also, for reasons elaborated on below, it is unlikely to be successful as a strategy for making academia more 'inclusive'. Instead, it is likely to have the opposite effect. One-size-fits-all templates assimilate difference. But to modify these templates to acknowledge 'diversity' does not make them 'inclusive': rather, by intensifying the focus on the not-normal, they effectively become what Foucault called 'techniques of normalisation' (Foucault 1979).

Becoming an academic and learning to write well in a scholarly way is a never-ending process of self-consciously *creating oneself* as an academic/writer. Doing this is likely to draw on background experiences, cultural affiliations and/or disciplinary orientations, but everyone will do it differently. There is no template to follow, no 'right' way to do it, and nor *should* there be. As Morgan Godfery (a Māori journalist) puts it: "*Everyone* lives a messy, unusual life. There is no normal. The sooner politics understands this, the better off we will all be" (Godfery 2018, p. 30). Emerging academics cannot—and should not—be made to fit into tidy, measurable 'identity categories' from which they can be 're-normed'. These categories should be resisted, and all offers 'from above' to be pigeonholed, mentored, disciplined or rescued, should be refused. While some mentoring support from 'more knowledgeable others' (in the Vygotskyan sense) is necessary, it is not sufficient, and is sometimes counter-productive. Emerging academics need to create themselves, for themselves, not be assimilated into someone else's game.

This chapter begins by outlining the significant changes universities have experienced as they have been redeveloped under neoliberalism. It describes some of the strategies being put in place to support the development of 'new' kinds of academic, arguing first, that these strategies signal a paradigm shift in what it means to be an academic, and second, that they are unlikely to achieve their intended aims. The second half of the paper argues, contrary to the usual orthodoxy, that mixing the traditional conception of the university with neoliberalism has not been entirely negative,

[1]For example, by building institutional marae (Māori spaces), providing Muslim prayer rooms, supporting the Rainbow Tick initiative, displaying multi-lingual signage, and so on.

in that it makes space for new subjectivities, and new sites of resistance to emerge. But these opportunities can be taken up only by looking at the university landscape through different eyes. Using Foucault's work on power/knowledge and resistance, I argue that current models for supporting new academics are what Foucault calls 'micro-techniques' of power, in that, through their focus on identifying and intensifying difference, they 'normalise', *not* difference, but the 'disciplinary selves' that are the foundation of the traditional university. Then, using Foucault's later work on what he called 'caring for the self', I propose a different model for supporting new academics, one based on Foucault's idea of 'creating the self' through writing; specifically, a particular kind of writing that he referred to as 'self-writing'. The chapter makes a case against 'following the rules', arguing that, if there are to be 'places to stand' for people who are not the university's traditional 'disciplinary selves', we will need to think differently about what it means to be an academic, and about the processes of becoming an academic.

The Changing 'Idea' of the University

The university as an institution has a long history, going back more than 1000 years to the medieval institutions of Bologna, Paris and Oxford. The early universities were communities of scholars focused on conserving, refining and distributing very specific kinds of knowledge. The notion of universities as centres of research; as places for 'free intellectual enquiry' and for producing new knowledge, is much more recent: conventionally linked to developments in Germany and America in the early-to-mid-nineteenth century (Peters and Barnett 2018). Both the early universities and the later research universities were centres of knowledge: places for acquiring, maintaining, refining, producing, organising and disciplining knowledge. But they were also places for forming the people who do this work with knowledge. A key role was to cultivate 'disciplined selves'—individuals who engage in certain practices, and uphold certain virtues, to produce certain kinds of knowledge. These 'disciplined selves' embody and authorise the knowledge produced (Wellmon 2015), to the extent that they effectively *are* the university. They create, maintain and reproduce the university, in their own image: that is, *for* people like themselves, *with* people like themselves. Thus, the traditional 'idea' of the university is not something set in stone: it is an idea that was constructed in a particular historical period, for particular purposes, to serve the needs of a particular, influential group of people. In different times, we might expect to see this idea evolving to serve different purposes and/or to meet the needs of different groups of people. As yet, there has been little change in relation to the groups that universities were set up to serve, but the last 3–4 decades have seen major changes to the university's purposes.

Today's 'neoliberal' universities have been re-purposed as essential infrastructure for mobilising the resources countries need to compete in the new 'knowledge economies.' While some traditional ideas about their purposes remain, and they

are still largely state-funded, universities are now managed as if they were businesses. They are required to grow—and meet the needs of—their 'markets' (i.e. students and/or external research funding agencies) and provide 'value-for-money' for their funders. There is a strong focus on performance, accountability and 'output' measures. Funding is strongly linked to specific 'outputs' (student degree completions, research publications and so on); there is strong pressure to attract funding from external (non-government) sources; and individual universities must compete with other 'providers' in the various global 'quality' ranking exercises. The activities and 'outputs' of academics are closely monitored. This reduces their capacity for 'free intellectual enquiry' and, as Olssen puts it, it "de-authorises" and "proletarianises" their labour (Olssen 2002, p. 53). Research and teaching are increasingly de-coupled and Mode 2 (applied, context-driven, team-based, inter-disciplinary, innovation-oriented) forms of knowledge are emphasised over Mode 1 (investigator-driven theory-building within the traditional disciplines) forms of knowledge (Olssen 2002).[2] And, following recommended 'best practice' in business contexts, in order to provide a strong platform for innovation and/or competitive advantage, universities now attempt to foster greater diversity and differentiation in their staff, students and products (Ball 1998). More on this later.

Universities have been massified.[3] They are no longer places for elite groups of specialist knowledge-builders to just 'do their thing': they are now massively expanded systems for 'delivering' content and/or research to 'the masses'. One flow-on effect of this has been the reconstitution of the everyday work of academics and, at a higher level, the idea of what it means to be an academic. Some scholars of higher education argue that these developments have fatally undermined or 'ruined' the traditional 'idea of the university' (e.g. Readings 1997) and there is now a large literature on the neoliberal university's effect on academia, most of it highly critical. Other scholars (e.g. Barnett 2018) argue that massification has created a space to 're-imagine' a new 'idea' of the university for the twenty-first century, one that maintains the traditional focus on inquiry, thought, reflection, debate, reasoned action, and so on, but is able to make these available, probably in new forms, to a broader range of people. This chapter picks up on this idea. Instead of seeing neoliberalism's influence on the university in entirely negative terms, I'd like to suggest that its re-organisation of the freedoms and controls that defined the traditional university creates a space (admittedly small) to think differently about some old problems, specifically, the issue currently known as 'diversity'. In what follows, I look at how diversity is constituted in the neoliberal university, and what this means for those who might be categorised as 'diverse'. I then explore how this might be resisted, using Foucault's work (1980, 1982) on 'following the flows of power' in the 'opposite direction' from the more usual 'top-down' analyses.

[2]The terms Mode 1 and Mode 2 Knowledge originated in the work described in Gibbons et al (1994).

[3]The term massification is used deliberately here. In economic terms massification is a strategy used by luxury companies to extend sales of their product or service into broader 'mass' markets. In the 1970s less than 10% of young people participated in university-level study: today participation rates sit at around 50% in most 'developed' countries.

Becoming an Academic in the Neoliberal University

The massification of universities has allowed a great many people to enter the academy who, only a generation or so ago, would have been excluded. On the surface this seems positive, but, as I'll argue later, it is a two-edged sword. Growth in student numbers has outpaced staff growth, and the demographics of student populations have changed dramatically. This has significantly intensified the work of academics. They are required to maintain the 'old' ideals by engaging in world-class research and scholarship, while, at the same time, also developing pedagogies that are appropriate for the increasingly 'diverse' student body and the new digital/online learning environments. And they need to do this in a context in which their work is increasingly fragmented, outsourced, casualised and precarious (O'Keefe and Courtois 2019; Standing 2011). For many academics it is increasingly difficult to carve out space for the in-depth thinking, reflection and debate that was the defining feature of the traditional university (Berg and Seeber 2016). To survive in this environment, academics need all the help they can get, especially when they are starting out. This is widely acknowledged, and providing this support is now a major growth industry. However, for reasons I'll elaborate on later, much of the support provided is counter-productive, whether the aim is to maintain the traditional idea of the university, or to advance a new idea.

There are now hundreds of websites and a great many 'self-help' books offering emerging academics advice on how to succeed (or just survive) in the 'publish or perish' environment of modern universities.[4] In addition, most universities provide formal support and/or mentoring programmes on how to 'play the game', how to understand and follow the 'rules for success' in academia. Many also provide additional support for emerging academics from 'diverse' or non-standard backgrounds (e.g. women, indigenous, gender-diverse or differently-abled persons, or those from working-class, immigrant or refugee backgrounds). The stated intention of these strategies is to build a more 'inclusive' environment in academia, one in which a wider range of people can achieve success, while at the same time *also* maintaining traditional standards of 'excellence' (Blackmore 2018). The issues being addressed are hardly new, but, as mentioned above, for universities, paying attention to diversity is now a key *business* strategy.

The emergence of these strategies—and the high-level support they now attract—is worthy of attention on a number of levels. First, the recent proliferation of 'how-to' guides and support packages for new academics tells us that something is going on at the 'system' level, in terms of what it means to be an academic, now and in the immediate future. Decades ago, Thomas Kuhn described how what he called 'normal science' operates with assumptions, rules and knowledge structures that, over time, come to be seen as given, self-evident and normal. (Kuhn 1970). This is a feature of all disciplines: as we become academics, we are trained to think within a particular 'grid of intelligibility' (Foucault 1978) in which some things, and not

[4] A few examples are Polese (2018), Sternberg (2017), Woodthorpe (2018), Hay (2017), Grant and Sherrington (2006), but there are hundreds of others.

others, can be thought and done. Kuhn highlighted what he called the 'textbook tradition' (p. 8): how a discipline's textbooks describe, explain, and authorise what is currently taken as given, 'cementing into place' the current 'grid of intelligibility'. Textbooks characteristically do *not* describe the struggles that *led to* the establishment of the current way of thinking: the current way of thinking is taken as given. This encourages repetition and prevents experimentation with anything outside this way of thinking, but it also obscures the historical, political and contingent nature of all disciplines: they are what is accepted as normal at a given time by a core group of influential insiders. Kuhn's thesis was that science progresses, not via a cumulative process of adding to and extending existing knowledge, but through a series of radical ruptures. He called these ruptures 'paradigm shifts.' Paradigm shifts expose and overturn what was formerly taken as given. They occur periodically in all disciplines when the normal 'puzzle-solving' activity, structured by the current way of thinking, appears, to some of the discipline's members, to no longer be effective in extending understanding of the discipline's object of study. There is a crisis, the old paradigm is challenged, and, eventually, there is:

> a reconstruction of the field "from new fundamentals", a reconstruction that changes some of the field's most elementary theoretical generalisations as well as many of its paradigm methods and applications. (Kuhn 1970, pp. 84–85)

According to Kuhn, one of the signals that a paradigm shift is imminent is a sudden and significant increase in the production of textbooks describing and explaining the key features of the current paradigm. It seems to me that the current tsunami of 'how-to' guides for emerging academics exemplifies the patterns Kuhn identifies. These books try to make explicit the 'rules for success' in academia, just at the time when these 'rules', the product of a different era, with different purposes, aren't actually *working* any more. Emulating the 'knowledge management systems' used in business, they are an attempt to codify the core practices of academia, ostensibly to make these practices explicit and accessible, not arcane knowledge 'locked up' in specific groups of people. Superficially this might seem positive, but I want to argue here that the trend for 'how-to' guides not only misses the point of what it means (traditionally) to be an academic, but it also closes down possibilities for developing *new* ways to be an academic.

Deeper down in the system, there are various practical problems with the 'how-to' guide/support package strategy. First, there is the education/learning-related issue: deep understanding of complex sets of concepts (in this case, what it means to be an academic) does *not* usually result from surface-level, rule-based approaches to learning (Entwistle 2009). Then there's the issue of treating academia as if it were an already-existing, objective thing-in-itself, a stable, neutral matrix into which neophytes must insert themselves as best they can. And there is little critique of academia as it currently is: what it is based on, the cultural context it has developed in, and what (and who) it has excluded along the way.

As is well-known, until recently a traditional university education has been available only to a tiny fraction of the population. Feminist philosophers of knowledge have long argued that one of the many consequences of this is that this tiny

fraction of the population, by (consciously or not) assuming itself as knowledge's 'speaking subject', has produced knowledge that excludes the rest of the population, not only from participation in its development, but from its conceptual heart: that is, from the possibility of 'subjectivity' in relation to that knowledge (e.g. Irigaray 1987; Keller 1985; Lloyd 1993; Sartori 1994; Scheman 1996; Spivak 1988). The result of this, according to these philosophers, is that although several decades of activism have produced apparent equality of access to knowledge, women, indigenous peoples, people of colour and working-class peoples cannot actually be the 'speaking subjects' of knowledge (Irigaray 1991). They cannot simultaneously be the 'disciplinary selves' of the traditional university *and* 'be' women, indigenous, of colour, and/or working-class. The knowledges, perspectives and/or cultural capital that these groups of people might bring to academia are not 'see-able' within the existing disciplinary structures. In this context, the only place available to 'diverse others' is the space "next to the man", as Diana Sartori puts it (Sartori 1994, p. 111), supporting knowledge that assumes man as its 'speaking subject'.

Massifying traditional universities, without paying attention to their foundations, can, at best, offer superficial forms of assimilation. Encouraging 'diversity', in the way many universities now claim to be doing, without the kind of critique outlined above, is likely to produce unintended, possibly perverse effects. Diverse others will be admitted into the existing structures, but while these structures remain intact, diverse others can only ever be alien 'extras': stagehands or foot soldiers, unseen workers whose role is to support and legitimise the 'real game in town' (Haraway 1988), which is always someone *else*'s game.[5] While they may well learn the 'rules' of this game, they are highly unlikely to ever 'catch up', to achieve the deep, nuanced, 'native-like' understanding of academic culture that is necessary for becoming a 'real' 'disciplinary self'. And, since following these rules will force them to erase parts of themselves, they will be damaged in the process (Gilbert and Calvert 2003).

These issues are, of course, not new. They have been very well-traversed in a wide variety of literatures, for example, the various critiques of assimilation, work on the cultural capital concept, and feminist philosophy. The purpose of this chapter is not to rehearse these critiques, but to take a different tack. I want to argue that the current emphasis on providing support for emerging academics is likely to reinforce—rather than disrupt—the subjectivities currently available to us in academia. These subjectivities, because they are created in existing power-knowledge relations, exclude a great many people before they even start. I also explore the idea that the confluence between neoliberalism and the traditional idea of the university allows new subjectivities and creates new sites for resistance. To do this I use various concepts from the work of Foucault, outlined in the next section.

[5] As Khylee Quince, a Māori law academic, recently put it in a news media article: "Māori have been given an invitation to the dance, where the venue, playlist and menu are set by the hosts, and the hosts are unlikely to look like them or share their values or experiences. …. There's a world of difference between …. saying 'you are welcome here' and 'this was designed with you in mind'" (Quince 2020).

Foucault: Power/Knowledge, Resistance, and Caring for the Self

Resistance, in conventional critical theory, is thought of as collective political action designed to expose and overthrow monolithic oppressive structures and systems of power (capitalism, patriarchy, neoliberalism, racism and so on). Foucault rejects this way of thinking about power, oppression and resistance. He argues that history shows us that overthrowing oppressive power regimes (where this has occurred) does not actually liberate the oppressed, but, more commonly, produces new categories of oppression (Foucault 1982). For Foucault, political action based on thinking about power as a 'thing' that some groups have 'more of' and can 'exert over' others, in a kind of zero-sum-game, is not only unproductive, but results in the oppressed finding out that they were to blame all along. He proposes a completely different way of analysing—and acting in relation to—power.

For Foucault, power is not a 'thing' or a general concept. It isn't something that can be 'possessed' by individuals or organisations and used to dominate or repress others. It isn't something that acts on something or someone else. Neither is it something that can be taken or overthrown. Instead, in Foucault's schema, power circulates and is exercised in the networks and substrates of the social body. It is multiple and capillary. It flows throughout the network to the margins and into the tiniest localities. It emerges—and changes—in the interactions between multiple moving force relations, through struggles, confrontations, contradictions, inequalities and transformations in those force relations. For Foucault, power exists in relationship with—and produces—particular forms of knowledge. Power and knowledge are inextricably connected. One doesn't 'lead to' the other: rather each is 'imbricated in' the other. Every field of power relations has, and is made possible by, a correlated field of knowledge; and every field of knowledge presupposes a field of power relations (Foucault 1980). Individuals move between the threads of the social network. They are not 'acted on' by power: rather they 'carry' power through the network via their participation in certain micro-level 'techniques' that allow power—and its associated knowledges—to 'work' (Foucault 1980).

Understanding—and resisting—a field of power relations involves paying close attention to these 'techniques' (Foucault 1979). For Foucault, resistance is part of, and internal to, power, not a reaction to, or a rejection of, pre-existing power relations. The focus of resistance should not be on power in general, or institutions of power (the state, for example, or the university) but on specific 'techniques' of power, at the micro-level of power's destination or 'point of application' (Foucault 1982, p. 211). For Foucault, resistance is most effective when it is part of an explicit and co-ordinated strategy for 'refusing' a specific *technique* of power, not the power itself, or the knowledges associated with it (Foucault 1982). Resistance, like domination, involves the conscious use of specific 'tactics', co-ordinated into 'strategies.' For Foucault, resistance should involve, not attempting to contest, reject, or overthrow the dominator's tactics, but the conscious invention of counter-tactics that can be deployed in the here-and-now of everyday practices and that can set out alternative

conceptions of the categories being opposed. The aim is *not* to produce a revolution: for Foucault, what is more important is to identify 'mobile and transitory points of resistance' which can be used as "a chemical catalyst [to] bring to light power relations, locate their position, find their point of application and the methods used" (Foucault 1982, p. 211). These points of resistance are most effective when they involve 'immediate' local critiques of the power closest to the protagonist/s, when they focus on identifying specific techniques of power in the local context (Foucault 1982, p. 211), and when the protagonist/s are very clear about their particular relationship to the power being opposed and the historical context of this relationship (Foucault 1980, pp. 92–108). This involves looking, as Foucault puts it, not for "the 'chief enemy', but for the immediate enemy" (Foucault 1982, p. 211).

Current understandings of what it means to be an academic are part of a field of knowledge that is closely bound up with a particular set of power relations. As the university sector has expanded, this power/knowledge relation has flowed outwards into social spaces that are very unlike those in which it evolved. The surface-level response to this has been the articulation of sets of rules designed to define and regularise the field,[6] while at the same time there has *also* been a seeking out, highlighting and studying of differences. 'Diverse others' can—apparently—now become normal 'disciplinary selves': however, their difference/s have become the subject of intense interest. Looked at through the lens of conventional critical theory, this seems paradoxical (and problematic, if you are someone who might be classified as a diverse other). But, in Foucault's schema, this exactly what we should *expect*. For him, the application of 'techniques of normalisation' in a particular field produces a multiplicity and intensification of whatever is 'not normal' in that space (Foucault 1979, 1982). Following Foucault's argument, we can expect the intense interest in 'diverse others' in today's universities to normalise, *not* them, but the traditional 'disciplinary self', effectively magnifying, not reducing, the inaccessibility of this self to diverse others.[7] For Foucault, resisting this pattern involves following the 'flows of power' in the 'opposite direction' (Foucault 1980, pp. 95–107). The flow of disciplinary power into new centres and localities produces a multiplicity of new subjectivities and, importantly, new sites for resistance (Foucault 1980). But making use of these requires a shift in focus. Rather than focusing on macro-level structures and institutions of power, Foucault argues for a focus on what he calls 'the care of the self' (Foucault 1982).

In his later work Foucault was interested in how 'human beings are made subjects' (Foucault 1982, p. 208). For him, the term 'subject' has two meanings. It is the state of subjection 'to someone else by control or dependence', but it is also the self-configuration of an identity (or identities) through 'conscience or self-knowledge' (ibid., p. 212). This double meaning is important because in Foucault's schema, subjectivity is an *effect of power*. There are *no* already-formed subjects, no selves

[6]For example, the 'rules for success' outlined in the 'how-to' guides described above.

[7]For an example of this in play, see Stewart's account of how 'diversity' discourses in education act as a mirror to the mainstream, reflecting the mainstream back to itself, effectively strengthening the mainstream, as opposed to creating space for diverse others to 'be' themselves (Stewart 2021).

that exist before or outside power: rather, subjectivity is constructed in specific fields of power relations. Becoming a subject is an endless and active process of self-configuration within, but not entirely constrained by, particular socio-historical contexts. For Foucault, resisting particular configurations, refusing subjectivities we *don't* want, involves what he calls 'caring for the self'. By this he means locating—and understanding—the power relations that 'subject' us, looking for specific, local instances of the exercise of these power relations and then, crucially, examining *our own practices* in relation to these instances (Foucault 1982). 'Caring for the self' involves focusing, not on who *we are*, but on what *we do, in relation to power* (Ball 2012).

Becoming an Academic Differently

An emerging academic from a diverse or non-standard background interested in this conception of resistance might want to try to identify instances of the techniques through which they are subjected, look at their practices in relation to this technique, and explore how they could 'refuse' it. This is likely to feel counter-intuitive (especially if they are trying to build a career): however, this is precisely Foucault's point. For example, 'refusing' the 'how-to' guides and support packages that are offered to emerging academics might involve seeing these, not as authoritative representations of the 'rules of the game' to be mastered by aspiring academics, but as being more like over-processed, pre-digested 'junk food' from which all the thinking has been removed leaving only 'empty calories' that cannot nourish the emerging academic's development. Becoming an academic is a never-ending process of self-consciously *creating oneself* as an academic. It cannot be homogenised. Everyone does—and should—do it differently, by thinking *for themselves*. It is the thinking that matters: thinking, after all, is central to what it means to be an academic.

Similarly, an emerging academic might want to see the academic audit processes that are part of today's universities,[8] not as an authoritative definition or measure of the 'quality' of their personal research 'outputs', but as the exercise of disciplinary power in the neoliberal university. As employees of these universities they need to 'play the game' to a certain extent, but, if they accept the audit processes as if they *are* the game, they are contributing to the reification of the game. More importantly, however, if they are 'diverse others', they are contributing to their own exclusion.

At a more specific level, emerging academics from non-standard/diverse backgrounds might want to refuse to contribute to the 'normalisation' of the traditional 'disciplinary subject' by not participating in 'mainstream' activities and events that focus on intensifying difference/'not-normality'. For example, if they work in a science-related discipline, they might want to decline to appear as a 'role model' or

[8]In New Zealand this process is known as the PBRF (Performance-Based Research Fund). The UK's process is called the REF (Research Excellence Framework) and the Australian equivalent is the ERA (Excellence in Research for Australia).

example of a successful 'diverse other' in one of the many programmes designed to encourage more women, indigenous and/or working-class people to study science. Or, to give a New Zealand example, if they are Māori they might want to decline invitations to organise *pōwhiri* for academic events in non-Māori contexts.[9] Refusing these invitations, coming as they usually do from well-meaning colleagues, is likely to provoke concern that one will be perceived as unhelpful or offensive. These feelings, Foucault would argue, are entirely to be expected: they are integral to the normalising processes he describes. Instead of striving to follow the rules, to be helpful and to 'fit in', academics from 'diverse' backgrounds could seek out and experiment with working around, beyond or between 'the rules'. They could, with colleagues, aim to develop practices, techniques and spaces within which it is possible to 'care for' and *be* themselves in the university context.

'Following the rules'—and assuming that these rules define what it means to be an academic—damages us. We become unrecognisable and 'othered', not only to the 'mainstream', but, crucially, to *ourselves*. For Foucault, writing is a key technique for fostering the practices and spaces needed to care for—and create—the self (e.g. Foucault 1997a, b). In his later work Foucault describes 'self-writing' as a means for noticing, capturing and "transform[ing] the thing seen or heard into tissue and blood" (Foucault 1997a, p. 213), that is, as a means for creating the self. Through deliberately and self-consciously attempting to explain, express and constitute ourselves, to audiences that can 'see'—and acknowledge—us *as ourselves*, the act of writing *makes* us, it writes us *into existence*. Emerging academics are sometimes advised that they *are* what they read or what they write. Foucault might have modified this to say that we *become* what we write: that is, we should work on what we *want* to become (being clear about what we do *not* want to become) and write *towards* that, for ourselves and for/with others. We may do this for our private use, or we may decide to work with others to create new journals or other sites for publication. Or we may decide to invent new forms of writing that do not follow the rules and conventions of academic journals.

There are obvious costs to all this. It takes more time and it is significantly more cognitively demanding than just reading, understanding and following 'the rules'. And because it requires being in a state of more or less 'permanent agonism' (Burchell 1996) and possibly precarity, it requires courage. However, against this are the costs of silence—to ourselves, to our colleagues, and to the future of academia.

[9] In New Zealand now it is very common, almost mandatory, to hold *pōwhiri* to begin events in a wide variety of different contexts, including academic conferences. The word *pōwhiri*, commonly translated into English as 'welcome ceremony', is a set of rituals of encounter that take place before formal Māori hui or meetings. However, when these rituals are used in non-Māori contexts, the significance and meaning they would have in Māori contexts is usually not apparent to most of the audience (see: Stewart et al. 2015).

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Chapter 3
Standpoint, Style and Self in Writing

Nesta Devine

Abstract This chapter uses a post-structuralist approach to examine the ethical and epistemological difficulties involved in positioning oneself as an academic writer, or not. To author a paper signals a willingness to take not only credit but also responsibility for it; to stand behind what is written. The traditional scientific paper eschews the personal, which is seen as irrelevant, in favour of appeals to a universal truth. But in the social sciences, such forms of truth may not exist, and scientific anonymity can result in a concealed form of subjectivity and bias. It may be more honest to acknowledge one's self and one's perspectives. Given the collective nature of language, this chapter argues, none of us can claim complete, final authorship of anything we write; indeed, it might rather be said that our writing claims us.

Keywords Authorship · Positioning · Standpoint · Style

> A very wise Tongan elder once said, "Human reality is human creation; if we fail to create our own reality, someone else will do it for us". (Epeli Hau'ofa, cited in Ka'ili 2020, unpaginated)

When we write a paper, we write it over a name, or a group of names. That name has significance in that a career can be built upon a series of such papers, and, more importantly, because the name signifies a willingness to stand behind the facts, logic and opinion expressed in the written piece. The name signals that the author takes responsibility, as well as credit. The author(s)—you, they—have to take a position as a narrator, in order to write a paper. Even if we try not to do so, we do. A 'scientific' paper, which endeavours to suppress all trace of personality or idiosyncrasy, is still taking on the persona of 'scientific narrator'. In social science writing, there are arguments both for and against the deliberate positioning of oneself as the narrator, and the equally deliberate refusal to position oneself in that way.

This chapter was originally written to encourage a particular group of emergent writers, and retains some of the tone of the original: hence, I continue to address the

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putative reader as 'you', because I have in my mind a strong image of the person I am addressing, and who I hope to assist in doing this work.

My methodological approach is post-structuralist, and to some extent post-humanist, or at least, post-Cartesian; that is to say, sceptical of 'grand narratives', and particularly of the heroic, self-aware, individual recognised by Descartes. This approach makes it difficult, of course, to think of 'the author', as someone potentially other than exactly that rational self, self-conscious (conscious of self), and, by default, male, white, and middleclass. But this philosophical approach allows for 'bricolage': the assembling of an idea by purloining bits and pieces from a multitude of sources, all the while being conscious of the inheritance—the 'trace' or 'genealogy' those bits and pieces bring with them, from their own grand narratives. A post-structuralist position allows me to resist the claims of any specific theory to total truth, but simultaneously to acknowledge the value of many perspectives. By way of example: I don't subscribe to the modernism of Sandra Harding's views (e.g. Harding 2004), but I acknowledge the importance of her contribution to the development of standpoint theory, and the significance of her contribution to the important traditions of social justice.

In this chapter I shall look at the difficulties of 'positioning' and raise the question of whether we can avoid it and consider what ethical considerations arise in both avoiding *and* embracing explicit positioning as the author.

'What's Yours Is Mine'

Let's agree that 'language', broadly conceived, is a collective endeavour. None of us owns it, although all of us use it. It works only in a collective mode—of speaking, hearing, reading, writing, transmitting, inheriting. So, there is a sense in which nothing we say is our own. Or rather it is "ours," not belonging to a "mine" although it could be a 'theirs'.

Everything we write (or say) depends on the uses of language which have gone before us. We ride on the shoulders of giants, as the usual metaphor would have it, even as we speak in our 'own' i.e. native language(s). In this sense, none of us can claim complete, authentic, original authorship. Even our most 'original' ideas are usually recycled older ideas, dusted off for contemporary purposes, or ideas from different sources, brought together to make a new amalgam. We thus need to exercise some modesty about the extent to which our writing is a personal creation. Indeed, it can be argued that the writing, and the discourses which form it, are part of what creates the person. Bronwyn Davies and Rom Harré explain the relationship between discourse and the shifting creation and performance of personhood:

> An individual emerges through the processes of social interaction, not as a relatively fixed end product but as one who is constituted and reconstituted through the various discursive practices in which they participate. Accordingly, who one is always an open question with a shifting answer depending upon the positions made available within one's own and other's

> discursive practices and within those practices, the stories through which we make sense of our own and others' lives. (Davies and Harre 1990, p. 46)

Having said that, we have some slight degree of choice, perhaps, as to which groups of ideas we sling together to make a sentence, a rejoinder, a claim, an argument—a style. And the way we put ideas together can certainly create something that has never quite been said before.

Many of us—particularly if we were educated in a certain time and tradition—have been taught to write as if we are the mouthpieces of tradition, not individual persons who can make some choice of their discursive claims at all. The reason for this was clearly understood in the social sciences: the personal was not important and was felt to be at least stylistically off-putting, at worst irrelevant or self-indulgent. What mattered was the truth of what we had to say, carefully established through referencing, logic and argument. Although this position has been disputed for decades, it lingers on, and many emerging writers have to struggle to get past their own assumptions of the desirability of 'objectivity'.

This form of anonymity is not the same as recognising the earlier point made above about how embedded we all are in the community with which we share language, values, beliefs, practices; i.e. 'discourses'. Rather, this anonymity is an appeal to an absolute truth that lies beyond any one of us, beyond any society in which we live: a kind of cosmic—or 'scientific'—truth, which depends on facts and rationality, and is impervious to both the personal and the social. Clearly, this notion of truth appeals to those who hold religious or ideological positions that depend on such an understanding of the universal. Lyotard (1984) regards the questioning of this mode of thought as the defining characteristic of post-modern or post-structural thinking: the scepticism towards grand narratives.

I have to confess, however, to a sneaking regard for this position—it at least avoids the self-indulgence of belief instead of evidence, creed instead of argument. But it does have a fatal flaw, in its appeal to a notion of a universal truth. In the social sciences (as distinct from hard sciences) a form of truth that owes nothing to hegemonic belief, and is not subject to challenge from the viewpoints of different cultures, philosophies, or values, is hard to find. Even a recitation of 'facts' is open to challenge: bias often lies in the choice of 'facts', which added together can add up to an implicit argument. The 2020 debates over national responses to the pandemic (whether New Zealand's economy should have been closed down sooner, or whether it should have been closed down at all) illustrate this point. The facts are disputed on the fringes, but among mainstream participants in the argument it is not so much the facts, but how those facts are assembled, and the arguments drawn from them, is very much open to dispute. So, when we write from the unspoken position of neutral expert, the unspoken denial of the vagaries of personality and experience, which colour our own truth, open the writer to the charge of trying to pass off perceptions as incontrovertible certainties.

Another more significant issue lies in the cultural nature of truth itself. While many religions and political faiths—from Fascism to Liberalism, Christianity to Falun Gong—claim a particular, possessive form of truth, the more insidious form

of this grand narrative lies in the hegemonic nature of colonising, invading concepts, often, though certainly not always, the 'European', 'British', or 'American' thought, which has formed the basis for colonisation of the Americas, Africa, the Pacific, and other regions, for over 400 years. The assumptions seep into the very language we use: the association, for instance, of 'light' and 'white' with virtue; the metaphoric use of 'dark' and 'black' for ignorance, horror, or distaste. These things are very hard to identify, and almost impossible to scrub from the lexicon. Terms like 'the individual' are irretrievably associated with a particular political viewpoint, yet are used as if they are neutral terms with regard to the subject; truisms about the nature of the individual are frequently passed off as truth. But a large percentage of the world's population does not support the idea of the sovereignty of the individual, in the way that is assumed in 'western' thought. The family, the country, the tribe or the village may be the unit of political and ethical consideration, rather than the individual person. Because the debatable nature of the idea of the individual seldom occurs to people in a particular (and globally dominant) ethical/political tradition, the need to acknowledge the speaker's standpoint does not occur to them either.

Scientific Style vs. Standpoint Positioning

The traditional 'scholarly' paper has been written as if by an automaton: no hint of person or personality is allowed to emerge. This style is at its most obvious in the worlds of science and medicine, and, oddly enough, history. It is at its best an attempt to be 'objective'—that is, unbiased. At its worst it is an attempt to conceal subjectivity and bias. In the disciplines which Education uses and is part of, it is regarded as more honest to acknowledge one's self and one's perspectives. Not only does this mean that, having made no claim to objectivity, the author cannot be accused of not having achieved that aim, but it also enables the reader to sympathise with the author's perspective, and, if necessary, make allowances for it, and engage in a straightforward critical fashion with the question of whether or not those biases make the argument inadmissible, or more attractive. So the acknowledgement of the personhood of the author is at heart an ethical position, which puts more responsibility onto the reader to read critically, but also pushes the author towards a kind of self-awareness that is easily avoided by 'objective' writing. Dorothy Smith (2005) is the source for this view.

However, if we are to 'position' ourselves within the writing, we open up some other major possibilities. One is the misunderstanding that anecdotal stories and personal experience are adequate substitutes for research. They are not. A case study of one is just a case study of one. If the author is writing a memoir or auto-biography, that is fine, but if they are seeking wider applicability, then the positioning story may form a great introduction, and explain the author's biases and interests, but is not in itself the research project. This is, in my opinion, true even for auto-ethnography. Norman Denzin (2014) explicitly refers to C. Wright Mills, who says, "Neither the life

of an individual nor the history of a society can be understood without understanding both" (Mills 1959, p. 3).

The interpretive act is to bring the individual story to shed light on the historical/sociological/economic story that is the larger focus. Or you can take the reverse position: that the larger context explains the actions and beliefs of the individual. But it is still the integration of the personal and the social which makes the argument significant.

Taking a Stand

Standpoint positioning is a little different. It says 'this is who I am: remember this, don't take what I am saying as gospel truth, but exercise some critical awareness of where I come from and therefore of how I see the world, and what is likely to appeal to me. Konai Helu Thaman does this with every paper: she always starts with some variation on: 'I am a Tongan woman of commoner status' (Ka'ili 2020). And, consequently, we know that she is not going to be presenting a masculinist view, nor the view from the ruling classes, nor, indeed, a view that has pretensions to universality. She carefully defines, delimits her view, and by doing so, she enhances what she has to say as being grounded in a particular experience of life. And the rest of her writing flows with the consciousness that she knows who she is, and that now the reader also knows who she is.

The problem with starting in this way is that we have to know who we are. And that is not as easy as it sounds. You have to do some genealogical work on yourself—an intellectual genealogy as well as a social and physical one. There are a whole lot of things that a person *is* which may not be suitable information with which to locate oneself in an academic paper. For instance, I have seven grandchildren, but I seldom refer to them. They would constitute a kind of claim to knowledge that I don't think has much validity, for the kind of work I write. And I shift my positioning depending on what I am talking about—as a migrant, as part of the Irish diaspora, as a New Zealand woman, as an 'ally' of Māori or a supporter of Pacific cultures. My reader doesn't need to know all about me, just what is relevant to them understanding what I have to say, and developing a critical view with regard to my right to say it and the biases that may creep in because of who I am.

But, clearly, this selection of information is itself a matter of judgement—and potential bias. If I choose to tell my reader that I am a woman from Aotearoa New Zealand, but not that I am a Pākehā New Zealander, then am I perhaps misleading, or being selective? On the other hand, does the statement that I am a Pākehā New Zealander imply that my views are characteristic only of Pākehā? I think the answer to this is that we do the best we can, and we must leave the judgement, ultimately, to the reader. But we can try to present information that is relevant and honest, all the while acknowledging that we don't see what we don't see, and that someone else may be able to point out something about our biases that will take us aback.

The word 'author' is historically bound up with the word 'authority', and perhaps cannot ever completely escape that origin. But a consciousness of intellectual genealogy allows a writer to see themselves less as the romantic figure of autonomous individuation (Foucault 2010, p. 101), and more as the representative of a specific history, a perspective, or tradition. Such a position is potentially much more comfortable, even liberating, for those who, whether on ethical or cultural grounds, eschew individualism in favour of a collective sensibility. If the writer embodies—literally—an inheritance, whether physical, social, or intellectual—then the responsibility of writing is at the same time greater and lesser. Greater, because the writer represents those pasts, and will feel the necessity to represent them honestly; and lesser, because there is less personal ego involved. In a sense the writer is then a mouthpiece for those who have gone before, or those who through familial, ethnic, economic, social or political connections, share a viewpoint, or those who have influenced you, made their mark on your being, and hence upon your writing.

Feminist standpoint theory ultimately derives from the work of Marx and Engels, even from Hegel, and directly supports the view that the position of someone who does not have or share hegemonic power is substantively different from that of those who do, and that a powerless position can therefore speak a 'truth to power' that is not available from a hegemonic position (Bowell 2020). That would presuppose that the purpose of writing is to be transgressive, which, given the requirement that our writing and research should be 'original' and 'make a contribution to knowledge' seems almost unavoidable: there isn't much point in writing which confirms the status quo. Tracey Bowell points to a certain privileging of the viewpoint of the oppressed, not because they are oppressed per se, but because this position may afford them a clearer, certainly different, view of the way the world works, and, critically, one that has at least as much value as the more conventional view from the top. If 'all attempts to know are socially situated' (Bowell, p. 4) then the attempts of those who do not share in hegemonic advantages are (at least) equally to be valued.

Kristina Rolin (2009) regards standpoint theory as inherently a call to arms; "it urges feminists to reflect on relations of power as a distinctive kind of obstacle to the production of scientific knowledge [and] outlines a method for producing scientific knowledge under social circumstances that, given all other conditions, undermine attempts to generate evidence" (p. 219). Clearly, this kind of call to operationalise disadvantage can be generalised back again towards its Marxist/Hegelian roots, to include others who are disadvantaged in the power-games of academia—Māori, Pacific peoples, disabled, poor, immigrant communities.

Tone

> Of prime necessity is life: a style should live. (Nietzsche 1882, cited in Open Culture 2016, unpaginated)

To a large extent tone is related to what we want to do. I have found by bitter experience with sociological journals that it is necessary to lay out yards of methodological process before they will consider the work. Philosophy of education journals are more interested in the argument and the theory behind that argument. But more interesting is to find the right question. According to Roger Dale, if you ask a good question, the methodology will follow (pers. comm). This means, asking a question that matters to you, the writer, not one that you think will matter to an editor. The question itself is part of a discourse, and by locating yourself in that discourse, an appropriate method of pursuing that question should appear from within the discourse itself. Conducting interviews, or creating statistical tables are not essential to a good paper: they are not the only way of finding things out. But whether you do empirical work or theoretical work, it will always be influenced by the discourses that influence you, and stating your 'standpoint'; positioning yourself, is both an acknowledgement of those discourses, and a claim to a valid point of view.

So we have positioned you, the writer, as a person and researcher; we have found a question that matters in your life, and figured out how to find answers—perhaps only tentative and partial, but important nonetheless—to that question. Now, how do you answer it, without slipping back into that 'scientific' tone that seems to evoke variables and validity and reliability and triangulation and all sorts of other stuff that is irrelevant to qualitative research? You have to find your own voice. There is only one way, and that is to write yourself. You have to write yourself into existence. You have to find the nuance and tone of your own thinking.

Thinking, Style, and Self

It is important to remember here that writing is thinking. So, the more you write the more you think, and the better you get at expressing your thoughts. You can take a Vygotskyan view and regard writing/thinking as the talking/thinking you do when your audience is distant, in time or in place. Or a Foucaultian view, that you are in fact taking care of the self through curating your own thinking (Foucault 1983). Or Deleuzian, that you are becoming through writing (Deleuze and Guattari 1987). It doesn't matter. Just do it.

As you go you will find that you develop your own irritation with the trite, with the colloquial, with infelicities of style and incongruities of logic. You become your own critic. Let that critical element do its work, but don't let it interfere with the practice of writing. It is, unfortunately, likely that this self-critique reflects the hegemonic doctrines in which we have become embedded—the 'governmentality' which seeps into our own minds as a stultifying feeling of inadequacy according to norms which we would often reject if they declared themselves.

You may want to develop a style which transgresses the boundaries of conventional academic writing. There is a kind of reaction to the scientific tone which Helene Cixous calls 'écriture feminine'—women's writing (Cixous et al. 1976). It is worth exploring if you are not happy with the usual sociological/historical/economics tone

of most social science writing. But be warned, it is extremely difficult to get past reviewers. On the other hand, taking such risks may lead you into the kind of fascinating depths that are usually reserved for poets and novelists. Why should we not bring a poetic sensibility to social science? If that is how we can explore a topic best, or nail an idea most accurately, then blurring the edges between art and social science seems a very useful thing to do. Helu Thaman uses her poetry to good effect in her educational writings, and novels like Sia Figiel's *Where we once belonged* (Figiel 1996) can outshine the academic, sociological writings on a particular time, place and way of being.

Like Polonius, I think I have simply told you 'to your own self be true', but I hope that I have also suggested that 'own self' is not entirely our own: the debt we owe to scholars and users of our language before us is immense, and we can only claim our own-ness with modesty. Nonetheless there is an ethical reason for laying claim to some distinctions of own-ness, if only in the implication that there may be others who have different ways of thinking that may be equally worthy of consideration.

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Chapter 4
Writing as a Māori/Indigenous Method of Inquiry

Georgina Tuari Stewart

Abstract This chapter explores *writing* as a useful yet under-utilised method for Indigenous research in education and related fields. To focus on writing counters the tendency to equate 'research' with 'interviews' that is widespread throughout education research, including Kaupapa Māori research in Aotearoa New Zealand. The focus on writing also reinforces the importance of theory in Indigenous research. Ideas from poststructuralist philosophy have been picked up by scholars writing in critical traditions, including those of feminist and Indigenous research. Post-qualitative inquiry emerges from the need for better alignment between research approach and theories than is available to poststructuralist researchers within traditional qualitative research methodology. The original declaration by Laurel Richardson in 1994 that 'writing is a method of inquiry' (1994) remains radical today, and is urgently needed to counter the influence of reductionism, scientism, etc., associated with the emergence of big data and standardization in the postdigital era of global education policy. This chapter shows how post-qualitative inquiry and poststructuralist philosophies work together with the principles of Kaupapa Māori theory and research, to fruitfully extend the range of approaches available to Kaupapa Māori and other Indigenous researchers, and their communities.

Keywords Academic writing · Kaupapa Māori · Post-qualitative inquiry · Poststructuralist philosophies

Introduction

This chapter stakes a claim for *writing* as a research method, under the activist intellectual umbrella of Kaupapa Māori. That te reo Māori is an *oral* language and culture is such a deeply engrained idea that the title '*writing* as a *Māori* method of inquiry' has a 'jarring' effect—like an interruption or intervention in thinking. I am bound to write from my identity as a Māori, but my arguments also apply more

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generally under the umbrella category of Indigenous research. This chapter argues that 'writing' (in English, Māori or both) is a powerful *method* for exploring what it means to be Māori: a way to interrogate Māori subjectivities and advance Māori political aspirations. Inspired by Laurel Richardson's classic text, *Writing: A method of inquiry* (Richardson 2000; Richardson and St. Pierre 2008, 2018), this chapter is mainly methodological, with cognisance that methodology rests on the bedrock of philosophical commitments, on the values and ethics that inform one's research design and practice.

In education and related fields there is currently an imbalance in favour of empirical qualitative research to the extent that "doing research" in education has become almost synonymous with "conducting interviews"—an imbalance even more pronounced within Māori education research, given the emphasis on bringing forward Māori voices, and the cultural preference for face-to-face methods expressed as 'kanohi-ki-te-kanohi' or 'kanohi kitea' (Pipi et al. 2004). This imbalance is especially relevant for postgraduate research in Education, given that Education is currently one of the leading fields of Māori postgraduate study and research.

This chapter looks at the *thinking* behind writing in research, including interview research, of the kind commonly done in postgraduate research on topics in Māori education (Mika and Southey 2016). In taking on such research, there is often an unspoken belief on the part of the student researcher (possibly also shared by the supervisor) in 'empirical data' and 'method' that reflects the influence of forms of scientism: ideas imported from science and applied in distorted form in education (Sorell 1991).

There is no escape from theory in research, and if, as Māori researchers, we reject 'theory' on the grounds of being a tool of the coloniser, we implicitly accept by default the 'unspoken beliefs' of the dominant epistemology. Just to claim to follow Kaupapa Māori methodology is not enough. All researchers and specifically Māori researchers need to interrogate the thinking behind every decision they make in research. Research decisions to be interrogated range from deciding on the research question at the start of the study, to the writing decisions represented on every page of the final written research output. Willingness to interrogate our thinking and decisions is a key aspect of critical Kaupapa Māori research practice.

The approach to research taken in this chapter aligns with the principles of Kaupapa Māori (G. H. Smith 2003; L. T. Smith 2012), *using* rather than *explaining* Kaupapa Māori theory and research methodology. I use Kaupapa Māori theory to guide all my research decisions, including all writing decisions made in constructing texts through which I explore Māori ways of thinking about education and society, by which my research gets published and therefore 'counts'. This approach is open to narrative forms of research, which respect the power of stories (King 2003) and align with Kaupapa Māori, given the cultural importance of narratives in Māori knowledge (Lee 2009). This chapter explores how this one word—Māori—modifies and indigenizes the already-radical idea of 'writing as a method of inquiry' (Richardson and St. Pierre 2018).

The post-qualitative impulse responds to the current educational moment, in which qualitative research remains dominantly shackled and subordinate to the false idols of

quantitative science. Post-qualitative inquiry enlarges rather than replaces qualitative inquiry, as signalled by the continued appearance of Richardson and St. Pierre's chapter on writing in the latest edition of the *Sage Handbook of Qualitative Research* (Richardson and St. Pierre 2018). Similarly, this chapter argues that writing as a post-qualitative method of Māori inquiry enlarges the terrain of Kaupapa Māori research.

Writing Kaupapa Māori Research

Writing is a useful form of 'post-qualitative inquiry' for Kaupapa Māori research in education and related fields of social science (L. T. Smith 2012). The original statement by Laurel Richardson (2000, p. 923) that 'writing is a method of inquiry' remains radical today, and just as urgently needed, given the expanding role of reductionism (and scientism, etc.) with the evolution of big data, standardization and AI, in the postdigital era of global education policy (Olssen et al. 2005; Verger et al. 2012). Poststructuralist ideas have found resonance with scholars writing in critical traditions, including the traditions of feminist and Indigenous research (Harding 1998; L. T. Smith 2012; St. Pierre and Pillow 2000). Post-qualitative inquiry is a quest for better alignment with poststructuralist philosophies than is possible by remaining within the bounds of traditional qualitative research methodology (St. Pierre 2018). As a leading form of Indigenous research, therefore, it should be no surprise that Kaupapa Māori research can make use of post-qualitative approaches in general—and writing as a method of inquiry in particular. Post-qualitative approaches such as 'writing as a method of inquiry' provide further novel possibilities for Kaupapa Māori research and build on existing scholarship such as the Pūrākau work by Jenny Lee-Morgan (Lee 2009).

My interest in 'writing as a method of inquiry' arose from my personal trajectory, rather than any strategic decision. I first learned about research by studying science, when I enrolled as a school leaver in a Bachelor of Science, completing a Master of Science in Chemistry four years later. From there, a convoluted path led to my current position as an academic in Māori education, and this chapter draws on examples from my experience to help explain **why** writing is a Māori method of inquiry, and why it is *in Māori interests* for writing to be more widely discussed as part of Kaupapa Māori research methodology. My personal examples add to the confession by Richardson that she found most qualitative writing 'boring' to read (Richardson and St. Pierre 2018, p. 818), and the description by St. Pierre of how she 'encountered the incommensurabilities' between poststructuralist theories and qualitative methods as she wrote her doctoral dissertation (St. Pierre 2018, p. 603).

Writing as a method of inquiry allows for the inclusion of various forms of non-empirical research, such as policy analysis, philosophical analysis, literature work, auto-ethnography, narrative and poetic approaches (Denzin and Lincoln 2018). A Kaupapa Māori focus on 'writing' is, among other things, an attempt to counter the tendency to equate 'research' with 'interviews' that is widespread throughout

education research including Kaupapa Māori education research. Certainly, there has been a need to hear voices, including the voices of Māori communities, which were silenced or distorted in previous Eurocentric forms of research; the importance of research interviews is not in question. But to **equate** Kaupapa Māori education research with interview research is a reductionist way of thinking, which goes against Māori interests and risks ultimately missing the point of Kaupapa Māori. This mismatch between theory and practice betrays the radical politics of Kaupapa Māori praxis, and easily succumbs to 'domestication' (G. H. Smith 2012).

Understanding writing as a Māori method of inquiry also reinforces the importance of theory in Kaupapa Māori research. Our theoretical work is done by working with words, usually in front of the computer screen, not out in the field. To see academic writing as 'writing up' research is to misunderstand the nature of qualitative research; here, I'm thinking of the kind of work that treats interview data in pseudo-scientific ways, 'reading off' findings from the words of a few participants, or in larger studies, reporting complex coding routines and results in unreadable prose. As Richardson and St. Pierre (2018) remind us, 'qualitative work carries its meaning in its entire text' (p. 819).

> Just as a piece of literature is not equivalent to its "plot summary," qualitative research is not contained in its abstract. Qualitative research has to be read, not scanned: its meaning is in the reading. It seemed foolish at best, and narcissistic and wholly self-absorbed at worst, to spend months or years doing research that ended up not being read and not making a difference to anything but the author's career. (Richardson and St. Pierre 2018, p. 819)

A doctoral dissertation requires a solid theoretical platform, whether or not it includes the collection of any empirical data. In the discipline of Education this theoretical platform is constructed using the key tools of academic writing: careful reading, thinking, and writing (Sword 2012). As researchers gain in seniority, they become more adept at using these tools, but their commitment to academic writing inevitably intensifies. The time required for writing research is uncountable, because each scholar has their own individual rhythms and flows. But every author of the kind of academic work we want to read understands and commits to the demands of the writing process.

Back in 1980 when I undertook postgraduate research in Chemistry, the theories, methods and data pertaining to my study were clear, unambiguous, and distinct from each other. Methodology concerned decisions such as which chemical substances to react together and why, under what conditions, and how to assess the reaction progress and products. The literature review was a relatively simple summary of previously-published papers on similar reactions. I don't recall much attention being paid to the process of writing the thesis: it mostly equated to 'writing up' the conditions and results of the chemical reactions. There was no mention of paradigm, ethics, politics or philosophy during my two degrees in Science.

Apart from a one-year graduate diploma in teaching, I first studied Education at the doctoral level, using my then 20-year-old MSc to support my enrolment in a Doctor of Education (EdD), studying part-time as a distance student, beginning in 2001. My doctoral study was catalysed by my unusual experience as a teacher of Pūtaiao or Māori-medium school science, and I enrolled with pre-existing scientific

frameworks of meaning for key research concepts such as theory, data, findings and methodology. The EdD programme is beneficial for students with prior degrees from other disciplines because of its scaffolded provisional period, typically comprising four part-time semesters of study, which cover the introduction, methodology and literature review elements of a doctoral thesis, and the writing of the full research proposal for confirmation as a doctoral thesis candidate. With my lecturer's help, I submitted an essay I wrote during this period to an international journal (G. Stewart 2005). When the reviews came back, I was surprised to see my essay referred to as 'research'—a disjunction caused by the clash between my former science-based ideas of research, on the one hand, and the nature of theoretical educational research, on the other.

Two Camps on Whether or Not a Literature Review Counts as Research

Eventually I realised that qualitative educational researchers tend to occupy one of two camps; those who consider a literature review to be research in its own right, and those who don't, and that the difference relates to distinct ways of thinking about education, knowledge and research, all tied up with how to think about writing. These two camps relate to the way the 'world of writing has been divided into two separate kinds: literary and scientific' (Richardson and St. Pierre 2018, p. 819). Scholars in the first camp view all forms of writing as potentially contributing to advancing understanding about education, while those in the second camp equate 'research' with the process of collecting data (conducting interviews is commonly referred to as 'the research' in postgraduate dissertations) that is then 'analysed' to produce 'new knowledge'. The scare quotes show my scepticism towards the claims made by this thinking, stuck in the pseudo-scientific mode.

The attitudes towards writing found in the first camp are linked to greater interest in the philosophy and theory of education. Those in the second group are often explicitly motivated by the need for a wider range of views and voices to be represented in national educational discourse. The second camp is more likely to privilege 'scientific' modes of writing as being valid in research. A researcher like me coming to qualitative research from a previous training in science is confronted by the 'pseudo-science' trappings found in qualitative research—both in form, such as numbering everything, and in crude ideas such as the view that a small-scale survey study is 'quantitative' research, or that using two sources is 'triangulation'.

The two 'camps' or orientations are not diametrically opposed, but there is some sort of divide between the two that is worth exploring. Kaupapa Māori researchers should definitely be exploring both camps! Reflexive study of the culture of Kaupapa Māori research serves Māori interests, i.e. Māori politics, bearing in mind that Kaupapa Māori research is by definition politically motivated. Post-qualitative inquiry serves Kaupapa Māori because it interrogates claims to truth and power,

which is a politically activist stance and process. Richardson draws attention to the political potential of wanting to 'look through both lenses' of science AND creative arts, noting that 'students from diverse social backgrounds and marginalized cultures are attracted to seeing the social world through two lenses' (Richardson and St. Pierre 2018, p. 824). In terms applicable to Kaupapa Māori, Richardson looks forward to future changes in qualitative research:

> The blurring of the humanities and the social sciences would be welcomed, not because it is "trendy" but rather because the blurring coheres more truly with the life sense and learning style of so many. This new qualitative community could, through its theory, analytical practices, and diverse membership, reach beyond academia and teach all of us about social injustice and methods for alleviating it. What qualitative researcher interested in social life would not feel enriched by membership in such a culturally diverse and inviting community? Writing becomes more diverse and author centred, less boring, and humbler. These are propitious opportunities. Some even speak of their work as spiritual. (Richardson and St. Pierre 2018, p. 824)

This section has used close readings of this key text by Richardson and St Pierre to show why 'writing as a method of inquiry' is relevant to Kaupapa Māori research. The next section focuses more closely on how Māori theory and language relates to writing as a method of inquiry and includes a synopsis of academic writing as praxis.

Post-qualitative Research and Māori Education

Kaupapa Māori theory was developed in the 1980s by Graham Hingangaroa Smith (2003) and Linda Tuhiwai Smith (2012), with contributions from others, notably Tuakana Nepe (1991) and Pita Sharples (1994). These scholars laid the foundations of documentation that enabled Kura Kaupapa Māori to be legally mandated and funded by the state (Reedy 1992). Kaupapa Māori education and Kaupapa Māori theory can be said to have 'co-evolved' over the years, in the sense that developments in each have supported the other. With the emergence of Kaupapa Māori research methodology (Pihama et al. 2002) and the diffusion of Kaupapa Māori ideas into other fields of social science (Durie 2012), Kaupapa Māori can now be considered as a wide-ranging social, political and intellectual tradition (Hoskins and Jones 2017).

Kaupapa Māori theory aligns well with post-structuralist theories and philosophies, yet to date Kaupapa Māori research has been interpreted into practice largely using established qualitative methods, dominantly interview research (G. H. Smith 2012). Variations such as 'hui' or large group interviews, marae settings and so on, are sometimes hailed as significant new 'methodologies' but often with little or no discussion or theorisation. Such claims betray lack of understanding of the importance of theory in methodology, and allows standard research assumptions to continue to exert covert influence in the research. A doctoral research project requires a substantive theoretical component, but collection of primary data is optional: a doctoral research project in Education can and often does consist of theoretical work without empirical work, but never the reverse. Post-qualitative inquiry is an approach to critical Māori

research that complements rather than replaces other kinds of research. The idea of 'writing as a Māori method of inquiry' is a karanga (call) to post-qualitative methods to come forward and be recognised in Kaupapa Māori research (following C. W. Smith 2000).

Te reo Māori

Any Māori project inevitably involves the language, te reo Māori. A central concept in sociolinguistics is the idea that the fortunes of any natural language are inextricably linked to the larger fortunes of its speakers (May 2012). In Aotearoa-New Zealand, the situation is even more complex, as te reo Māori has been a political football for many years. The government spends a substantial budget on funding te reo revitalization activities, and schooling shoulders much of the national guilt over the catastrophic decline of te reo (Walker 2016).

The cause of this guilt is that every Māori person alive today has a parent, grandparent or great-grandparent who as a small child was hit with a cane, vine or strap at school for being heard speaking a word or two in Māori, often called 'swearing' by teachers, despite being the Māori child's home language or mother tongue (Selby 1999). The inter-generational impact of such histories is referred to as cultural and educational 'trauma' (Pihama et al. 2014). Today te reo Māori is an official language (New Zealand Government 1987), so activities such as Māori-medium broadcasting, arts and education are provided for in national budgets. The binary of bilingualism adds to the stack of binaries, many of them reified, involved in writing as a Māori method of inquiry. For example, the Māori-Pākehā relationship sets up a series of binaries, with Māori being seen as superstitious and physical while Pākehā are rational and intellectual. Māori knowledge equates with 'myths and legends' while Pākehā knowledge is science and history. This racialisation of knowledge influences the school curriculum but is absent from current policy discourse of Māori education.

Nevertheless there are two natural languages involved, English and te reo Māori, which form a true duality: a real (i.e. non-reified) binary, which are equal according to linguistic theory (May 2012)—though not politically equal, due to the effects of a history of Eurocentric domination, as noted above.

Academic Writing Praxis

Qualitative research conveys 'knowledge' through language and is therefore concerned with truth. Philosophically speaking, the unit of truth is the sentence. The gold standard of academic research is the journal article, and a journal article conveys one main idea or argument. The unit of argument is the paragraph. These basic points about academic publishing underscore the importance of good academic writing, which centres on developing our ability to write good sentences and paragraphs

that are technically correct and clear in meaning. Unfortunately, much published research is poorly written: badly constructed, technically inaccurate and boring to read; written as if to mystify instead of enlightening the reader (Sword 2012).

Successful academic writing yokes together the discipline of writing with the creativity of writing. Academic writing deploys the rules and structures by which a language conveys precise and complex meanings about the phenomena under study. It is always necessary to proofread, craft and edit our first drafts, which often have a stream-of-consciousness quality. In working on our drafts, we pay close attention to syntax, moving phrases within the sentence to 'uncurl' the relationships between the ideas, and carefully choosing particles between phrases to avoid ambiguity and repetition. We look with fresh eyes at metaphors, adjectives, adverbs and intensifiers, using these sparingly. The process of crafting academic writing passes a critical eye over every word, phrase, sentence, paragraph and section of our text.

Well-written academic work appears deceptively simple, because it is the result of paying diligent attention to every word of the text. Ultimately every mark on the page contributes to building up the meaning and power of a qualitative research text. Committing to the discipline of the writing process is an outward sign of a significant shift of mindset for the typical postgraduate student researcher in Education, who often embarks on a dissertation project with superficial, technicist notions about research and its key elements. In recent decades, working science has become radically inter-disciplinary and multi-methodological, but in fields covertly influenced by science, such as Education, the norms of research often remain locked in outmoded notions of 'scientific method' that easily succumb to scientism.

The creativity of writing works together with the discipline of writing through careful consideration of a key combination of sources, including from literature, empirical data collection, and the researcher's own experience, marshalled around a specific scenario or topic. The creative aspect of writing in academic scholarship (beyond the creativity inherent in crafting and honing one's writing) is the construction in writing of an argument, thread or narrative—the appropriate image might vary in different kinds of work and for different authors—but it is the essence of the thinking (whakaaro, see Mika and Southey 2016) that makes a piece of writing travel, go somewhere, and hence become more than a simple recitation of what others have already written.

The construction of a sound argument is a key criterion by which education research is assessed. Academic writing derives from science, and sound argument supported by reliable sources is the most 'scientific' characteristic of qualitative educational scholarship. Yet the process of thinking that is involved in constructing an argument is very difficult to explicitly delineate or teach, and often seems to remain completely invisible in sub-doctoral research writing. Attention to the process of writing, and drawing on poststructuralist ideas and theories, help support emergent researchers in learning to construct sound written arguments.

Both the discipline of writing and the creativity of writing can be turned to the expression of Māori identities and ideas in academic writing. One example is the

recent rise in bilingual and Māori-medium publishing across many genres, including academic journals and books. The next section presents an analysis of an example of my own post-qualitative Kaupapa Māori research writing.

Infinitely Welcome: An Example of Writing as a Māori Method of Inquiry

Narrative writing genres are inherent in research that starts from the researcher as a source of data, such as auto-ethnographic and poetic forms. Narrative research blurs the boundaries between data collection and analysis (Ellis and Bochner 2000) and harnesses the radical teaching power of stories (King 2003). Auto-ethnography emerges from the 'auto-turn' in research and theory, which destabilised both the authority of the text and the autonomy of the author (Ellis and Bochner 2000). There is a 'pure' form of auto-ethnography which focuses on the self or world of the researcher, but I find it useful to incorporate *elements* of auto-ethnography, together with close readings of literature and other sources. The common ground between the various elements, narrative and analytical, is academic writing. To use various combinations of writing genres, and to include elements of text in te reo Māori, naturally leads towards the idea of a 'layered text,' which is one of many possible creative analytical writing practices (Richardson and St. Pierre 2018, p. 834), and a claim I make for the article below, published with two co-authors (G. Stewart et al. 2015).

The initial catalyst for this article was being asked by Pākehā friends at a distant university to organize a pōwhiri, a formal Māori welcome ceremony, for the opening of an upcoming conference. The disjunctions between the perspectives of Māori and non-Māori academics on such pōwhiri provide telling glimpses of the intercultural hyphen or incommensurable gap between Western and Indigenous cultures (G. T. Stewart 2018). I involved two Māori colleagues to help me respond to the request, as part of which we agreed to co-write this paper. This article features five original 'vignettes' or typical snapshots, which delve into differences between Māori and non-Māori viewpoints regarding education pōwhiri. The topic of education pōwhiri is of wide interest across the education sector of Aotearoa-New Zealand, given the increasing demand for pōwhiri in schools, universities and other events such as conferences.

Education pōwhiri are a site of formal encounter between Māori and non-Māori subjectivities; a real-world illustration of the theoretical entity of the intercultural hyphen (G. T. Stewart 2018). Writing about this topic is an opportunity to investigate a topical conundrum in education, which contributes to my larger research agenda of exploring biculturalism and the place of Māori in society and in education. This article explores the range of possible meanings of education pōwhiri and begins to theorize the academic labour of Māori staff who are obliged to arrange and support such pōwhiri in their workplaces. My theoretical orientation aligns with Kaupapa

Māori research methodology, which guides the theoretical framework and ethics, but holds open the possibility of incorporating any form of data. The complexities of the topic inspired me to take a narrative approach to this research.

The Process of Writing the Article

The first stage involved co-writing five original vignettes or short stories, to highlight tensions invoked by the Pākehā desire or demand for pōwhiri to be arranged in non-Māori contexts such as an academic conference. These vignettes present five 'snapshots' from typical education pōwhiri situations, rather than one unified story. We wrote these vignettes by mashing together and fictionalizing our combined experience as Māori teachers and academics. The five vignettes present a series of typical phases of an education pōwhiri: the first story is about a telephone call requesting a pōwhiri; the second features the karanga (call), then the mihi (speeches), waiata (group singing), and finally the kaputī (refreshments). Presented in sequence, the five vignettes or stories form a kind of meta-narrative of an education pōwhiri. The vignettes are labelled Story 1–5 for reading clarity, in addition to having Māori titles.

The second stage of the writing process involved literature research, to find other sources about the modern use of pōwhiri, and to examine the theoretical and philosophical ideas surfaced by education pōwhiri. The theoretical work was important to the claim of this work as 'research'. I searched for literature on pōwhiri, most of which explains pōwhiri in an interpretation of Māori culture for non-Māori readers, finding a Māori Television documentary (Edwards and Ellmers 2010) and a short section in Joan Metge's book, *Tuamaka* (2010) as two existing critical sources about contemporary pōwhiri. A third key source was Wally Penetito (2010), in particular his critique of university marae. In the submitted manuscript article, the five original stories appeared at the start of the article, followed by the literature sections, but in response to reviewer comments, the revision process resulted in significantly more integration of the stories with comments from published sources, especially the documentary, drawing and commenting on detailed parallels between the themes in each.

The overall plan of analysis in this article uses close reading methods of critical discourse analysis (Locke 2004), applied in a unified way across the various resources: fiction, literary criticism, original stories, research literature on pōwhiri, Māori education, etc. The Māori titles of the vignettes and pieces of Māori text at the start of four of the stories were untranslated in the final article, in a writing device to represent the gap in translatability, or incommensurability between Māori and Pākehā worlds. Also, three section headings: *Mā wai rā e taurima?* (p. 94); *Mā te tika, mā te pono…* and *Me te aroha e* (p. 100) are taken from a well-known waiata tangi (funeral song). These literary devices helped bring Māori sensibilities into the writing of the text.

The literature trail led to a key article titled *The time of hybridity* in which the author, Simone Drichel (2008), applies Derrida's deconstructive practice to Māori-Pākehā relationships, drawing on the short story *Parade*, a famous exemplar of Māori fiction by Patricia Grace (1986), which itself became a useful source in writing the article. The theoretical analysis in Drichel (2008) using the concepts of iterability and performativity also clearly applies to education pōwhiri, and the concepts from Derrida as well as Levinas (time as the ultimate Other) enter into a productive engagement with the Māori cultural concepts involved in education pōwhiri.

The article opens by introducing the topic of education pōwhiri then the concept of narrative research, with reference to the Indigenous respect for the teaching power of stories. It then turns to the story *Parade*, with enough detail from the story to highlight its theme of Māori experience of the intercultural gap between Māori and Pākehā. This provided a springboard to introduce a more detailed discussion of the context of education pōwhiri from the perspective of the Māori academic, followed by the section on research approach or methodology, which included the story of the catalyst for the article. Story 1 came next, then the other stories, interspersed with comments linking the ideas in the vignettes to those explored in the documentary about pōwhiri (Edwards and Ellmers 2010). Not only are the five vignettes interwoven with comments on published literature, but the end of the final vignette is indeterminate, as the discussions lead organically back to the literature. The aim of this research was to theorize the use of pōwhiri in non-Māori contexts, for which the concepts of performativity, iterability and relational ethics proved fruitful.

Conclusion: Kaupapa Māori and the Power of the Written Word

Given the low reading rate of the vast majority of qualitative research, it is imperative to write for the reader, since like any writing, academic writing needs readers in order for its ideas to take root and flourish: writing that goes unread shrivels up and dies of loneliness. The reader, who stands outside the text and represents the world outside the text, determines the life and ultimate fate of each piece of writing in the cultural archive of history.

Māori scholars tend to push the boundaries of academic conventions and practices in writing, just as much as in any other activity. Kaupapa Māori principles usefully inform writing practices, which involve decisions with ethical dimensions, as with all forms of research activity. Understanding writing as a Māori method of inquiry means exploring the use of academic writing as a vehicle for our radical ideas and political aspirations in Kaupapa Māori research. This method is consistent with an understanding of the project of Kaupapa Māori as a deployment of the power of the written word to speak back to the Eurocentric 'archive' underpinning the entire academy; to take control of representations of things Māori in the public square of

society, and re-position research within a Māori history of education, told by, for and with Māori.

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Chapter 5
How I Was Found by the Poem, in the Academe

Adrian Schoone

Abstract Academic writing can take on many shapes and forms. Intent on representing 'non science' voices through doctoral research, I undertook a poetic inquiry. In this chapter, I unfold key moments and insights from my journey towards arts-based scholarship, reflecting on how the poem became central to my epistemology, central to my research identity, and central in re/presenting insights in academic writing. My doctoral studies explored alternative education tutors' lived-experiences of working with young people, excluded from mainstream secondary schools in New Zealand. At the time, I had not considered an arts-based approach for my empirical research, until the day I was caught with the evocative way one tutor introduced himself. His speech was full of earthy words, humour and irony. I created hundreds of found poems as my research data. Each poem became a way of knowing about tutors and their contribution to our knowledge on pedagogy. These poems were not only words written in conventional lines of text, but also manifested in visual performances of two and three dimensions. This chapter gives examples of how poetry became academic text and concludes by considering the possibilities of poetry when published on the page.

Keywords Poetic inquiry · Academic writing · Alternative education · Arts-based scholarship · Tutors

In this chapter, I give a personal account of how I found my way to artful academic publishing. Arts-based educational research was not my original plan when I set off on my scholarly career. This was not surprising as I had never been given the opportunity to read, consider, or participate in arts-based educational research in any undergraduate or postgraduate papers; even in research methods papers. Artful supervision, finding arts-based research communities, acknowledging my creative

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outlook, all contributed to finding my way to arts-based research and publishing. In this chapter I focus on an existential moment, of being found by a poem. I describe how this led to my poetic approaches and give examples from my emerging portfolio of publications. I first need to take you back to one beginning, back to when I was teaching in alternative education centres, and together we will move forward from there.

A Beginning

At this point, I am reflecting back to nine years ago when I embarked on doctoral studies in 2011. At the time, I was clear about wishing to research with alternative education tutors to understand their contributions to our knowledge of pedagogy. I had been working in the alternative education sector as a teacher and provider manager for 10 years. Alternative education providers were established in the wake of neoliberal reforms to New Zealand schooling during the mid-1990s, during the implementation of 'Tomorrow's Schools' policy. These reforms transformed New Zealand's education system from being "the most centralised and social democratic systems of education in the world" (Gordon 1996, p. 129), to a decentralised system that fostered competition between schools (Tomorrow's Schools Independent Taskforce 2018). Student assessment became high-stakes, as individual schools' achievement data was made readily available for the public to view on published league tables. In this competitive environment, vulnerable young people, who perhaps would have benefited from more pastoral care and adept approaches to pedagogy, became disenfranchised from mainstream secondary schools, and some enrolled with alternative education providers. These students reported that they became disengaged from school because teachers did not know them, and the teachers' lessons were not meeting their individual learning needs (Brooking et al. 2009).

Community groups, youth organisations, Māori social service agencies and churches initiated alternative education programmes in response to increasing numbers of young people being 'alienated' from mainstream secondary schools, due to suspensions, exclusions and truancy. These programmes were "no heir to the progressive [education] legacy" (Raywid 1983, p. 191). Rather, their approaches evolved largely in practice. In the early years, at least, the hallmarks of alternative education providers was their informal organisational structures, a family environment and hands-on learning experiences within and beyond the centre. The centres also provided for material needs of the students, such as transport to-and-from the centre, food, outing expenses and stationery. These providers often employed tutors rather than qualified teachers to deliver a holistic curriculum. With no specific qualification at hand, tutors seemed to have a natural ability to get alongside young people, and relate to them—possessing a kind of "vocation for working with wayward youth"

(O'Brien et al. 2001, p. 6). These tutors would become the central focus of my research and writing.

In 2001, I was employed as a qualified teacher in an alternative education provider and given the responsibility to work alongside tutors, assisting them with developing an academic curriculum. There was an emphasis on training tutors to utilise formal assessment tools and to help them develop student individual education plans—which you can see laid out in front of me in Fig. 5.1. As I look back, I can see that I was naïve, in trying to transform these tutors into teachers. I had initially approached tutors seeing their lack of expertise was something I could 'fix' with the skills I held as a mainstream teacher. I remember the frustration I felt when tutors took their students on long van rides to explore Auckland's parks, rather than attending to delivering a formal curriculum, or when evaluating tutors' teaching practice, finding that the warm up game became the whole lesson. Those were my initial observations and perspectives. Over the years, the time spent working with tutors, tinkered on some of my deep-seated beliefs about the nature of teaching. For example, I witnessed that the tutors' ability to relate with young people with ease provided them with a significant advantage in approaching any teaching task. The tutors were flexible in their pedagogy, not keeping the students seated and still unnecessarily in a lesson. Furthermore, the tutors maintained regular contact with families by virtue of collecting students each day in the centre van. I became increasingly curious about the role of tutors and wondered about their possible contributions to our knowledge of pedagogy. What informs the development of tutor pedagogy? What could we learn from tutors' inclusive approaches? I sought an academic research pathway to explore this topic.

Fig. 5.1 In the role of a teacher at an alternative education centre, 2001

Surrender-and-Catch

It was in the early days of my doctoral studies when I began to let go of what I thought it meant for me, to be an academic researcher and writer. Borrowing the metaphor of 'surrender and catch' from phenomenologist Kurt Wolff, there was a "suspension of received notions" (1984, p. 85). Initially I was thinking in terms of proving the value of tutors, with "charts demonstrating tutor effectiveness ratings" (Schoone 2014, p. 203). Initially, I considered a comparative study pitting tutors against teachers. What I ended up with was a handful of constellations, a robot, and a series of essences rather than any direct answers. I now find resonance with Pelias' (2004) longing for academic scholarship to be "more than making a case, more than establishing the criteria and authority, more than what is typically offered up. That more has to do with the heart, the body, the spirit" (p. 1). I could think back on many instances and events that challenged and shaped my epistemology, but I can think of none more profound than when I was found by a poem.

One afternoon, when I was visiting an alternative education centre, I was listening to a group of tutors introduce themselves at the beginning of a meeting. I was caught with how one of the tutor's spoke and I found myself hurriedly writing down these words on my pad (to note, 'cls' refers to Creative Learning Scheme, an alternative education provider):

cls panmure university

seeing gangsters

turn

in

to

soft young males and

soft young females

I found that the tutor's evocative speech gave phenomenological insight into tutors' lived experiences, and their pedagogical approaches, in alternative education centres. For example, the use of irony and humour 'cls panmure[1] university', that the education on offer was on par with a 'university', notions that the tutors' work with 'gangsters' inspired students' personal transformation, 'turn/in/to', and that this transformation revealed gender, 'soft young males and/soft young females.' Through these

[1] An eastern suburb of Auckland.

15 words, I discerned a depth of insight. Despite the short length of the poem, it became "a universe in itself" (Dewey 1934, p. 241). Being found by this poem influenced my research methods moving forward, and contributed significantly to my fledgling academic identity.

Jotting down this tutor's introduction was an act of creating 'found poetry'. Literary found poetry will "take existing texts and refashion them, reorder them, and present them as poems. The literary equivalent of a collage, found poetry is often made from newspaper articles, street signs, graffiti, speeches, letters, or even other poems" (Academy of American Poets 2020, para 1). Richardson (1992) and Glesne (1997) were forerunners, using found poetry in research. Richardson, who fashioned 36 pages of text from her study of unmarried mother, Louisa May, into a three page poem using only the words of Louisa May, relied on "poetic devices such as repetition, off-rhyme, meter and pause to convey her narrative" (p. 126). Glesne (1997) interviewed 86-year-old Puerto Rican educationalist Dona Juana and created portraits of her life through found poetry. Glesne (1997) recalled her careful use of the words and phrases of Dona Juana and made sure they were written as "her way of saying things" (p. 205). Leaning on these academic studies for inspiration and direction, I confidently moved forward with undertaking a poetic inquiry with eight tutors in alternative education centres across Auckland.

Poetic Inquiry

Poetic inquiry is an arts-based research approach that uses poetry and poetic techniques to gather, analyse and represent research findings (Prendergast et al. 2009; Faulkner 2020). However, as James (2017) points out, Poetic Inquiry is not a new phenomenon in the sense that poetry is "an ancient method of understanding the world" (p. 23). Within the research context, the inaugural poetic inquiry symposium in 2007, hosted by Monica Prendergast and Carl Leggo at the University of British Colombia in Vancouver, galvanised an international community of poetic inquirers from across the disciplines. The prevalence of poetic inquiry-based research has continued to grow exponentially, and Prendergast (2015, p. 6) has plotted its presence in various fields:

- Vox Theoria/Vox Poetica- Poems about self, writing and poetry as method;
- Vox Justitia- Poems on equity, equality, social justice, class, freedom;
- Vox Identitatis- Poetry explores, self/participants' gender, race, sexuality;
- Vox Custodia- Poetry of caring, nursing, caregivers'/patients' experience;
- Vox Procreator- Poems of parenting, family and/or religion.

The forms of poetic inquiry are similarly diverse, including creating found poetry from research transcripts, writing poems as a reflective and reflexive approach during research, writing poems as a way of inquiry and using poems in concert with other arts-based methods (see Faulkner 2020).

In particular, found poetry has played an important role in research by bringing the voices of marginalised groups to the fore, a feature of much poetic scholarship (Schwartzman 2002). As Lahmann and Richard (2013) observe, many research poets work with "materials from potentially vulnerable participants" (p. 348). From a literary perspective, the use of found poetry to express the voices of the disenfranchised has historical precedence in the work of Charles Reznikoff. Reznikoff, concerned for inhumanity within the United States justice system, created found poems from legal records dating from between 1885 and 1915. These found poems demonstrated the essences of a system fraught with "accident, injustice, and disaster" (Poetry Foundation, para. 37).

Through my poetic inquiry I created over 150 found poems from tutors' words and phrases found in interview transcripts, in notes from observing tutors interacting with students and each other in alternative education centres, and from a performative workshop I held with tutors where they explored their identity by creating a robot tutor (see Schoone 2015b). Like the first poem I experimented with, each found poem I created was a window into viewing tutor practices. Furthermore, given their language was bereft of education jargon, the poems became a revelation of tutors 'dwelling poetically' (Heidegger 1971) and an opportunity to explore education through other voices. For example, I found the tutors saying:

you're their educator

you're their driver

you're their shoulder to cry on

you're their emotional punching bag

the list goes on

they are going to have their down days

you've got to be so diplomatic:

request

a demand

can trigger memories from home

teacher's content

tutor's relationship

an arrow in the quiver is a tutor-trained teacher

Each of the poems was an aesthetic rendering of thoughtful labour, but not an end in themselves. For me, it was not so much that I was trying to create poems for solely aesthetic merit, but rather it was the act of creating found poetry that generated knowledge. Leavy (2010) contends that rather than asking: "Is it a good poem?" perhaps we should ask, "What is this poem good for?" (p. 184). Leavy (2010) remarks, "A research poem is good for what it discloses, and is a poem by its artful enclosure" (p. 184). From a New Zealand artist perspective, Theo Schoon is quoted as saying, "To hell with making art. What you do is experiment. What that experiment leads to is quite inconsequential. The only thing that it leads to is knowledge" (1982, cited in Skinner and Lister 2019, p. 7). Thus, the poem in research is not present for mere decoration, but a means to see into the world.

I have become critical of utilitarian approaches to found poetry in research, and averse to the idea that poems can be written (or found) on demand. On the first count, the choice of poetry in research needs careful consideration, within the development of the research conceptual framework. For me, found poetry was my method in a phenomenologically-based research that sought to understand the lived experiences of tutors' poetic dwelling. We *are* because of poetry (Heidegger 1971). On the second count, in my experience, the poems found me. This was my initial experience in the alternative education centre. As Buber (1996) remarks, "the *Thou* meets me though grace – it is not found by seeking" (p. 26). In terms of found poetry, the poem calls from within the text, such as from research interview transcripts, for my attention. In order to hear the poem's call, however, the poet researcher needs to be attuned to the deeper rhythms of the logos. Leggo (2008) writes:

> Poetry invites a way of uniting the heart, mind, imagination, body, and spirit. As a poet I grow more and more enamored with the echoes of wonder, mystery, and silence that I hear when I attend to the words and world all around me. (p. 167)

James (2017) writes that poetic inquiry is the love of words, and the understanding that this love can create a tree of knowledge. Poetically, I consider:

> It is hopeless trying to write a poem
> It is better just to get on in life and
> Wait for the poems to email you
> (They usually wait until night-time, when your head hits the pillow)
> While other words are asleep, and dreaming anagrams
> A company of insomniac words, messages you with
> "I want to play"
>
> **From:** Adrian Schoone < adrian.schoone@aut.ac.nz>
> **Sent:** Monday, 9 December 2019 10:38 PM
> **To:** Adrian Schoone < adrian.schoone@aut.ac.nz>
> **Subject:**

The poem is my episteme
Looking through the
Jewel I see its beauty
Refracting, remaking
Real.

A methodology that privileges attentive waiting, dwelling, being found as much as re/searching, and poetic distilling and re/presenting, in the pursuit of 'beauty/remak[ing]/Real', challenges notions of research within neoliberal university contexts where, "claims of truth try to triumph over compassion, try to crush alternative possibilities, and try to silence minority voices" (Pelias 2004, p. 7). The poet has a critical voice, and as Brueggemann (1989, p. 3) contends, "poetic speech is the only proclamation worth doing in a situation of reductionism."

New Directions

Not satisfied with conventional approaches to found poetry in research, I continued to "exploit the power of the form, to inform" (Eisner 1981, p. 7). Found poetry, represented as lines on the page, took me so far. I found, however, that some of the printed and found words were buckling under the pressure of their linear demarcations. I needed to set the words free in performances of visual enactment (see Schoone 2019b). Hence, in the spirit of taking hopeful risks, I created a series of concrete (or visual) poems in two and three dimensions. These took the form of, cardboard and linoleum prints (Fig. 5.2), constellations (Fig. 5.3), cut-outs (Fig. 5.4), (Fig. 5.5) is erasure poetry (Fig. 5.6) is robots and woven text (Schoone 2019a). Each was an attempt to engage with concepts and ideas aesthetically, in tangible and embodied ways, with the hope that these concrete poems will open new understandings to audiences that extends, also, beyond the academy. For example, with the cut-out plans for a robot, I invite the readers to engage with academic text in embodied ways. I write "This alternative way of engaging with academic text fits the context of my research on alternative education" (Schoone 2017c, p. 210).

Fig. 5.2 Cardboard print. "AE's like Facebook. You post on each other's walls" (Schoone 2015a)

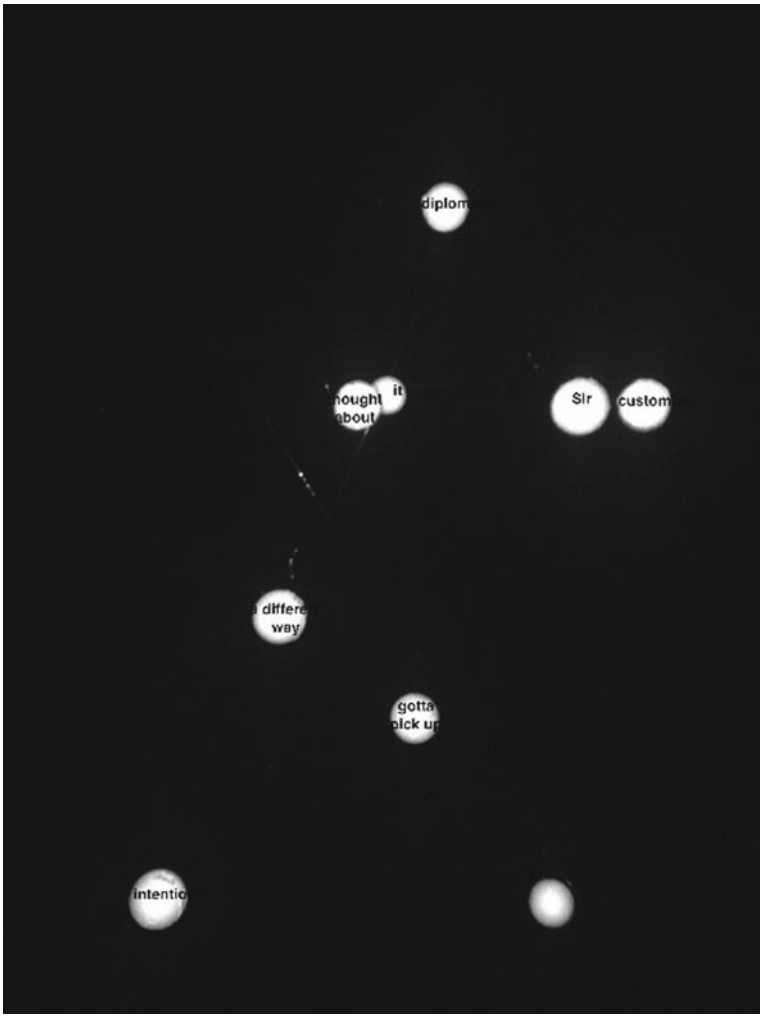


Fig. 5.3 Essences of thoughtful pedagogy (Schoone 2020a)

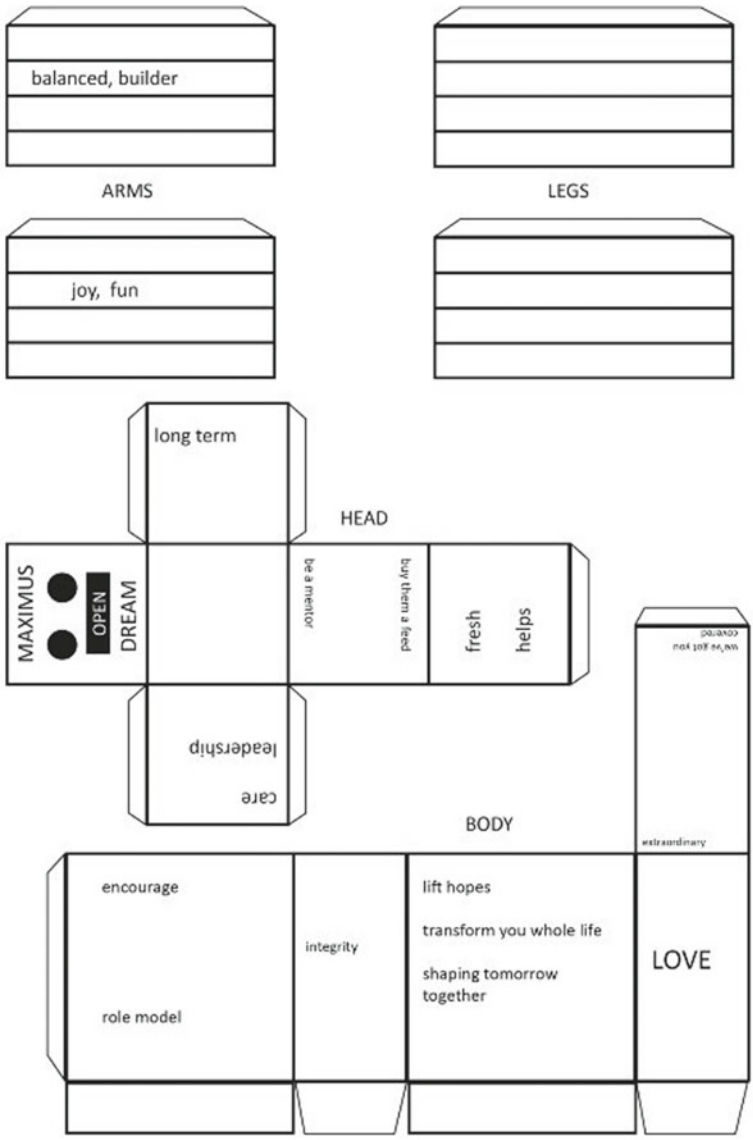
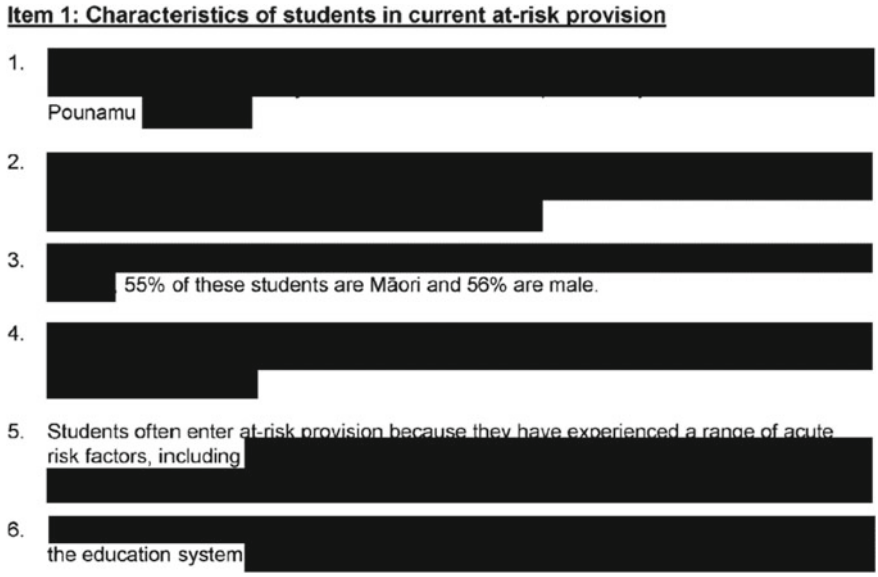


Fig. 5.4 Maximus cut-out plans (Schoone 2017c, p. 212)



Item 1: Characteristics of students in current at-risk provision

1. [redacted]
   Pounamu [redacted]
2. [redacted]
3. [redacted] 55% of these students are Māori and 56% are male.
4. [redacted]
5. Students often enter at-risk provision because they have experienced a range of acute risk factors, including [redacted]
6. [redacted]
   the education system [redacted]

Fig. 5.5 Unofficial information acts (Schoone 2020c)

Fig. 5.6 Maximus, the alternative education tutor (Schoone 2016)

When a Poem Is Published

While publishing arts-based research within qualitative and arts-based circles is usually welcomed, a significant challenge facing arts-based researchers is publishing, performing, and/or presenting research to the disciplinary areas that was the focus of their inquiries. Some audiences may see arts-based material as inaccessible. Perhaps some people do not know how to critically appraise what is presented. I recall the

workshop with tutors, who were confronted with a robot that they would need to programme as a tutor. The tutors were:

Amused	at the box-like robot
Astonished	that this is research
Apprehensive	what shall we do?

(Schoone 2015a, p. 225)

Nonetheless, I found ways to bring my scholarship to the fields of inclusive education (Schoone 2017a), alternative education (Schoone 2016) and social pedagogy fields (Schoone 2020b). It is with some trepidation I submit poetic scholarship for publication, particularly in journals that do not have a history of publishing research with arts-based research methods. Recently, I received feedback from a journal submission that suggested I 'get rid' of the poems. It is, however, I feel, the author's responsibility to assist audiences to engage with the work. I have found that when I bring the reader on the journey in which I carefully build a case for the poem, a clearing space is created for the reader to participate in the poetic proclamation and for them to "hold to the deepest roots of hearing" (Galvin 2013, cited in Schoone 2020, p. 6). One exception when I launched directly into the poem, is found in an article published in the *International Journal of Inclusive Education.* A concrete (visual) poem performs the article's abstract (Fig. 5.7). I chose this approach, to spark the reader's curiosity, leaving the article's title and key words to provide explanatory scaffolds.

Joy, grace and transformation: the pedagogy of tutors in New Zealand's alternative education centres

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ABSTRACT[1]

strategic win... it's nothing too scary... we're moving in the right direction... helps... want to know more?... soul... custom residential... fresh... 900 amp jumpstarter... uhf twin 2-way 80 channel radios... 9"gps... life... opportunities... respect... big plans for big star... dream... opportunities to transform... gift... unlimited potential... tender... life... you could win... make believe... **lift hopes.** – **transform your whole life**... you could win... fixing... loyal... big... substance... for everyone... values... inspiration... dads... man on a mission... go further for you... growth... **shaping tomorrow together**... family... smart... fit for life... spontaneous... choose 1 boost... smart... fit for life... **long-term**... **joy, fun**... help create fun... **builder**... set for the race of his life... driven... special... winner... great years... unexpected extras... young players deserve better lives... it's ready to go now... head start... optimistic – **be a mentor**... invest... perfect pairings... nespresso... 12 months no payment & no interest... crackdown... hero... ambitious... **leadership**... we're here to save you... **we've got you covered**... fill gap... extraordinary... kids these days... world... what if...?... together connecting the globe... make the most of everyday!... balanced... who will nail it?... new look... in the heart... higher and higher...

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Fig. 5.7 Article abstract in *International Journal of Inclusive Education* (Schoone 2017a)

When poems are ultimately published, this is a beginning and not an ending for the poem. Leggo (2008) considers the poem is a 'textual event.' Thus, the poem continually creates and recreates in a performance with the reader. Rosenblatt (1986, p. 166) contends that the "physical text is simple marks on the paper until a reader transacts with them" (p. 123):

> Each reader brings a unique reservoir of public and private significances, the residue of past experiences with language and text in life situations. The transaction with the signs of the text activates a two-way, or, better, circular, merge. (p. 123)

The poet-scholar provides the poem as a proposition. The reader makes their own sense of a poem's meaning, by linking the insights that shine to form a constellation (Schoone 2017b). It is exciting for me, as a poet-scholar, to hear how others have made their own sense of the poetic offerings, and what new learnings the poem evokes. For as James (2017) remarks, poetic inquiry "admits to the fallibility of a singular expression of truths about something" (p. 23).

Conclusion

Being found by the poem has helped provide me with an authentic voice in the academy, and a unique approach to researching and publishing. I identify with Guiney Yallop's (Guiney Yallop et al. 2014) experience, when he stated, "I had to reawaken the poet to become a researcher" (para. 10). This was an unfolding experience that began in an alternative education centre, almost ten years ago. Back then, I used to apologise for poetry in my research, uncertain of how the poems would be received. I now reflect on how I have come to privilege the poem's place in scholarship to provide:

new voices
new vistas
new visceralities
new vanguards and victories
new verisimilitudes
new verbs
new vibes
new varieties, vanities
new visuals
new vapours
new vehicles
new vantage points
new vortexes, new volumes
new vivids, new voids
new veins
new visitations
new vilifications

new verandas and violets
new vestiges and virtues
new vanishing points
new values
new verses
new visions.

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Chapter 6
'More Adequate' Research: Affect, Sensation, and Thought in Research and Writing

Ingrid Boberg

Abstract This chapter explores how embodied learning and experiential knowledge can become vital methods and methodological engagement in research activity. Embodied learning is the understanding gained through the feeling body as it engages with the processual acts of cognition in the production of meaning. It has the ability to strengthen understanding and enhance conceptual knowledge. Within the context of engaging in research, encountering difference and articulating our findings, embodied knowledge works in support of an ethical understanding of 'other' and 'difference'. Thus, we must first become conscious of our feelings and develop the language that fosters their recognition and articulation. This calls for us to utilise our body sensations plus cognitive insights in a bid to appreciate the affective qualities we are both transmitting and receiving. In navigating and valuing these affect relations we can begin to appreciate the more adequate contextual material which informs our opinions and can shift redundant assumptions. Through this means we can better appreciate the practices, attitudes, processes and things that manifest as data and contribute to our perception. This chapter explores the means through which we ascertain the significance of our experience and highlights ways in which we may expand our understanding beyond the initial and often inadequate encounter?

Keywords Affect relations · Body · Spinoza · Embodied learning

Introduction

One of the most difficult things we face as researchers is to put aside our conditioned assumptions about the subject(s) of our research and begin to engage with fresh eyes and appreciation. Can we see beyond the immediate encounter and if so how can we understand the 'more-than' that may not be obvious while collecting data or determining meaning. The processual acts of discovering the more-than aspects of an engagement with 'other', are rooted in the body and its durational and indelible

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connection with cognition. In this chapter, I use the development of my own poststructural methodology as a means to inspire emerging academics to re-think conventional methods and methodologies and embrace the value of embodied knowing. I suggest a line of feeling, thinking and doing that calls the researcher to be present to their own bodily sensations and feelings so they can build an understanding of the rich contextual knowledge pertinent to the subject of enquiry.

The Evolution of My Affective Methodology

I currently use my knowledge and experience of affect, becoming and duration as a means to conceptualise my approach to research, however I first came across these concepts through a sustained practical and theoretical engagement with art and art pedagogy. My appreciation and understanding of art and its expressive qualities has led me to develop a deep respect for the human body's capacity for acknowledging affect both in terms of what is received and transmitted. Relying on feelings to understand what, why and how something might exist and what it might mean within a conceptual framework became integral to my art making, art pedagogy and ultimately my academic research practice. Within the context of engaging with art and teaching art, my body was often awakened to sensations and feelings that prompted conceptual thinking. This process combines perception, affection and cognition to understand the body's response to an encounter with art. It provides a way of experiencing not only what art can *be* but also what art can *do.*

Although I argue that the body-mind relationship needs to be at the core of art education, many other professions also place the human body at the forefront of engagement and derive meaning and understanding from the body's experiences. For health practitioners, social workers, counsellors and sports people, among many others, the feeling body is often implicated in their professional and vocational lives. Within these practices the affective body and the recognition of its emotive sensibility helps to promote connections and maintain respect, compassion and integrity towards the other (student, client, participant or stakeholder) *and* the self. The ways in which I navigated the sensual world of art making and art pedagogy, prior to becoming an academic writer, has influenced how I navigate the physical, philosophical and conceptual world of educational research. In maintaining an openness while listening, observing, translating and communicating, I consciously welcome new and novel material and its potential for intellectual arousal, affective stimulus, contemplation and interpretation. What was an intuitive and creative body-mind process for me within the course of my art practice and teaching career has now developed into an affective methodology that drives my research inquiries. Affective processes inspire and initiate extraordinary acts of inquiry on the one hand, and recognition, responsibility and understanding of self on the other.

Methodologies that acknowledge the transmitting and receiving affective body and its instincts, intuitions and tendencies as integral to the research process are supportive of an empathic understanding of the "other". This occurs through the

articulation of felt feelings and their cognitive and conceptual associations when experiencing an encounter with something not yet fully understood; an encounter rather than a recognition. Before decisions are finalised, an "embodiment process" needs to take place, whereby body-mind interactions stimulate a desire for more contextual evidence, creating more adequate ideas. This process works to locate the not-yet-understood within its own context, culture, environment and history. Incorrect assumptions can be allayed and fresh perceptions and cognitions can be experienced and understood. Through these means we can account for and accept that which is unfamiliar and different.

I became aware of this embodied learning process and its benefit to learning while engaging in art critiques at art school. The art critique is fundamental to art pedagogy because it not only highlights affect relations; it can also enhance an individual's personal responsive mechanisms to art. Within a group, students critique each other's artwork in turn, in a process where feelings, ideas and concepts relevant to each work are shared. The ideas that emerge from the experience are often argued or contested but nevertheless mulled over in a manner that over time gives them import and consideration. This collective engagement and sharing plunges each individual body into the art encounter with renewed affective and conceptual relevance as each student voices their personal perspectives in turn. Eventually this process culminates in fleshing out an expanded contextual understanding and appreciation of the work in question.

My embodied experience and thoughts occurring within an art critique are presented below as an illustration of the body-mind connection and how the affective recognitions can be understood. Within the processual acts of my own research, I draw on such experiences as a means to locate and verify an affective and ethical methodology.

The Art Critique

The art critique begins — I hold my breath as I feel the sensations pertaining to the artwork somewhere deep inside my body. These feelings become sensorial understandings that are not yet articulated through language but feelings that are intimately palpable and beckoning me towards an instinctual and intuitive interpretation. I try and allay the small waves of anxiety welling within me in anticipation of what to voice about the artwork in question. Affect, transmitting from the artwork and received through my intelligent body, is making itself understood as my thinking grapples with this affective experience. I do not want anyone to speak, not just yet; I want to hold all of the possible readings regarding this artwork at bay until I too can define the territory it fires within me. I am held within its embrace and enjoying the nuanced meaning I am making of it as affect relations gently seed into my thoughts.

After some time, I encourage the students to speak first which may give them agency within the task of reading the artwork. This allows them to express the things *they* are interested in as they think and feel the artwork they face. Their reading of the artwork may allude to *their* individual tendencies with regard to *their* affect relations and affective understanding. These first tentative steps in voicing opinion are important as they will lead to more complex ideas. The scope and impact of the students' reading of the work is somewhat dependent on their familiarity with their feeling body, the quality and nuance of vocabulary and their confidence in regard to voicing their opinions. The students begin with description, but very quickly move beyond the immediate physicality of the work and enter into what the work,

> or aspects thereof, conjure for them. Opinions, feelings and judgements that can cohere or differ are offered into the mix. Comments, ideas and uncertainties are then collectively developed to become alternative viewpoints through which the work can be re-experienced; re-appreciated. The discussion is lively and the student-artist whose work is being critiqued is frantically taking notes so as to capture the gems that are released from engaged minds. By now the discussion has moved toward more conceptual concerns and is punctuated by rich and philosophical readings of the artwork. The critique group becomes an affective body whereby our collective comments dovetail and enrich each other's understanding as the discussion deepens. Ideas, concepts and corporeal understanding are woven together.
>
> As the lecturer, I acknowledge that all comments are worthy and talk about how they contribute towards discovering different ways of encountering the artwork. All comments help to provide a greater context for the reading of the work and collectively move our initial, perhaps simple ideas, toward becoming more complex ideas. When the discussion slows and the critique group moves on to another artwork, I retract my thoughts (and feelings) in preparation for the next affective experience. However, before I do this, I am mindful of the enrichment process. I reflect on how much I have just learned not only about the artwork in question but also about the individuals who have offered their feelings, insights and opinions as they disclosed to some degree their tendencies and paradigmatic thinking. Albeit sometimes fairly vaguely. I feel as if I know them better as a result of understanding the voicing of their experiences within the process of critique. It is in welcoming their words and ideas that my own critical thinking processes are enriched. A kind of synergy is forming between me and them, them and me – not to mention the kind of connection that is growing between themselves. I value how the art critique brings with it new knowledge, articulation of *felt* feelings and critical friends.

The participants in an art critique play two distinct roles. They forge their own ideas through recognising the affect relations at play and practice articulating the concepts that grow out of those relations as they merge with cognition. They also consider the ideas and concepts being articulated from their fellow students and test the integrity of these other ideas with their own sensibility and understanding.

Participants within a research context are also given a voice, and in response the embodied researcher can open themselves to the nuances of the affective relations occurring throughout the research process. An engagement as such can elicit a more-than understanding within the exchange and the researcher can listen and observe affectively for pertinent contextual material. Throughout an art critique, students are intent on affectively and cognitively understanding the relations they are forming with the artwork in question. They are searching for ways to express their feelings that can move them beyond a sense of liking or not liking. They begin to see and experience the context for their perceptual acumen. Each student views the artwork through their particular personal, cultural, political and philosophical lens. Each viewpoint adds to a variety of articulations that together provide a robust sense of what the artwork can do. How does it *feel*? And what might this *mean*?

Responsive comments and readings of the work are made within the context of other comments/readings. The seductive and convincing articulation of the effect of the artwork's affect by one individual can be absorbed and considered by other individuals, assimilated or ignored. The understanding that begins to form about an artwork's affective capacity enables further discussion about what those capacities might mean; what conceptual territory they may be referring to. This sharing of affect relations culminates in ideas and concepts and helps students to build an

understanding of art and of each other. This appreciative knowledge of each other occurs through the disclosure of diverse viewpoints rather than sameness. The intent listening and sharing builds contextual knowledge and helps the students to transform their initial "inadequate ideas" about an artwork into "more adequate ideas" (Spinoza 1996, p. 52). The art critique introduces students to different perspectives as well as the role these perspectives play in understanding a more complex contextual reading of the artwork. This often results in the students being open to their fellow students' opinions and respecting the ensuing discussion, particularly when it references pertinent conceptual translations of their own artwork. In this way the individual artist/student is given alternative ways to understand the thing of their making; alternative ways in which to develop the obvious as well as the more obscure or abstract ideas therein.

When we are learning about art we need to understand both the cause and the effect of the expressive qualities within the work. We need to appreciate the visual language at play and all of it nuances. Every element of an artwork will add to its reading and become part of the language being conveyed or transmitted and therefore perceived and received by the viewer as a feeling-thinking experience. This experience feeds an affective relational exchange between the work and the viewer which is continually becoming; continually being created a new or modified. The more we engage with the work in question the more we are building our repertoire of feelings about each expressive element or detail as well as the whole assemblage; its narrative, power and aesthetic.

When an encounter of an artwork is a shared experience and the *felt* impressions and ideas gained through being *with* that work are articulated, a greater contextual knowing is brought into focus. New feelings about the work can be ignited through sharing affective and cognitive insights and as a result new recognition and articulation of both feelings and ideas will develop. For the artist-student the cause and effect discussion may become very important as a means to understand their own art practice from a broader perspective. They can be more objective as they learn to see through others' eyes the elements that have a capacity to assert an intention and realise ideas regardless of their original assumption of their own work or their intentions. The aim of the art critique within an educational setting is to practice the skills pertaining to perception, affection and cognition while appreciating and valuing the perspective of the other.

When we first encounter a work of art, we cannot make sense of the fullness of its expression until we have processed our feelings and thoughts about it, and negotiated the broader contextual territory—not only of its making or origin but also its currency; its capabilities and capacity to drive an affective experience. We need to meet it on its own terms before levelling judgment upon its value. When we approach art with suitable respect, we understand that in due course the 'unknown' will become more familiar as we sense and think its ability and its meaningfulness. This includes using our body-mind intelligence to form relations with as many elements/aspects as possible so as to appreciate the work and its capacity. To begin looking at an artwork with a question that requires our cognition only, will impinge on our ability to create and acknowledge the affect relations at play. In other words, this approach

of wanting to know rather than appreciating how it feels denies the fullness of what art is capable of doing. Once we have embodied the transmitted affect our feelings will help decipher its conceptual relevance. We can only form questions about the work once we have understood what it is capable of; what it can do and why that particular doing is relevant to our receiving of it. We must then live in the company of uncertainty as we forge affective relations within the pursuit of meaning and ponder the inherent possibilities that are being presented.

Within the art school studio context, the art critique is one of many events where each individual has an opportunity to question their opinion and habitual responses in regard to what they perceive. They are prompted to examine their tendencies so as to embrace new conceptual awareness and begin the process of thinking differently. Art educational events as such provide a way for students to challenge their view of the world and simultaneously explore how they identify with that world—who they are becoming in the face of such exploration and challenges. Through these means, art students learn to validate, moderate or discard 'wobbly' opinions about art and its impact as new critical contextual information and understanding is revealed and tested. This can allow for new frames of reference to be realised experientially and cognitively. This regime of change and renewal is set in motion through the ongoing affective and cognitive relations that are created between our ever-changing environment and our ongoing maturation of attitudes and values; our view of the world. It is these shifts in acknowledgement and understanding that are always and already becoming the processual acts of individuation within us as human beings.

As we read about new conceptual and philosophical theories it's important to find ways to appreciate how these ideas exist not only in their abstract form but also how they are played out within our practical day-to-day lives. Once we understand them cognitively, we can build the capacity to recognise their playful ways as they punctuate our lives. My reading and thinking about a particular abstract concept will sometimes coincide with an event that dramatically embodies that concept for me. Such an event is described in the following vignette.

> Early one Autumn morning I found myself mindlessly tidying up the dead leaves that had begun to fall from the deciduous tree shading our driveway. My mind was far away as my body carried out this seasonal task. On returning to the back door I was met by my partner who was gasping as if her voice had suddenly left her and frantically pointing to the collarbone region of my body. I knew by her panic that something untoward was resting on the white towelling of my dressing gown. Panicking, I brushed the menacing insect to the ground. A quick glance at its body slowly retreating transferred its "wētā-ness"[1] into my psyche and I screamed in a bid to extract the fear from my own petrified body. I knew that during the previous second the wētā and I had touched each other in what I understood as an affective relational kind of way. I was not amused or comforted by this union, and the image of the fallen wētā stayed with me for a very a long time. To this day I can still sense its scratchy touch upon my skin.
>
> A few days later I was in the local supermarket using a customer shopping basket for a few needed groceries. I stopped in the fridge section and to free up both hands I placed the

[1] Wētā is the common name for the Anostostomatidae and Rhaphidophoridae insect species found in New Zealand. The wētā that I encountered was a tree wētā (Hemideina) measuring approximately 40 millimetres in length and commonly found in domestic gardens.

> basket on the floor. I heard a rustling sound coming from the basket – the wētā had returned. I screamed as I jumped away from the menace, only to realise that the rustling sound had been made by my paper-thin shopping list shifting as the basket settled on the floor. The other shoppers had stopped and were staring. I sheepishly retrieved the scrap piece of paper masquerading as the wētā. I smiled and made some inane apologetic gesture and carried on with my shopping. Slowly I understood that my 'cry' had indeed created what Deleuze and Guattari (2004) would call an 'assemblage', as the wētā, the basket, unknown shoppers and myself were all implicated in the event; we were brought together within that particular and poignant moment.

My "wētā" experience in the supermarket was so profound that I could *feel* an assemblage in the making. My audible scream and visible bodily response served to rupture the otherwise ordinary milieu of the shopping aisle, forcing a resetting of relations within the immediate field. Affect relations were palpable and thoughts silently mouthed. With the quickening of sensation, thresholds diminished and I succumbed to the process, enriched through philosophical understanding. This indulgence, however, dissolved into normalcy as quickly as it had begun. But to be physically experiencing the very abstract concept that had been mulling over in my mind felt both strange and exciting—it was Spinoza's (1996) 'parallelism' at work. The body and the mind working simultaneously to understand—feeding information between them so as to form new and novel knowledge. Perhaps these concepts and their physical expression are always and already synapsing just beyond our ability to perceive. Perhaps all we need is to tune into *how* our body tells us what is happening. Having the philosophical language to think about these concepts and the ability to discuss their reach and impact provides us with the ability to conceptually locate embodied experiences and to feel the abstract concept at play.

Within an art practice, the utilisation of affective responses and their associated thoughts and ideas becomes habitual. This process functions as method within the developmental and processual stages of both making art and engaging with art. To do either of these things successfully the artist must self-reflect on what the work is doing and apply critiquing strategies to this engagement. When we are aware of our affective body informing our curiosity, we become conscious of how we are using what I call our intelligent body to make meaning. With practice and familiarity, and by acknowledging the *felt* feelings and affections that course through the body, we can learn to identify and understand them. When our intelligent body is sensitive to the nuanced nudges of our affective body, our ability to map and contextualise the immediate environment/object/subject is enhanced. We are then able to draw upon our intuitive understanding that is manifested through affect relations, memory and duration. At the same time, we can also be mindful of personalised tendencies, instincts and impulses that inform our thinking but can also drive outcomes towards particular habitual results. Therefore, when using the body and its natural and learned response mechanisms as research methods we need to be aware of the benefits and the possible pitfalls. As we practice a more affective and relevant approach to research, we discover that the skills gained can invite significant experiences that inform and shape the processual acts of individuation—our subjectivity.

Affective Methodologies: Approach and Philosophical Lens

The search for an affective methodology to govern the research process is rooted in Baruch de Spinoza's (1996) ideas regarding affect and in Henri Bergson's (2014) theories on impulse, instinct and intuition. Bergson (2014, p. 1) begins his *Creative Evolution* thus:

> The existence of which we are most assured and which we know best is unquestionably our own, for of every other object we have notions which may be considered external and superficial, whereas, of ourselves, our perception is internal and profound.

Individuals, for Bergson, are both self-knowing and equipped with the means by which they attempt to know 'every other object'. Within the context of continually becoming, as a researcher we need to consider our methodology carefully and take into account our body's capability to work as a communicative, deciphering tool engaged throughout the research process. In the humanities, researchers often engage directly with human subjects as participants or fellow researchers, who may be providing personal experiences and reflections that become primary data. During this exchange, as information is being articulated and collected, the body of the researcher and the bodies of the participants both transmit and receive affect (Brennan 2004) creating 'affect relations' (Massumi 1995) in and between them. These relations will either augment or diminish both the researcher's and the participants' ability to act, and therefore can serve or limit the unfolding production of meaning (Spinoza 1996).

Affect relations are always and already being activated within and through all human experiences. Therefore, when gathering data and translating experiences into operative knowledge as researchers, we need to be cognisant of our receptive and transmitting body. The embodiment of knowing through feeling and the capacity to feel and draw meaning from our experience is always imbued with inherent patterns prompted by our feelings and our tendencies. According to Massumi (2015, p. 48), when we shift from one affective state to another, or "from one state of capacitation to a diminished or augmented state of capacitation", we understand the transition through our feeling body. In these transitions "a distinction is asserted between two levels, one of which is feeling and the other capacitation or activation" (p. 48). The complexity of influences impacting our feeling-thinking bodies is "incomprehensible in one go" (2015, p. 2), often leaving us feeling uncertain about our experience and/or response. This uncertainty gives "a margin of manoeuvrability and you focus on that, rather than on projecting success or failure" (p. 2). Having the ability to manoeuvre means taking time to appreciate more than the obvious; time to investigate the more-than possibilities.

Within the context of research, uncertainty and the manoeuvrability that it provides may relieve us from solely adhering to a pre-conceived question or mandate that requires a solution. Uncertainty can open up a space for contemplation, experimentation and ultimately identification of something outside the scope of the original premise. This enables some of the complexity of influences operating as active elements within affect relations to be valued or discarded through consideration rather than by default. Once understood, these elements can become associated with

the processual acts of making meaning and therefore can have an influence on the outcome. Within every present situation we have multiple and different ways of responding. Being cognisant of the manoeuvrability that can bring possibilities to the fore within the state of uncertainty, enables us to embrace the potential in "where we might be able to go and what we might be able to do" (2015, p. 2). Massumi's concept of uncertainty and manoeuvrability suggests the potential for expanded mobility and freedom. To make best use of such mobility one must, however, first acknowledge the stillness and mindfulness required in order to promote perception, affection and intuition as methods within the research project. Once appreciated, this extension regarding our capabilities can not only inform our academic research projects but also how we live our lives. Accommodating the peripheral and allowing an engagement with material that operates within a vagueness of understanding, can move what's in the peripheral into the realm of knowing. This is what Bergson refers to as "the fringe of vague intuition that surrounds our distinct—that is intellectual—representation" (2014, p. 49). Bergson explains thus:

> For what can this useless fringe be, if not that part of the evolving principle which has not shrunk to the peculiar form of our organisation, but has settled around it unasked for, unwanted? It is there accordingly, that we must look for hints to expand the intellectual form of our thought; from there shall we derive the impetus necessary to lift us above ourselves. (2014, p. 49)

Spinoza (1996) suggests that we initially have "incomplete" or "inadequate" ideas because we cannot know all there is to know from a transmitting or corresponding body; we cannot understand fully the affective and cognitive field within which this (other) body is both situated and becoming. We are therefore constantly striving for our ideas to become 'more adequate' to establish more than what is initially known and/or intellectually perceived. One of the ways in which we can address this deficit is by obtaining further contextual information, including that which may question our assumptions regarding the cause of things. We need to strive to understand the fullness of the back-story, including both affective and cognitive narratives, for our ideas to be more adequate. In learning about contextual relevance, we become more aware and accepting of difference and therefore inclusive of 'other'. To think in this way invites a re-thinking of assumptions and in particular values and opinions which will manifest through habitual thinking, dogmas and egos if not checked. During the negotiations zigzagging between the body and the mind, our thought patterns can be jolted or gently persuaded into accepting change, realising a new or different viewpoint and/or concept. For this to happen we need to be cognisant of the causes of things not just the effect. We need to be able to establish what Deleuze calls a 'difference in kind' rather than just a 'difference in degree' (Deleuze 1991, p. 14). I also think of the concept of difference being applicable where "even if things might be conceived as having shared attributes allowing them to be labelled as being of the same kind, Deleuze's conception of difference seeks to privilege the individual difference between them" (Stagoll 2005, p. 74). If we think of how we perceive difference, it is often by using comparative skills to prove that the difference exists, and that difference is referenced through means of a binary or linear thinking and

is "understood in terms of resemblance, identity, opposition and analogy" (2005, p. 75). Bigger or smaller, alike but different, are examples of linear thinking that can easily lead to prejudiced judgements that fail to privilege "the individual difference between them" (p. 74).As researchers we need to be able to apprehend the differences between cultures, genders, practices, individuals and states of becoming in a way that values the history, reasoning and approach belonging to the culture, gender, practice, individual and state of becoming.

As we shift our approach as researcher we can move from 'molar thinking' to 'molecular thinking' (Deleuze and Guattari 2004). Molar thinking belongs to an established way of being in the world and molecular thinking enables us to think beyond our ingrained habits, skills and dispositions. It opens up new thought processes and helps us to engage with ideas that are unfamiliar and that could otherwise have sat beyond our reach. To appreciate molecular thinking, we need to move beyond our familiar way of thinking and our value structure by challenging our outmoded molar thought patterns. Molar thinking is concerned with structures and systems and is more rigid, while molecular thinking is more fluid, evoking connectivity that can provide new possibilities. According to Guattari (2006, p. 418):

> The same elements existing in flows, strata and assemblages can be organised in a molar or a molecular mode. The molar order corresponds to signification that delimits objects, subjects, representations and their reference systems. Whereas the molecular order is that of flows, becomings, phase transitions and intensities.

If we are to grow ourselves then the inclusion of new methods and methodologies in our research processes will result in molecular thinking and be of benefit to our growth and maturation as human beings within a forever changing globalised world. Alternatively, if research is carried out in the most expedient manner to provide outcomes for an external neoliberal mandate, we run the risk of remaining within our molar thinking patterns and perhaps working more with 'false problems' than authentic enquiry. Consequently, we may not experience how the contextualisation of observed simple practices can impact on our understanding and thinking of such practices and how this reaching into discover more creates a series of more adequate ideas.

Correspondence between the transmitting body and the receiving body can be honed and cultivated by building greater capacity for recognising affect relations and their associated cognitive processes. This means building not only the awareness of the body and its capacity to feel but also the nuanced language that can express the complexity of the body's *felt* sensations. Being able to *feel* and *think* and *articulate* the manner in which we are being affected reveals to us a contextual understanding of how we are in relation, particularly in response and relation to the unfamiliar. As we practise articulating our feelings by massaging the connection between our affective experience and our cognitive thought processes, our vocabulary for both felt and spoken expression expands. With this expansion our ideas about how we are in relation with other are explored and contextualised and therefore become more adequate. Through these acts we begin to understand the selection process that occurs within our personal cache of available impulses and tendencies as we

assign a value to the subject, object or event in question. Since we are always and already becoming and our position is never fixed, when presented with a means to question our habitual response we can find ourselves capable of further enquiry in search of greater contextual knowing. With greater understanding we can make better choices. We could think of this transition as embracing what we are not sure about and benefitting from the associated manoeuvrability that will manifest through uncertainty.

These finely tuned responses regarding affective and cognitive processes are indicative of and influence our own becoming. As we contemplate different perspectives and reap contextual understanding, we can gain new ideas and examples that enrich thinking and carry innovative and novel ideas to fruition. Within this process, we must also pay attention to the cause of any effect we are wanting to consider or translate as usable data within a research project. This includes material data, experiential data and affective data. In other words, we need to identify to the best of our ability what Spinoza (1996) calls the 'false problems' that may lie within the relevant causes and our contextual comprehension. In doing so we can become cognisant of how we can develop our initial and inadequate ideas into more adequate ones, and as researchers employ more ethical processes within our research engagement.

Conclusion

Before the affective turn and the use of poststructural methodologies, research methods over-emphasised quantitative data at the expense of acknowledging and valuing situational and personal affect relations. By not accounting for feelings, researchers misunderstood the body's ability to work in symbiosis with the mind as meaning is determined. Spinoza recognised this symbiotic relation, which he called 'parallelism', in the seventeenth-century. Nevertheless, until the advent of poststructuralist philosophy in the twentieth century, scientistic thought ignored this vital relationship, prioritising instead rational thought, assuming a mind-over-body hierarchy. Consequently, organisational structures, methodical intellectual processes and verifiable data have traditionally been valued over affective and instinctual knowing. As researchers, we must be willing to explore the contextuality from which difference in kind emerges. By doing so we can implement appropriate methods of inquiry whereby differences can not only be recognised but also evaluated through appropriate contextual understanding. A methodology based on affect relations and the unfolding and sharing of knowledge uses immediacy and intuition to capture and duration to verify. Affections (sensations) are then used to guide movement, timing and direction. As simple as it may seem, when we slow down and feel each moment, and enable the fullness of what is present to unfold, we can comprehend a fuller contextual knowing and thereby obtain a greater depth of understanding. By carrying out research in this manner we can more easily distinguish worthy problems from false problems and not waste time on presenting irrelevant or false solutions. The

significance of this methodological approach is that it values human beings as feeling-thinking beings and makes use of the intelligence embedded in our corporeality. As qualitative researchers we can be cognisant of our holistic body—our affective transmitting *and* receiving body—so as to hone the relational aspect of encounters with our body-mind capability. We need to be aware that our feelings impact our thoughts and that this internal relation in turn impacts the quality of our external affective relationships. These skills can be applied in every phase of a research project, especially when we are in receipt of vital information or engaged in affective experiences that we intuitively understand as significant.

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Chapter 7
Transgressing Boundaries: Liminal Experiences in First-Person Research

Neil Boland

Abstract This chapter is a record of an exploratory investigation into the esoteric, cosmic and supersensory in an academic context using first-person research as the methodology. Its point of departure is a statement by Rudolf Steiner regarding the nature of the musical interval of the fifth, lying at the boundary of the human and the cosmic. It documents thresholds approached and traversed during this investigation which took place over a number of years by means of repeated meditative sessions. The thresholds crossed include decisions to deprivatise inner experiences, the difficulty of finding words for non-physical experiences and issues of vulnerability working in this way within the academy. The chapter concludes by considering whether Deleuze and Guattari's notion of the plane of immanence contains a possible theoretical solution to this physical–spiritual dichotomy.

Keywords First-person research · Meditation · Parrhesia · Plane of immanence · Spirituality · Steiner

Introduction

This chapter explores aspects and experiences of academic writing using a liminal lens. Liminality involves a threshold (Latin, *limen*), a boundary, something which needs to be passed or stepped over. While this can apply to the transition to becoming a member of the academy, there are other thresholds which can be crossed. In this chapter, I document my doctoral journey as a rite of passage in which I explored the boundaries or thresholds encountered when researching the esoteric, cosmic and supersensory in an academic context.

My doctorate (Boland 2019) was concerned with the process of writing small pieces of music for young children through a compositional process that involved meditation. It took its departure from lectures by Rudolf Steiner on music, and

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music for young children. Steiner said that, in the interval of the fifth,[1] "we reach the boundary of the human and the cosmic, where the cosmic resounds into the sphere of the human and the human, consumed with longing, yearns to rush forth into the Cosmos" (1906/1986, p. 220). This short, cryptic sentence identifies an interspace between the earthly and the cosmic which this musical interval occupies; working with and in this interspace became the subject and location of my study. I explored it musically through meditation to see if it contained ideas that I could work with and use to compose pieces of music. In doing this, I began of necessity to work with ideas of thresholds, experiencing and then documenting them, choosing to challenge rather than conform to academic norms, setting off towards other horizons.

Turner (1969/2017) notes that "artists tend to be liminal and marginal people, 'edgemen'" (p. 128). As one of these edgemen, I came to occupy and work in uncommon territory, part earthly, part cosmic, a *Zwischenraum* which I termed a zone of 'interbeing', taking the term from Deleuze and Guattari's *A thousand plateaus* (1987/2013, p. 26)—essentially a marginal position straddling two different experiences. The purpose of the current chapter is not to focus on these experiences or on the musical aspect of my work, which can be read in my doctorate, but solely on the engaging with and documenting of meditative processes in this area of interbeing in an academic setting. In so doing, I demonstrate what academic writing can encompass and how it can be shaped to accommodate liminal experiences, spaces which offer much to researchers. I identify three threshold crossings on the journey.

The Age of the Cosmic

Deleuze and Guattari (1987/2013) state, "If there is a modern age, it is of course the age of the cosmic," that the present-day is a time of "Cosmos philosophy" (p. 398). As I sought to investigate the cosmic as well as the terrestrial, to "harness […] forces of a different order … the immaterial, nonformal" (Deleuze and Guattari 1987/2013, p. 398), I needed a way of researching which offered both structure and rigour, at the same time as flexibility and above all sensitivity. Placing the starting point of my investigation at "the boundary of the human and the cosmic" (Steiner 1906/1986, p. 220) positioned the study some distance from conventional academic inquiry.

I was aware when I began that a study of this kind puts the researcher on a potential collision course with academic research conventions. Some in the academy have a troubled relationship with notions of spirituality, 'the cosmic' and the esoteric (Shahjahan 2005; Spiller and Wolfgramm 2015; Zajonc 2009); the use of first-person experience as research data has been questioned because of the impossibility of conducting double-blind tests in the field of meditation and of the lack of consensus of how to best study the role of first-person inquiry (Davidson and Kaszniak 2016). This criticism has as its central premise that, for any approach to be accepted, it needs

[1]The interval of a fifth is the 'gap' between two notes, five notes apart. For instance, from a lower D to an A.

to be able to comply with Western scientific norms—essentially a Procrustean model claiming status as sole arbiter of what can form 'knowledge,' what Foucault terms the "hierarchical order of power associated with science" (1980, p. 85). Accepting this hierarchical order of power would not allow me the scope to investigate what I wanted to, so I needed to find ways to write which were acceptable both academically and esoterically.

I was supported in this by the work of de Sousa Santos who writes of the 'abyssal thinking' prevalent in Western society and Western scholarship (2014; de Sousa Santos et al. 2007). For him, on one side of the 'abyss' lies thinking which is grounded in materialism, which deals (solely) with what can be counted, measured and weighed, and which is provable by 'concrete fact' (essentially based on Western scientific methods). It claims for itself "the monopoly of the universal distinction between true and false" (de Sousa Santos 2014, p. 119), setting the criteria to which others are expected to conform. This thinking states that "[o]n the other side of the line there is no real knowledge; there are beliefs, opinions, intuitions and subjective understandings, which, at the most, may become objects or raw materials for scientific inquiry" (de Sousa Santos 2014, p. 120). These, then, are 'abyssal knowledges', and include Indigenous, traditional, intuitive, local, folk, artistic, spiritual, religious, and so on. I note that a monolithic idea of 'the West' needs to be constantly challenged—there is no singular West. Abyssal knowledges exist as a matter of course in societies termed Western; it is an epistemological–ontological divide rather than a geographic or cultural one.

> The invisible distinctions are established through radical lines that divide social reality into two realms, the realm of "this side of the line" and the realm of "the other side of the line." The division is such that "the other side of the line" vanishes as reality becomes nonexistent, and is indeed produced as nonexistent. (de Sousa Santos 2007)

The status of knowledges on either side of the abyss is unequal. Their power relationships are imbalanced, influenced strongly by centuries of colonisation and conquest (Connell 2013). Western traditions other than scientific (in my instance, Western esotericism) are similarly positioned. Furthermore, there is little traffic over the abyss; it is seldom bridged.

This account confirmed my experience of the academy, academic writing and academic discussion (with praiseworthy exceptions). The conventions to which I was meant to conform as an emerging academic did not easily allow for what I wanted to do or how I wanted to be. My research, in fact the way I thought and experienced life, was problematic. I was faced with the task of using the conventions of one side of the abyss (academic writing) as the way to describe the other (lived experience in meditation).

Using Thayer-Bacon's (2017) image of epistemology and ontology forming the warp and weft of a net in which we can catch and understand life's experiences, what we catch depends on the net we choose. My net needed to be able to catch what is 'cosmic,' what is 'nonvisible.'

> We should seek a theory of knowledge that is not only capacious enough to include scientific knowing of material existence, but is also adequate to the immaterial experiences associated with contemplative inquiry. Only such a philosophy can act as a foundation and guide for us as we seek to extend our knowledge to include the soul-spiritual dimensions of the world. (Zajonc 2009, p. 209)

This led me to choose first-person research as a methodology, what Zajonc calls 'contemplative inquiry,' and meditation as the method, documenting lived experiences in contemplation, in non-ordinary or extended states of consciousness. Zajonc (2009) acknowledges the importance of this and states that, "The potential value of contemplative experience—not only for the meditant, but also for society—requires that we take meditative experiences seriously" (p. 43). I aimed to explore "the cognitive link between the spiritual dimension of the … self and the spiritual dimension of the universe" (McDermott 2012, p. 57). Documenting this involved crossing a number of liminal boundaries.

First Threshold |the Academic as *Parrhesiastes*

With a way of researching and theoretical structure mapped out, it became clear that I was facing the technical decision of how to write, as what I wanted to say was not easily expressed in words. I was writing small pieces of music for young children—what I had set out to do—but this did not begin to document the depths of what I thought, felt and experienced during the process. Avoiding this depth led to a period of academic and compositional paralysis as I faced a step I needed yet refused to take. The reason for me balking at it was that it meant facing up to and crossing a threshold I had never considered stepping over—documenting then deprivatising my meditative life.

Initially I found a half-way point to this private–public hesitation. I found what I termed to myself a 'confessor' to whom I could talk openly about things which I had not necessarily ever put into words before. This confessor was an ever-longer Word document I kept on my Desktop and into which I poured my thoughts, questions, concerns, ideas, frustrations and, importantly, experiences. It remained private.

The catalyst which took me beyond this particular threshold was reading Foucault. In his later works, he talks at length about subjectivity and truth in Graeco-Roman philosophy. He gives three different forms of the Greek word *parrhesia*.[2] There is *parrhesia* or 'truth telling,' *parrhesiazomai*, the act of parrhesia, and *parrhesiastes* as the person who expresses parrhesia. Foucault saw the academic as a *parrhesiastes*—a 'speaker of truth' (Flynn 1994; Foucault 1980/2016, 1983; Hunt 2013). It requires a degree of risk on the part of the truth teller (Pickup 2016): risk of rejection, of ridicule, of patronage, of exclusion, of loss of status. I could imagine all of these in

[2]Liddell and Scott give the meaning of parrhesia (ἡ παρρησία) to be "outspokenness, frankness, freedom of speech" (1940).

speaking of my experiences to the academy. A form of reverse threshold crossing—a gesture of rebuffal.

Why parrhesia became a formative principle in my writing was the requirement for the academic to be open and frank when speaking about experiences, outcomes and processes within me which occurred during the research process. As Foucault says, "No one forces him to speak; but he feels that it is his duty to do so" (1983, p. 6).

"In parrhesia, the speaker is supposed to give a complete and exact account of what he has in mind so that the audience is able to comprehend exactly what the speaker thinks" (Foucault 1983, p. 2). This speaks to the intimate relationship of the *parrhesiastes* to what it is they have to say; "*Parrhesia* is opening the heart" (Foucault 1981–2/2005, p. 137). It makes the subject a locus through whom "the truth can appear and act as a real force" (Foucault 1980/2016, p. 37). I understood it as a requirement to speak this truth to myself as well as to others.

The decision to be outspoken, to reveal aspects of my inner experience about which I had never spoken, was not straightforward nor one which I took lightly. At the same time, I fully agreed with Zajonc when he acknowledges the importance of inner enquiry within the academy and states that the "potential value of contemplative experience—not only for the meditant, but also for society—requires that we take meditative experiences seriously" (2009, p. 43). In this spirit, I chose some passages from the long journal I had been keeping and emailed them to my supervisors, so beginning a parrhesiastic journey.

Second Threshold|Describing the Indescribable

Ultimately, there were two kinds of entry in the journal. The first included everyday thoughts, wonderings, questions, hunches, contradictions. The second was, for me, more weighty, intriguing and significant. These are entries in which I tried to capture in words experiences gained while meditating, experiences from the far side of the abyss. I would like to say that this process became easier the more I did it, but I fear I would be deluding myself.

The challenge I faced was having to find words for experiences or impressions which were, essentially, unsuited to everyday vocabulary (Platvoet and Molendijk 1999). Our language, which is well adapted to describe what we perceive with our everyday senses, is poorly suited to describe what can arise in meditation as images (Sam 2007/2020).

The difficulty of finding terminology for supersensible events is discussed by Steiner among others. "To describe these experiences is not easy. Our languages were designed for the material world and contain words that only approximate things not belonging to this world. Nevertheless … we must use words to describe the higher worlds" (Steiner 1904/1994, p. 164). "You really have to invent new words to express what the soul experiences" (Steiner 1922/2003, p. 57). The same issue is acknowledged by authors researching the phenomenology of near-death experiences,

including Fox (2003) and Melo (2016). Cassol et al. (2018) comment that respondents, in trying to relay their experiences, "highlighted the indescribable aspect of the place (i.e., they showed difficulties in finding words)" (p. 8).

Steiner talks in greater detail about the issue, saying:

> This has to do with the fact that it is only on the physical plane that we can use concepts. … Yet, what can be clearly and necessarily linked together through concepts on the physical plane immediately changes as soon as we enter the neighboring supersensible world. Thus we see that two worlds interpenetrate; one of them can be grasped with concepts and the other one cannot, but can only be perceived. (1916/1988, p. 21)

As a way to respond to this dilemma, he suggests, "We can gradually allow ordinary thinking, applicable only on the physical plane, to turn into thinking about the spiritual world, and then into pictorial thinking, which develops under the influence of the spiritual world" (1916/1988, p. 146). "[T]he things in the spiritual world are so different from those of the physical world … you must really identify yourself with all the images there. You must dive into them, must become one with them" (Steiner 1914/2008, p. 22).

I did not find diving into the images which arise in meditation difficult. The difficulty was in then clothing them in words. The putting into words of experiences for which there are no words was, every single time, painful. Painful is too mild a word. It was a feeling of reaching in and ripping delicate soul experiences from their natural home and brutalising them into everyday terminology. I had a feeling of taking what I could call 'soul butterflies', delicate soul experiences, transient, fleeting, delicate, and using the pin of my intellect to skewer them to the wooden board of prose. What was living, colour-rich, numinous—liminal in fact—was killed for me in finding words to describe it. This happened time after time. The pain I felt did not go away as, in putting into words what I had experienced, I killed part of the experience for myself.

These experiences then formed my strongest, and quite unexpected, reaction to working within the conventions of academic writing and indeed within the framework of academic research. In conforming (and wanting to conform) to academic expectations, I experienced the self-violence of transferring experiences of one kind into the language of another.

Writing this, part of me wonders why I persisted down this route. Ultimately it was because I had resolved to tell what was for me a truth—the truth of what happens when one explores the realm of music from a spiritual perspective. There were other truths beyond this however, which I now recognise. There was a resolve to say, this is how it is to be a border crosser, an edgeman, repeatedly occupying a liminal zone, striving to bring back the experiences of one side of the threshold to the other. This is how it is to experience the world in non-standard ways, to experience things not commonly spoken of and this is how I experience and theorise them as an academic. I persisted because of the near invisibility in academic literature of such border crossings in everyday language and because I have a firm conviction that bridges over this apparent divide need to be made repeatedly within the academy. I had the hope that my voice could add perspectives which might otherwise not be available.

This situation changed too as the study went on. I became more practised and learned how to straddle this divide and experience both sides at once so to speak. At first I rejected this as somehow 'not doing it right'. However, I realised that in waiting till after a meditation to write down my impressions, I was missing huge amounts of detail which I could still 'see' but which I was not able to put into words—it seemed too far away. And so I began to try to experience both 'sides' at once and found that I could do it to a degree. After that, documenting things became swifter, though not less strenuous.

Through experience, I have come to realise that it is the transferring of experiences over this threshold, from what I would call the spiritual world to the everyday, which can be so difficult. The stronger the experience, the greater the difficulty, and the most so if they are things I have never tried to put into words before. The strongest example I had of this was when I resolved to tell one of my supervisors why I had included a certain image as the final page of my thesis. Almost as soon as I started speaking, I became overwhelmed by the task of translating experiences and images into spoken words. Re-experiencing it took me to one side of the abyss, while finding words and expressing them to the person in front of me put me on the other. Occupying two places at once was more than I could withstand. I hope I am now wiser and do not attempt this without preparing myself inwardly—at least in public.

Interlude

Working in this way, I began increasingly to value accounts by others of experiences which I saw as having similarities to my own. De Sousa Santos challenges the apparent hegemonic status of 'scientific' knowledges:

> What most fundamentally characterizes abyssal thinking is thus the impossibility of the co-presence of the two sides of the line. To the extent that it prevails, this side of the line only prevails by exhausting the field of relevant reality. Beyond it, there is only nonexistence, invisibility, non-dialectical absence. (de Sousa Santos 2007)

In its stead, he promotes a 'constellation' or 'ecology of knowledges'. These positions represent understandings of different cultural and epistemological worlds using a range of theoretic models. They have often been in existence for far longer than Western scientific thinking has been dominant. The process of European colonisation has colonised more than overseas territories; it has marginalised, denied, threatened and even extinguished these other knowledges (Connell 2013; Frazier 2017).

It was the idea of a constellation of knowledges which provided to me the greatest support and help in working out how to approach the research and writing challenge I faced. Working with the esoteric in music, I read many authors widely distributed over time, cultures and geography. Many I had been aware of for decades, but re-reading brought new understandings and, above all, new connections to light. In essence, I realised I was reading accounts of individuals trying to do the same as I was attempting: to put what is essentially indescribable into words.

I cannot say who influenced me the most or whom I found the greatest support. I would group them into five rough categories: of the Classicists, Plato appeared head and shoulders above anyone else; the work of the twelfth century Iranian Sufi mystic Suhrawardī was the unanticipated find of my doctorate—in his work I found a companion and guide; Indian musicologists Banerjee, Chatterjee, Biswas and Saraswati allowed me to link my experiences directly to Indian philosophy and musicology; and of composers I would include Stockhausen, Messiaen and Cage as significant for me, in their seeking to explore and document their own crossing of musical thresholds in diverse ways. Lastly, I have to thank Deleuze, Guattari and Foucault for giving me a theoretical structure within which I could move freely.

It also became clear that the notion of the abyss is not a new phenomenon. It has long been acknowledged as dividing knowledge groups. In *The Republic*, Plato speaks about the 'faculty in the mind' by which we 'perceive the truth.' It certainly appears that he is speaking of knowledge on the far side of the abyss, which he would have known as initiation knowledge (Casadesús 2016).

> But it is in fact no easy matter, but very difficult for people to believe that there is a faculty in the mind of each of us which these studies purify and rekindle after it has been ruined and blinded by other pursuits, though it is more worth preserving than any eye, since it is the only organ by which we perceive the truth. (Plato, 380 BCE/2007, pp. 274–275, Book VII, 527d–e)

It appears that de Sousa Santos's notion of abyssal knowledges has been around a long time.

Third Threshold|Losses and Gains

The third threshold involved encountering the risks and vulnerabilities when speaking about meditative experience. The decisions I made to document, analyse, theorise and write about meditative experiences were not without risk, not just from a reputational point of view. Over centuries, writers have advised against dwelling on experiences in meditation and that they are "mostly a distraction" (Zajonc 2009, p. 145). In the Buddhist tradition, *siddhi*[3] can be sites of possible attachment which can hinder the meditant on their further path. St John of the Cross similarly recommended that the meditant avoid "storing up or treasuring the forms of these visions impressed within him" lest they "desire to cling to them" (1581/1991, p. 243).

> [W]hen we begin to have a first inkling of the supersensible, we are tempted to talk about it. But this only impedes our development. Until we have gained a certain degree of clarity in these matters, the less we say about them, the better. … [T]alking about our experiences always somewhat hardens the [faculties] we are developing. (Steiner 1904/1994, p. 117)

Taking on the notion of parrhesia and opening up about aspects of my inner life goes strongly against this advice.

[3] Sanskrit: Accomplishments or attainments.

In undertaking the often-difficult process of putting supersensible experiences into words, I had the impression that I was experiencing the hardening process Steiner describes above. This was a chastening thought and one I had to work through. The more clearly I cognised what I was experiencing and could locate it in a stream of similar experience, the more careful I had to be to support my meditative practice especially strongly. It was a fine line to tread and involved backing off several times for weeks or months to create the inner calm which is needed for meditative work and which academic enquiry disturbs.

With this came a growing sense of the importance of expanding academic borders regarding investigating music and writing music from a numinous perspective, a liberating feeling of 'truth telling'—essentially the satisfaction of being able to tell others how I experience life—and challenging the boundaries, not conforming to the norms laid down by others but following my own lights.

I believe I passed this third threshold when I came to speak face to face with others about my work, and not just put it in writing. This highlighted an immense (for me) vulnerability; in speaking, I lay my soul bare to the listener in real-time; I communicate with them through my tone of voice and gestures as well as in words. Their reactions and feedback (silent as well as voiced) are immediate and affect me directly in ways which someone reading something I have written can never do. I have to say that in the fora I have done this—in my viva, with individuals (including my supervisors whom I cannot thank enough), and to colleagues at a research event—the openness and interest shown by many have been humbling. Nonetheless, it was a definite threshold to cross.

Conclusion

Hammarskjöld (1963/1964, p. 48) attests:

> The longest journey
> Is the journey inwards.
> Of him who has chosen his destiny,
> Who has started upon his quest
> For the source of his being.

I have chosen to document parts of this longest journey and share them. In doing this I state who I am and how I am, different from other people but with the same need to have my lived experiences validated and accepted. The most powerful validation for me has come from a connectedness which has steadily developed during this work.

> The attributes of liminality or of liminal *personae* ("threshold people") are necessarily ambiguous, since this condition and these persons elude or slip through the network of classifications that normally locate states and positions in cultural space. Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial. (Turner 1969/2017, p. 95)

I can easily recognise myself as one of Turner's 'threshold people' and have frequently been (made) aware that I am something of an academic anomaly, slipping through the network of classifications. While I was usually comfortable enough with that, a sense of separation remained which, I have to admit, I resented at times. The process I have tried to document here has carried me through and beyond this separation. I have gained an expanded sense of what academic writing can encompass and how it can be shaped to accommodate trans-abyssal experiences. It has led me to appreciate liminal spaces as ones which offer much to researchers. Liminal work is found in the crevices, in the spaces between and around other work. It neither acknowledges nor respects boundaries and extends beyond the accepted into unknown and perhaps unknowable territory. It works with the invisible and intangible, and is to be sensed at the borders of consciousness. I apply it here to music and meditation but it can involve all those who move between epistemes, all those informed by Sousa Santos's abyssal knowledges.

I began this study aware that I worked with two kinds of experience: the sensory and the supersensory. They were both experienced by me as subject, but came from different places. I thought of them to myself as separate, as separate aspects of myself. I worked extensively with the image of the abyss and the divide between the material world and what I would call the spiritual—a duality. We hold this duality within our bodily organisation. Yet to gain a full picture of the world and ourselves as subjects we somehow need to change seeing these two realms as separate and opposed and work from a monist outlook "uniting what is spiritual with what is material", advocating "descend[ing] into the depths of our own being" (Steiner 1894/1995, p. 26).

The feeling I voiced above of being carried through and beyond feeling this separation is perhaps the truly liminal experience I need to identify here. It is not a further threshold; it is a culmination or maybe a consequence of the other three. I no longer experience the sensory and the supersensory as separate sides to my existence; they are joined at every moment. After working with what I called interbeing for several years, I turned again to Deleuze and Guattari to the notion of the plane of immanence (1991/1994), "infinitely folded up infinity" (p. 39). It contains all things which have been and have not been, past, present and future. The plane of immanence must, by definition, contain both sides of the abyss. It must remove any notion of the abyss, any duality, anything binary, as no separation is possible. It is all contained within the infinite fractialisation of the plane of immanence.

Deleuze and Guattari go on to speak of "a sort of groping experimentation … [using] methods which are not very respectable, rational, or reasonable" (p. 41). These "belong to the order of dreams, of pathological processes, esoteric experiences, drunkenness, and excess" (p. 41). I am uncertain how many of these five I represent, but certainly an interest in the 'not very respectable, rational, or reasonable' practice of meditation which can lead to esoteric experience. The extract continues to say that representatives of these groups then "head for the horizon, on the plane of immanence, and … return with bloodshot eyes, *yet these are the eyes of the mind*" (p. 41, italics added).

For me this phrase carries within it infinite scope for exploration. Reading the sentence as an esotericist, it meshes effortlessly with experiences and understanding

of engagement with the numinous, the spiritual world, and speaks clearly to Deleuze and Guattari's statement, "of course, [this] is the age of the cosmic" (1987/2013, p. 398). From where I now stand, I am left wondering if my writing represents anything of this process of 'groping experimentation', a 'heading for the horizon' on the plane of immanence. If so, I think it is important that others take up the challenge to document their inner journeys so we can compare multiple accounts of those who "return with bloodshot eyes … the eyes of the mind" (Deleuze and Guattari 1991/1994, p. 41), to hear what their eyes have seen.

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Chapter 8
Collaborating in Writing: Crossing the Threshold

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Abstract The purpose of this chapter is to make visible and appreciate the transformative possibilities of collaborating, and how to work together in a liminal space. In this meta-reflective chapter, we collaborate to demonstrate the argument that collaborative writing can achieve much more than the simple goal of producing an article or book chapter. Collaboration provides rich opportunities to develop new understandings and deeper collegial relationships. Entering a collaborative relationship requires stepping over the threshold between familiar, discursively produced positions and entering new, unfamiliar epistemological and ontological frameworks. Developing collaboration means always 'becoming'. Gaining new understandings is an ongoing connection-oriented process, so collaboration requires an ethic of care, and valuing rather than tolerating alternate perspectives. Learning from each other demands a willingness to explore different meanings and in the process to find common ground with language that appears to be stable but is itself always shifting and changing. Collaboration for us is not simply the coordination of efforts towards a common goal, but is dependent on our differences and the interactions they foster. Furthermore, we suggest that by privileging equity over equality, we can avoid quantifiably measuring individual contributions. Participation and interaction are valued as well as sharing existing knowledge, for the challenges and the rewards come into being through working together in gaining new insights.

Keywords Collaboration · Collaborative writing · Reflexivity · Epistemology · Ontology · Ethics

Prelude

First through experience, then in discussion, and always theorising as tentative connections: the structure of this chapter in many ways resembles our weekly encounters. Our agenda was always indeterminate and negotiated, pointing now in this

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direction, and now in that. It was based on developing and strengthening connections between us. In collaborating we remain enmeshed with our ways of being in the world, our beliefs about ourselves and our contextual realities. The embedded discourses that shape us as individuals also shape the ways in which we relate and collaborate. Wittgenstein's words resonate: "My own relation to my words is wholly different from other people's" (1953, p. 163), as we struggle to find the right words to make our differences intelligible to each other, yet ever seeking to bring greater clarity to the understandings we share.

Understanding the Context for Collaboration as a Liminal Place

Collaboration is essentially an exercise in navigating complexity. There are rewards for doing so: it becomes possible to construct new knowledge, and personal growth is more likely to occur. These rewards are important because it can be tricky to navigate the complexity of the unknown, and it also requires commitment and perseverance.

A complex interplay of contexts continually shapes and reshapes our perspectives, as we find ourselves somewhere in transition, in a liminal place betwixt the old and the new, between the known and the as-yet-unknown. Context is also always '*under erasure*' or 'sous rature' (Derrida 1967; Parker 1997), always subject to the interwoven past-and-present, influencing a present-and-possible-future. That is why we need to collaborate: to better appreciate differing perspectives on our understanding, on our contexts.

A common ground of shared discursive positionings can obscure the vistas seen from different perspectives, and it is easy to forgo the struggle of navigating such territory in favour of more readily accessible paths. It is, however, the struggles with difference that yield the greatest rewards. Despite being influenced by the pervasive discourses of individuality and using one's own understanding to gain enlightenment with the injunction '*dare to know*'—or as in the original Latin: "*sapere aude*" (Kant 1784)—we prefer the alternate position that "enlightenment must be considered both as a process in which [people] participate collectively and as an act of courage to be accomplished personally" (Foucault 1984, p. 35).

In order for different perspectives to become intelligible to us, they must first be positioned relative to existing understandings. An ongoing process of collaboration that promotes an appreciation of differing perspectives is therefore essentially a spiral: an alternate perspective is outlined, the aspects that are not understood are reframed until there are sufficient mutual understandings, and then the implications and consequences of the newly-added perspectives can be the basis for further sharing of differences. Such a spiral is both the justification and the reward for collaboration, which would otherwise be simply circling through already available knowledge.

We wish to emphasise that collaboration is much more than coordination: "*Collaboration requires the generation of some concept that was not there previously*

and that could not have emerged if both parties did not interact" (Majchrzak and Malhotra 2020, p. 101, emphasis in original). Majchrzak and Malhotra (2020) also take the position that *coordination* is essentially organising around a task-orientation. From that perspective, coordination is simply working together to present existing shared perspectives, whereas collaboration has the effect of strengthening community from sharing *different* understandings to create new knowledge. The most significant new knowledge that we discovered as we collaborated to write this chapter was that building relationships of trust and equity was an ongoing requirement for successful collaboration.

Achieving Shared Understandings: What Is Needed

Our voices were at times in discord and at other times in harmony as we struggled with the practical aspects of St. Pierre's question: "how does one learn to hear and 'understand' a statement made within a different structure of intelligibility?" (2000, p. 25). Obviously we needed to understand enough of our differences to be able to work together in this writing endeavour, but the collaboration required was only possible because we had weekly meetings and almost a year of engagement—initially in order to discuss our individual research projects. One of the difficulties we struggled with was that the three of us brought such very different perspectives, but together we learned about the iterative development of shared understandings, and that "collaboration … is about unity and working together for the collective good" (Ka'ai 2008, p. 67). Presenting our story of working together is therefore intended to serve two purposes: firstly as an example of how collaboration can occur, and secondly to serve as a reference point to elucidate process—the difficulties that can be encountered and how those might be addressed. It is also intended to emphasise the view that we gain most from collaborating by paying attention to differences and valuing them. That is where each of us stands on the threshold with the potential of gaining new insights.

When we pay attention to others while collaborating in research and try to notice the impact of what we say or write, what we are noticing is clearly connected with how we are relating. Our understandings of self and other shape the perspectives that are available to us, so in the dynamic of conversation we are both performing and audiencing (Gergen 2011b) in relationship with each other as well as with the topic. "Traditionally, we view meaning as the possession of the individual mind. We use language, as commonly put, as a vehicle for expressing this meaning to others … [recognising] that meaning resides within neither individual, but only in relationship" (Gergen 2011a, p. 208). The words and grammar of our communication display both who we have become and who we are becoming. Collaboration in research is essentially meaning-making located in an ontology of always-becoming: a researching of what is possible, building on the personal histories of who we have already become.

Collaboration can be viewed as active engagement with others that creates new shared meaning which can then be refined and distributed to an even wider audience. Such a view expects collaborators not only to expand their individual conceptual maps to include those understandings, but also to re-situate themselves within their maps and accordingly within the maps of others. It thereby effectively creates a place to challenge some of the various conceptions different participants bring into the collaborative workspace, that clouds their ability see the perspectives of others.

Collaborative places necessarily involve different understandings of shared realities. Indeed, it is a key strength of collaborative activity that dissimilar perspectives are revealed and tensions in perception arise. Developing common understandings and harmonisation of conceptual frames is important, but resolving the tensions in the process of finding such commonalities is where growth occurs, where collaboration iteratively enhances our insights and appreciations.

It might seem obvious that the goal of any collaborative activity shapes the direction of the engagement. Initially, we discussed the goal only superficially in terms of the direction that was set according to the outcomes desired and the tasks that were to be undertaken as part of reaching those outcomes. It is worth noting that the same task orientation that affords a clear direction for collaboration typically brings an emphasis on the more measurable aspects rather than encouraging a greater appreciation of alternate perspectives and the intellectual growth that is thereby made more possible.

Such growth of understandings involves grappling with the challenge of developing mutual comprehensions from disparate positionings. Consolidating shared perspectives may serve as one purpose of any collaboration and is probably vital for writing up research, however, when that consolidation marginalises the other purpose of gaining new perspectives and considering alternate insights, then such collaboration carries a high opportunity cost.

Indeed, achieving shared understandings is not a one-time event (and was not, in our case), but rather an ongoing, struggling, 'messy' process of questioning, responding, interpreting, clarifying, and absorbing that lead to deeper discernments. Our questioning directly connected to developing relationships of trust and appreciating the value of our different ways of knowing, while also coming to challenge the traditional scientific epistemology that guided, restricted or distorted our thinking. "Epistemology raises many questions including … the assumptions that guide the process of knowing … and the possibility of that process being shared" (Vasilachis De Gialdino 2009). We had many questions about how we might contribute to the process of creating shared knowledge despite our differing assumptions. For example, in our early meetings it was apparent that we were experiencing different realities in working together, that we had different interpretations of what we could call mutual understandings, and that those differences from our distinctive background contexts would continue: "any word exists … as an *other's* word, which belongs to another person and is filled with echoes of the other's utterance" (Bakhtin 1986, p. 88). Our response was to not attempt to deal with those differences but to simply continue on our separate-but-connected journeys, trusting that over time we would better understand. Indeed, collaboration was not the immediate topic of our concern.

Instead, the context of our developing understandings of collaboration continued as the evolving partnership that was built, piece by piece, through sharing our distinctly individual learning pathways. Collectively, we trusted that we would learn more about collaborating in this context even as we recognised that the context itself might be insufficient to theorise collaboration. Gradually, we nevertheless developed common understandings.

Collaboration invites involvement in ongoing reflexion. Such reflexion demands further engagement, introspection combined with looking outward, attending to and participating in the dynamics of interaction as well as the internal patterns of deliberation. Collaboration occurs at the language nexus of engagement with our perceptual maps each time we take a step towards another's understandings in the liminal place of becoming-known, for "language enters life through concrete utterances … and life enters language through concrete utterances as well" (Bakhtin 1986, p. 63). The willingness to allow curiosity the freedom to explore possibilities of different significations can open new possibilities for collaborative reflexion.

Collaborative Writing Within a Broader Contextual Frame

As "everybody lives in a world of some sort. … [so] the sociology of knowledge must first of all concern itself with what people 'know' as 'reality' in their everyday … lives" (Berger and Luckmann 1967, p. 15). Thus, for our collaboration in writing this chapter, we found it helpful to develop a shared appreciation of the theoretical framework that has been described as Social Constructionism. This paradigm provided us with alternative lenses for understanding the other, and to appreciate dissimilarities in values and beliefs of others.

With such a shared appreciation of 'reality' came an understanding that our values and perspectives, both those that were shared and those that were dissimilar, are all discursively produced, arising from our cultural, social, and experiential backgrounds. Where there was a mutual appreciation of contrasting views, then our explorings of difference could be valued rather than simply tolerated. Therein lay the paradox of collaborative writing: successfully bringing distinctly different perceptions to a shared task was critically dependent on having sufficient common understandings.

"Positioning … is the discursive process whereby selves are located in conversations as observably and subjectively coherent participants in jointly produced story lines" (Davies and Harré 1990, p. 48). Working together positioned us as collaborators not only in relationship and the discourses of self-other, but also influenced how we could together approach what we conceived as the task and how to navigate the context within which we were working. We came to the conclusion that whatever words were written, the final phrasing of a piece of collaborative writing was inviting the reader to engage with a perspective that had been shaped and reshaped by the workings of the authors.

All the phrasing in our collaborative piece of writing was crafted by agreement, and the totality represents input from all of us. Some perspectives were confidently offered, others were withheld, all in response to our distinct perspectives on the nature of the task and influenced by the relationships that developed between us. This was a reflexive learning process of give and take, of noticing, of actively listening, and of giving others space to engage and consolidate their thinking. Gradually, we found the voice to express and to confirm our understandings of our different perspectives.

Each of us contributed to this collaboration in different ways, each of us learned something about the difficulties and compromises involved in collaborative academic writing. We had our individual beliefs and assumptions challenged in ways we did not expect but also realised the strength of shared values that enabled us to persevere. The distinctive frames of reference which encompassed our separate realities shaped what each of us offered the others in terms of new insights. Those offerings extended from our conversations into our contributions to the writing. Throughout the entire writing process we continued to learn from each other, questioning and seeking deeper understanding of our differences. That we could do so was only possible because of the strength of trust we had in each other and the feeling of safety in the group.

On Individualisation, Classification, Commonality, and Discourse

"Objects are *distinguished and known* by classifying them methodically and giving them appropriate names. Therefore, classification and name-giving will be the foundation of our science" (Linnaeus 1964, p. 19, §10—emphasis added). We found the taxonomic approach which Linnaeus established and promoted, and which found favour in Western natural sciences, shaping our ways of focusing on individually differentiating features more than on appreciating our similarities. It was noticeable that, even in this collaborative project, discourses of individuality and distinctiveness influenced and dominated. At the same time, however, until we accepted that our thinking and indeed our very sense of reality had been created with this discursive backdrop of science, it was difficult to jointly reflect deeply on the idea that differences are produced by different discursive contexts—an engagement that can leave one feeling inferior or insecure. Our default was to view differences through the frames of individualism and competition. We found tensions in our collaboration inevitably occurred from exploring differences where the emphasis was on the individual rather than on the discourses that produced that sense of individuality. Simultaneously, we were experiencing tension arising from the influence of the scientific paradigm that regarded objectivity or impartiality as fundamental to all research.

Of course, when our individual differences were viewed through a lens of social constructionism, the notion of individual identity could be understood differently,

as the outcome of the interactions of discourses—the unseen constructors of our sense of reality. From this perspective both our collaboration and positioning could be understood as the result of an ongoing interaction between underlying contextual forces. Such contextual elements included the shared values and understandings of living in the same community, being subjects of the same academic discipline, and finding ourselves influenced by the prevailing technologies.

As individuals we now accept the paradox that we represent the expression of different discourses that have constructed what we interpret as right or wrong, familiar or unknown, important or trivial. Such categorising illustrates which discourses have captured our worldview, shaping how we perceive, interpret and react to the various contexts within which we move. This chapter is itself such an illustration. From this perspective, collaboration encompasses the acknowledgement of both shared understandings and different viewpoints. At a discursive level it involves individuals being subject to change through encounters with others, for such encounters in an ongoing dynamic dance both strengthen the centrality of shared discourses at the same time as diminishing others where little overlap is apparent.

Examining an Ethics of Collaborative Praxis

Our starting point for defining what was a good fit for us ethically was agreeing that writ large, ethics was always situated in a liminal place. Collaborative writing located us in an ethics of participation where caring for each other was essential to maintaining and developing a relationship where it was safe both to acknowledge differences and to accompany the others in directions which we might not claim as our own. The inherent tensions in such positioning demand trust, commitment to more than an individual good, and a willingness to explore new pathways: an ethics of collaboration is essentially a social commitment.

Collaborative praxis involves both deeper and wider considerations of what *equitable* and *contribution* mean. Discourses of fairness underpin a sense in which there might exist expectations of equal contributions to a collaborative endeavour. For example, this chapter was the result of collaborative engagement, and that engagement was spread over most of a year, even though it was not our original intention to allow it to take so long. Collaborating as authors required different things of each of us, including finding consensus about the appropriate level of contribution to accept claims of part-authorship. That consensus involved finding common ground on the ethics of collaboration, for our collaboration was not to be measured in equal shares. This required confronting the discomforture arising from the fact that each of us differed in age, experience and level of knowledge. Yet, a focus on equity rather than equality meant that our differing levels of academic knowledge were not as important as the different perspectives we were able to bring to the conversations. Our alternate perspectives gave each of us the richness of new understandings. Valuing the perspectives of the other, even if strange, was central to the ethic of caring we were striving for.

Our contributions were in different forms, but we recognised that without those variations this chapter could not have evolved in the way it did. Even as we acknowledged our different priorities, we trusted that at the same time as we were pursuing our separate goals we would also discover more about the processes and benefits of collaboration. What became apparent to us in our ongoing reflections was that expectations of equal contributions were being discursively produced by an ethic of individual effort that engagement with university studies made readily available as the most contextually valid and appropriate. We became more aware of the power of those discourses through the very fact of feeling compelled to revisit this topic from time to time. Despite this, or maybe even because of becoming aware, we were able to improve our understandings as well as better value our different contributions. In doing so we gradually developed an alternate ethics of collaboration that acknowledged both the different contexts and perspectives that informed our group praxis. It was our ethic of reciprocity that eliminated the hierarchical power imbalances created by the differing experience and ability of our group. Commitment to the collaborative process and its attendant value and richness was greater than comparing how many words we contributed to the final result.

The ethics of our collaboration were particularly important because for each of us this was unfamiliar territory that we were venturing into and we wanted the journey to be satisfying as well as productive. We simply accepted that our struggles were needed for us to achieve such satisfaction. It was only towards the end, in the last stages of writing the chapter, that we found an explanation of the struggle that made sense to us: "'ethics under erasure' reveals that … the perceived universal and unifying position of metaphysical and normative ethics is constantly being undermined, is shifting and forever changing" (Anderson 2012, p. 86). We understood the notion of collaboration as being similarly 'under erasure', for while we needed the word in its normative sense, we could also see that for us there were additional meanings available that rendered the normative sense quite inaccurate.

The Spiral of Divergence and Convergence

Collaboration is a participatory co-creating of understandings, essentially a methodology that connects researchers in the topic of inquiry (Baldwin 2006). The relationships between collaborators defines what realities will be perceived and how those will be interpreted. Our experience of shared realities was that these were never fixed, but always changing along with our perspectives. Although some degree of convergence is necessary for task completion, the richness and benefits of collaboration depend not only on shared understandings but also on differences, on divergence. Making convergence the goal can produce premature closure, especially in terms of relationship-building. Having some values and perspectives that are shared is helpful bedrock upon which to build, but differences are also necessary to avoid the effects of an echo-chamber. Engaging with differences, particularly those that are

harder to articulate, is foundational for developing greater resilience and strengthening relationships. Strong relationships are essential to opening space for new understandings.

Something similar applies when the short-term benefits of task completion come at the expense of medium- and long-term development of contradictory insights and knowledges. Deadlines for completion and pressure-prompted expectations readily invite convergence on discourses of premature agreement. Finding common ground becomes the primary focus, and grappling with the implications of different perspectives a secondary concern. Where expectations of timeliness and quality are forced to uncomfortably co-exist, there can be tensions and discomfort in resisting task-oriented pressures. We found this particularly true for our different priorities and how those differences positioned us in relation to the task of writing this chapter, for each of us had other urgent and important demands on our time. Despite those demands, our commitment to the common goal surfaced in our conversations every time we met. To us, that surfacing was a clear illustration of how we understood collaboration. Of course, it also presented us with an ongoing temptation to avoid our divergent understandings and simplify the shared task by simply focusing on areas of agreement. Despite the attractiveness of this option, we maintained our interest in valuing our differences, since these were illustrated each time we met together.

In our weekly meetings we typically reflected on what we were learning from each other, and this contributed to strengthening our trust, our mutual understandings and mutual perserverance. Genuine interest in the each others' differences, and patient support of each other's consolidation of thought was critical. We were typically drawn to assisting each other to address difficulties or gaps in understandings, helping each other to notice where our thinking had been colonised by normative discourses of schooling.

Our collaboration illustrated the "paradox of différance [that] … allows for a … reconceptualization of subjectivity" (Anderson 2012, p. 73). On the one hand we voiced our differences, our perspectives from separate vantage points. On the other hand, we worked to 'trouble' (Davies 2000, p. 14) or deconstruct our understandings that changed as a result of making those differences available to each other. In that respectful troubling of assumptions, we were able to integrate them as knowledge that was new-to-us but already present in the group. That integration illustrated the spiral of divergence and convergence.

Where Collaboration Might Fit in an Ontological Framework

"Language is a labyrinth of paths. You approach from one side and know your way about; you approach the same place from another side and no longer know your way about" (Wittgenstein 1953, p. 69e, §203). Collaborative writing is like separately

navigating a language labyrinth as part of a team. It demands an acceptance that what we see from one position is unlike what others see from somewhere else. That is both the challenge and the reward of working together: to make sense of different perspectives so as to better appreciate the design and texture of new co-creations.

Language is at the centre of any collaboration. In language we are placed and positioned by traditions of being and becoming, of subjectivities co-constructed (Davies et al. 2006; Foucault 2000; Jackson and Mazzei 2012), of "making propaganda for one style of thinking as opposed to another" (Wittgenstein 2007, p. 28, §37). Language is instrumental in constituting us through discourse, in shaping our perceptions, in enabling us to recognise within our subjectivities the processes of our becoming (Davies et al. 2013). Yet language is also a maze where we cannot see our context while we are immersed in it, unaware that we are also part of it. Our cognition is formed by language nuances that are both agreed and distributed between us—although awareness of these nuances depends on language fluency. One of us has English as a second language, so to have us all understanding those English-language nuances added another layer of complexity to our engagement. Navigating that complexity validated for us an understanding that "much of human cognition is distributed across many minds" (Bostrom and Sandberg 2009, p. 321) and afforded us ongoing opportunities to make connections between our disparate understandings.

Over time, we may become aware that "the relationship between linguistic forms and their sequential interactional context is reflexive" (Barth-Weingarten 2008, p. 82), and that our language and our context are interpreted according to our distinct subjectivities and the different discourses that are available to us (Richardson and St Pierre 2018). We also recognise that context, under erasure, is subject to the discursive frameworks that represent our understandings. Collaborating links language and discourse in a dance of performativity and context with meanings both evident and hidden; including "the unstable state and instant of language wherein something which must be able to be put into phrases cannot yet be" (Lyotard 1988, p. 13, §22). Our beliefs and emergent subjectivities are continually reconstituted in relationship to language, to each other, and to place. Collaboration illustrates how we are always-becoming, always-being (*under erasure*) (Anderson 2012), our subjectivities created in relationships by language that is "ineradicably metaphorical" (Sarup 1993, p. 46).

Conclusion, Where Some Strands are Interwoven, and Others are Not

At the beginning of our work together we saw ourselves as three disparate individuals with different ideas about knowledge, writing, and what might constitute an ethos of collaboration. As we progressed, we developed mutual understandings of those differences and found common ground. Then the process repeated, with new differences emerging, being understood, and then resolved. At each stage there were

moments of clarity as one or other of us gained new insights, yet we also became aware of how those insights took time to become consolidated into our individual repertoires of thinking. All these changes were held within the safety of our ongoing relationship where we experienced an ethic of care (Noddings 1986) for each other, and recognised the process of collaboration to be greater than completing a writing task. Together, we learnt to recognise difference and divergent thinking. Collaborating in academic writing is about more than just producing a journal article or book chapter. It is also about growing as individuals by being open to new learning and growing together through sharing understandings. It can be challenging, it can be testing, but it can also be extremely worthwhile because of the always-present opportunity for direct peer-review. That is perhaps the greatest reward.

Afterword

As at the beginning, we stand each of us now in different places, each on the threshold of understanding the other through dialogue. "There is neither a first nor a last word and there are no limits to the dialogic context (it extends into the boundless past and the boundless future)" (Bakhtin 1986, p. 170). We have experienced each other's company on a philosophical journey, even as we have followed different paths on that journey. In some places we walked together, at other times we journeyed apart. Our travels were through territory that was new to us, even as along the way we found places that evoked a sense of recognition, of previous encounters. We meandered along the paths less travelled, but those paths have lead us to others that are well trodden. The call now is to understand the territory of collaboration through the perspectives of those who have made it their focus for much longer. That is not to diminish the call of the wild or to seek to impose structure for its own sake. Rather, it is an acknowledgement of where we have come from: embedded in our experience, guided by a spirit of inquiry, and tentative in our judgements. Throughout, our sense of self-other has been reinforced and at the same time placed under erasure as we journeyed from place to place. Where we stand now is not where we were before. That underpins what we have been learning through collaborating.

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Chapter 9
Impostorism: Traversing Liminal Spaces as an Early Career Academic

Charmaine Bright

Abstract This chapter explores the phenomenon of Impostorism and its impact on emergent academics, which can leave them inert in the face of pressures to publish. Impostor syndrome is the psychological experience whereby one believes that one's success does not result from ability, but rather from luck and/or hard work. Within the university context there are innumerable factors that make Impostor syndrome prevalent and that make scholarly writing for publication challenging for academics. To negotiate an academic identity, emerging academics must traverse a liminal space of 'in-betweenness'—a space where the academic may perceive themselves as a novice and yet must present themselves as an experienced scholar. The forging of an academic identity within a liminal space suggests that a poststructuralist lens could be usefully applied to this form of Impostorism. Drawing on the poststructuralist philosophy of Gilles Deleuze and Félix Guattari, it is argued that being an academic is not a fixed embodiment; rather it is about embracing smooth and striated space and allowing one's 'becoming'. It is in realising that as academics scholarly writing for publication is not a linear process but one that Deleuze and Guattari would call 'rhizomatic'. In a poststructuralist sense, we never *become* academic; we are always and already *becoming* academic.

Keywords Becoming · Coping strategies · Emergent academics · Impostorism · Liminal space · Smooth and striated space

Introduction

In this chapter, I explore Impostorism, Impostor syndrome or Impostor phenomenon (terms which are used interchangeably below) as a psychological construct, examining its impact on new and emergent academics particularly in relation to scholarly writing for publication. How academics strive to establish an identity in the face of Impostorism while negotiating the multiple challenges of a complex university

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context, and coping strategies to combat Impostor tendencies, at both individual and institutional level, are explored. I then posit that while understanding the psychology of Impostorism and how it relates to the academic in a university context is beneficial, this approach to the Impostor phenomenon is pragmatic, linear and structured.

Instead, I look beyond the rigid structure of the Impostor phenomenon to a liminal space, where a poststructuralist lens can be applied to assist emergent academics in understanding and engaging with Impostor tendencies. In this regard, I draw on a range of poststructuralist concepts, including 'becoming' and the 'rhizome' (Deleuze and Guattari 2004), to argue that being an academic is not a fixed embodiment. In exploring these ideas, I provide a novel way in which emergent academics can view their scholarly writing and forge an academic identity. An educator since 1999, at times I am still afflicted with Impostor feelings, and as such, negotiate Impostorism in academia in shaping my own academic identity. This shaping process is founded on an existential platform that has been sustained by the poststructuralist constructs of Deleuze and Guattari, which are addressed in the last part of the chapter.

Impostor Phenomenon as a Psychological Construct

Academics who demonstrate Impostor syndrome are usually perceived as successful by those assessing their performance and are high-achieving and competent (Parkman and Beard 2008). Impostor phenomenon was originally proposed by psychologists Clance and Imes (1978) after they conducted research with highly successful professional women, many with advanced degrees and in leadership roles, who, despite their achievements, described experiencing "fraudulent thoughts" and "the inability to internally attribute personal achievement" (p. 241).

Impostor phenomenon in academics imparts a sense of intellectual phoniness in "high achieving individuals" (McGregor et al. 2008, p. 44) that leads to questioning of our professional standing. Several authors explain that the strongest indicator of Impostorism is enduring self-doubt about one's intelligence and ability (Doyle-Morris 2010; Hutchins and Rainbolt 2017). Hutchins (2015) notes that while a measure of self-doubt is normal, those with Impostor syndrome experience "heightened emotional and cognitive anxiety" (p. 3) regarding taking credit for their achievements. Closely related to self-doubt is a sense of shame felt by the 'Impostor' at feeling that they have fooled everyone and are unable to live up others' expectations. Brown (2006) defines shame as "an intensely painful feeling … believing we are flawed and therefore unworthy of acceptance or belonging" (p. 45).

Qualities of Impostorism include an incapacity to internalise success even in the face of evidence affirming this success, perfectionism, and workaholic tendencies and feelings of being a fraud (Clance and Imes 1978; Ramsey and Brown 2018). Impostor feelings may impede momentum due to fear of failure, and some individuals with Impostorism underperform, perceiving failure as inevitable. They tend to see failure as a result of enduring personal qualities, and attribute their success to external factors. These external factors include being lucky, receiving promotions and rewards because

of who you know, or due to erroneous praise (Clance and Imes 1978; Cowman and Ferrari 2002). 'Impostors' exhibit a series of behaviours that they perceive as preventing Impostor feelings from being uncovered, including starting projects much earlier than needed, working significantly longer hours, and becoming skilled at giving polished presentations (Cowman and Ferrari 2002; Hutchins 2015; Hutchins and Rainbolt 2017; Parkman and Beard 2008). These Impostor behaviours often lead to burnout and can result in people leaving their organisation. Parkman and Beard (2008) suggest in relation to academics who experience Impostorism that when faced with "pressure to advance in position and responsibilities" they are likely to seek employment elsewhere "rather than risk being discovered as a fraud" (p. 31).

Individuals with Impostor feelings shy away from accolades, thereby minimising the importance of success. As a result of inaccurate assessments concerning their performance—made independently of actual competence—all obstacles are evidenced as professional inadequacy. This in turn leads to a lack of confidence, heightened stress, anxiety, emotional exhaustion, depression, and other psychological distress (McGregor et al. 2008). Hutchins (2015) notes that the impact of Impostorism on academics has adverse effects on well-being at work, job satisfaction and performance, including expectations regarding teaching, service and research outputs.

Academic Identity in the Face of Impostorism

Academics draw on the social context of the university, including its culture, norms, values and expectations, to construct their academic identity. The way in which academics are required to meet the university's expectations in relation to research, teaching, service roles and responsibilities further contributes towards this identity (Ibarra 1999; Reybold 2003). According to Pajares (2001), academic motivation and achievement is highly correlated with aspects of academic identity that are affirming, including the qualities of optimism, authenticity, self-acceptance and positive regard. Those with Impostor syndrome are, however, haunted by a sense of "'doubleness' – a feeling of dislocation … of playing a role" (Learmonth and Humphreys 2011, p. 99). While appearing to others as competent, yet academics may have a vastly different view, seeing themselves as less than adequate. Moore (2018) refers to contemporary academic identity as a "Jekyll and Hyde" view of self, and she herself "felt shame" due to an "unwanted identity" (p. 46) and the feeling that she had to pretend to be something she was not to gain approval.

Emergent academics may be particularly prone to feelings of doubleness and dislocation. Archer (2008) observes that "younger academics are interestingly located at the nexus of competing discourses around what it means (or might mean) to be an academic" (p. 387). As a result, establishing themselves in an academic role is challenging and can make them prone to Impostorism. Bothello and Roulet (2018), meanwhile, observe that "among junior scholars … there is a growing sense of anxiety and self-doubt about the legitimacy of our profession and our position within it"

(p. 1). The authors find "much evidence of an Impostor syndrome in newly minted academics" and add that junior scholars suffer from a "sense of anomie", fearing that they lack credibility, that their role is of minimal social value, and that it will be exposed as a "sham" (p. 1).

Academic identity, is not, however, something established by emergent academics that is then embodied for the remainder of their academic careers. Rather, it continues to evolve as they engage with the nuances of their role and encounter affirming or diminishing events. Affirming events strengthens identity while diminishing events undermine confidence, reinforcing Impostorism (Hutchins and Rainbolt 2017). Diminishing events could include significant role changes, such as moving from being a doctoral student to a full-time academic, or more immediate experiences like being challenged by a student or colleague, or receiving critical commentary on an article submitted for publication (Hutchins and Rainbolt 2017). Ramsey and Brown (2018) explain that irrespective of how it arrives, Impostor phenomenon prevents academics from feeling a sense of belonging within the university context and impedes their ability to foster a resilient academic identity.

The University Context and Impostor Feelings: Challenges Academics Encounter

Impostorism has been found to be prevalent in tertiary education (Zorn 2005), and the university context and academic culture provide an ideal milieu for the development of Impostor feelings. Bothello and Roulet (2018) argue that while Impostorism is common in several professions, the inherent nature of the academic environment exacerbates the condition, because the formal and informal initiation rituals of academia are rigid and linear, and do not support the multifaceted—what Deleuze (2004) would call 'rhizomatic'—nature of the roles embodied by academics. These initiation rituals provide a foundation for Impostorism and have well-worn refrains, including "I theorise therefore I am" and "Publish (more than your peers) or perish" (Bothello and Roulet 2018, p. 3).

Many doctoral students hold on to the idea that "I theorise therefore I am"—the focus being on establishing an ontological and epistemological viewpoint within their research domain appropriate to their study. Bothello and Rolet ((2018) further suggest that the main pursuit of doctoral students is to position their doctoral research to ensure they make an "ever elusive" contribution to knowledge (p. 2). To this end, "doctoral training functioned as a protected space where we would mostly develop expertise in conceptual refinement rather than specifically tackling practical problems" (p. 2). Emergent academics are, however, exposed to a more expansive audience, including colleagues, who may not necessarily share the same worldview, and students, who require their lecturers to apply their theoretical knowledge in their teaching.

Bothello and Roulet's (2018) second well-worn refrain that intensifies Impostorism is "Publish (more than your peers) or perish" (p. 3). The need for research outputs and focus on publication is ingrained in new doctoral students and are seen as ways of gaining "currency on the job market" (p. 3). Bothello and Roulet (2018) report that faculty on their selection committees appoint academic applicants based on publication and research merit, irrespective of all other competencies. The competitive nature of the 'publish or perish' academic environment, with its increasing demands for research outputs and the securing of external funding, affects one's confidence in one's professional legitimacy, resulting in feelings of inadequacy and insecurity—especially for emergent research academics, women and minority academics (Hutchins and Rainboldt 2017). Bothello and Roulet (2018) explain that 'research merit' is a moveable feast, however, with the bar being forever raised in a competitive academic environment where academics' research standing is determined in relation to those perceived to be more 'advanced' in research. The measure for this 'advancement', of course, is the amount of A-level publications and citation counts. This type of upward comparison is the proverbial black hole, as "there is no shortage of more productive, better cited, and more well-known scholars" (Bothello and Roulet 2018, p. 4). These comparisons can result in self-doubt and unrealistic damaging self-assessments in relation to "well-published colleagues" who "are simply more visible than most scholars and are thus often believed to be the norm" (Bothello and Roulet 2018, p. 4).

These rigid initiation rituals within a "hyper-competitive scholarly community" (Bothello and Roulet 2018, p. 1) and the resulting Impostor feelings they evoke create a sense of cognitive dissonance or mental discomfort, especially for emergent academics. On one hand, they present themselves as, and are perceived as, 'experts', yet harbour growing uncertainty that they are able to negotiate the rigours of producing research outputs while balancing the demands of their teaching and service roles. In addition to the sense of misalignment and cognitive dissonance that initiation rituals in academia can evoke, Impostorism is also fuelled by 'turf battles' between faculties for research funding, as well as perceived workload imbalances between colleagues.

Typically, an academic's collective agreement specifies a set amount of 'duty' hours. My university, for example, requires lecturers to work 34 duty hours within the working week (Monday to Friday). Traditionally 40 per cent (13.6 hours—2 full days) of this time would be devoted to teaching, 40 per cent (13.6 hours—2 full days) to research and the remaining 20 per cent (6.8 hours—one full day) to service roles. This breakdown rarely reflects reality, however, as the time spent across these three areas is variable, with teaching and service roles often encroaching on research time. Houston et al. (2006) conducted research at Massey University in New Zealand and found that 90 per cent of academics reported working in excess of their allotted duty hours, with a third having worked 10 duty hours more than their contractual obligations in one week.

In addition to academic initiation rituals, there are certain events that may provoke Impostor feelings among academics (Hutchins and Rainbolt 2017). Firstly, Impostorism arises when an academic's expertise is questioned by colleagues or students,

particularly in the case of male academics (Hutchins and Rainbolt 2017). Furthermore, the incessant questioning of one's expertise specifically by colleagues is indicative of unsupportive work environments, which are associated with increased turnover and reduced job satisfaction, conditions which are endemic in creating the Impostor phenomenon (Trower 2012). Secondly, Impostorism occurs in relation to scholarly productivity (Hutchins and Rainbolt 2017). Female academics' Impostorism arises more during the development and submission of scholarly work or grants, in negotiating unfavourable reviews or rejections, and in striving to meet the multiple expectations required for promotion. Thirdly, Impostorism arises for academics as a result of comparisons with colleagues in relation to expertise, especially regarding research productivity. This competitive bent is encouraged in the academic environment, specifically in relation to publications and obtaining grants. Finally, academics make attribution errors regarding their successes. Rather than viewing success in publishing, receiving a grant award, or being selected as an expert speaker as due to their own merits, success is externalised and attributed to circumstances or luck (Hutchins and Rainbolt 2017).

Academic initiation rituals and mitigating events aside, the primary concern in developing an academic identity for academics is the fear of "not living up to an ideal image of what it means to be an academic" (Knights and Clark 2014, p. 342). To manage this fear, academics tend to resort to excessive impression management and self-handicapping to ensure that others do not see them as a fraud; unfortunately, these attempts at assuaging Impostor feelings fall short even in the face of success (Cowman and Ferrari 2002).

Coping with Impostor Tendencies

Coping strategies used to manage Impostorism can be classified as either adaptive or maladaptive. Adaptive coping behaviours include seeking social support, correcting cognitive distortions by validating successes, using humour, positive affirmations, positive reinforcement, and positive self-talk (Hutchins and Rainbolt 2017; Lane 2015). Maladaptive coping behaviours include self-blame, disengagement or giving up, using alcohol or substances to cope and working excessively.

According to Lane (2015), Impostorism is managed by academics learning to self-validate and wean themselves off the need for external validation. An adaptive coping strategy would be to foster self-awareness to challenge emotional processes such as negative self-talk, that reinforce Impostorism. One way in which to silence the inner critic is to normalise Impostor experiences. The hold that Impostor narratives have over many academics can be lessened by viewing Impostorism as something that is to be expected and felt at some point in their careers (Lane 2015). Impostors also benefit from maintaining a written record of positive messages, guidance, feedback and accomplishments to serve as a reality check when doubts regarding competence arise to counterbalance their sense of fraudulence (Parkman and Beard 2008; Ramsey and Brown 2018).

Hutchins and Rainbolt (2017) highlight gender differences in the utilisation of coping strategies. Females tend to utilise social support as an active/adaptive coping mechanism to manage Impostor concerns, including seeking emotional support (being listened to and empathised with) and instrumental support (obtaining advice and resources) from colleagues and friends. Furthermore, the authors found that females are more likely to work towards correcting cognitive distortions of what success 'means', use positive self-talk, exercise, and acknowledge other areas in their lives where they have achieved success to counter work-induced Impostorism. Males, by comparison, tend to use avoidant coping methods such as dissociating from Impostor concerns by drinking alcohol or other substance abuse, working harder, or simply not addressing Impostorism. All these strategies decrease the anxiety experienced due to Impostorism, however the relief provided is only temporary and cannot remove the underlying belief that the Impostor thoughts would occur again (Hutchins and Rainbolt 2017).

To combat Impostor feelings, 'Impostors' must be reminded that they are not alone in fighting their feelings of inefficiency and ostracism (Richards 2015). Combating Impostorism needs to occur not only within the individual but also within the institutional context itself. Part of this process requires managers to provide consistent, positive feedback in relation to a person's skills and aptitudes (Richards 2015). This feedback may minimise the potential for Impostors to negate individual qualities that resulted in their achievement and reduce workaholic tendencies by establishing for the employee that they are already seen as a high achiever. Managers could further assist those afflicted with Impostorism by helping them "define success and excellence while disavowing them of the notion that either is tied to perfectionism" (Parkman and Bear 2008, p. 33).

In addition to positive input from management, Bothello and Roulet (2018) argue that collegial supportiveness is paramount, especially for emergent academics who need affirmation that their contribution beyond publication outputs is valued. Hutchins (2015) found that the academics they interviewed thought that receiving mentoring within the university context was important in managing Impostorism, including tendencies towards workaholism, setting unobtainable goals and fear of failure. Mentor training should teach mentors how to identify Impostor tendencies so that they can serve as both confidant and role model for non-Impostor behaviours (Parkman and Beard 2008; Ramsey and Brown 2018).

In higher education, training and appointing mentors to promote institutional values that encourage those with Impostorism to overcome Impostor feelings can assist in reducing Impostor phenomenon in university settings. Parkman and Beard (2008) state that mentors working with individuals who exhibit Impostor feelings must encourage them to verbalise their fears of being outed as Impostors in order to lessen the impact of those feelings and enable them to acknowledge and embrace success. Furthermore, the authors explain that women benefit from being mentored by other women, and are then more likely to achieve work-life balance and obtain promotion.

In addition to mentoring initiatives, human resource departments could establish peer groups and encourage conversations around managing high-stress work situations to benefit those with Impostor feelings (Parkman and Beard 2008). According to Stuart (2018), bravery is required in the pursuit of goals when success is not guaranteed, and failure may result. She suggests a five-step plan for conquering Impostorism: (1) Own your success; (2) Don't let your doubt and fear stop you; (3) Let go of perfectionism; (4) No-one can see your thoughts but they may share them!; and (5) Stop comparing yourself to others (Stuart 2018).

These formal and informal support systems assist in building "a culture of indulgence and benevolence in academia" (Bothello and Roulet 2018, p. 7). Aside from establishing these support networks at institutional level, Bothello and Roulet assert that tertiary institutions need to reassess their incentive schemes around research and academics should be "encouraged to act less as mercenaries and more as public intellectuals, loyal to institutions that promote and cherish a holistic contribution" (p. 7).

Knights and Clarke (2014) suggest that the feelings of insecurity that are part of Impostor syndrome are "a mixed blessing because while they can be debilitating, they are also a driving force of our productive power that help generate high standards and pride in our work" (p. 349). Similarly, while part of the Impostor syndrome is the inherent shame the 'Impostor' feels at not being 'good' enough, this shame—if addressed appropriately—can build resilience. According to Brown (2006), "shame resilience" occurs on a continuum, with negative feelings at one extreme and factors that affect resilience at the other, which include "empathy, connection, power, and freedom" (p. 47). Brown puts forth the idea of a "speaking shame continuum," which concerns "developing fluency in the language of shame" (p. 49). This "language of shame" provides a platform from which we can think and talk about shame and our resilience in the face thereof. Talking about our experiences of shame gives us the opportunity to develop coping strategies that enable us to build shame resilience, which can be used to address Impostorism (Brown 2006). Hutchins and Rainbolt (2017) also argue that the experience of Impostorism is not something to be avoided but instead plays an essential role in career development, influencing how academics establish their professional identity. While for some Impostor tendencies may help shape academic identity, Ramsey and Brown (2018) found that the predominant impact of Impostorism counters the successful achievement of academic goals.

Impostorism Through a Poststructuralist Lens

So far, I have positioned Impostor phenomenon as a psychological construct, exploring how academic identity is forged within the university context in the face of Impostorism, and suggested ways to address Impostor syndrome. While understanding the psychology of Impostorism and how it relates to the academic in a

university context is beneficial, this approach to the Impostor phenomenon is pragmatic, linear and structured. Its delineation of possible steps that can be taken to counteract Impostor phenomenon is reminiscent of structural psychology.

Wilhelm Wundt established structuralism in psychology in the late 19th century, and extended by his student, Edward Titchener (Leahey 1981). Wundt sought to study and understand how the total sum of a person's conscious experiences can be broken down into the basic component parts that make up the conscious mind (Leahey 1981). In identifying these elements of consciousness, psychologists can establish how they link together to create complex experiences. Psychologists identify these conscious elements in their clients and access the feelings associated with them through self-report and introspection. Conscious experiences are thus seen as reducible to basic conscious elements in the same way that physical maladies are reducible to the basic biological elements (i.e., the chemical processes in the body). By presenting Impostorism as a psychological construct, I have thus far emulated the underpinnings of structuralism, followed a linear process of researching Impostorism, collating journal articles on Impostorism and then writing about it in a logical, structured manner. To understand complex conscious experiences such as Impostorism it is not, however, enough to examine the characteristics that link together to create these complex experiences. The full embodiment of Impostorism cannot be fully understood by being cognisant of all the characteristics that comprise it. How can Impostorism be viewed so that its full embodiment is conceived? I will now argue that the Impostor syndrome be considered through a poststructuralist lens where the nature of scholarly writing is embraced as a 'rhizomatic' process of 'becoming', terms central to Deleuze and Guattari (2004) whose poststructuralist philosophy presents an alternative way in which to engage with the notion of Impostorism and stands more immediately counter to structuralism.

A poststructural approach avoids the reductionism of structuralism derived from its definitive characterisation of Impostorism, by instead advocating unpredictability and multiplicity of meaning (Williams 2014). By embracing uncertainty in this way, psychological constructs can be regarded as inseparable from the psychological phenomenon of which they are a part. Its rejection of a single, stable view of 'self' enables the negotiation of the tensions inherent in the multiplicity of manifold personas and ways of being. In this negotiation, poststructuralism imparts a sense of liminality to Impostor syndrome that takes it beyond a structure that seeks to keep it contained, and opens up the suggestion that Impostorism cannot be defined solely by its characteristics because its conceptualisation is inseparable from the phenomenon itself. New insights into Impostorism can be gleaned from an understanding of liminality and the other relevant concepts in the philosophies and methodologies of poststructuralist scholars.

Poststructural methodologies are distinctive in the sense that meaning is seen as fluid and neither universal nor predictable. Inquiry is shaped by interpretive and discursive practices and the so called "object" of study is inseparable from the systems of knowledge in which it is embedded. Deleuze and Guattari's (2004) work contributes to the distinctive methodologies adopted by poststructural researchers and becomes a lens through which to engage with Impostorism in academia. By

engaging with Impostorism in academia through a poststructural lens, readers will discern that my own writing shifts from a linear process of presentation to a style more fluid and liberated, and thus more reflective of a poststructural philosophy that I will demonstrate.

Forging an Academic Identity in the Liminal Space

The concept of identity within the liminal space refers to the state of 'in-betweenness' a person experiences when transitioning from one social role to another (Ladge et al. 2012). The new social role has not yet been established and the person in this space experiences a sense of 'stuckness'—neither embodying the old role nor being fully established within the new one (Meyer and Land 2005). Thus, while the liminal space affords a person with the opportunity of acquiring a new identity, status or expertise, the price of this new identity requires the embracing of ambiguity and the relinquishing of the old sense of self. A new identity is established through trial-and-error practices as the person experiments with versions of the self in the new role (Beech 2011). According to Rantatalo and Lindberg (2018), these practices can include "reflection, where identities are developed through self-questioning along with a rejoining of external influences, and recognition, where identity development occurs 'outside-in' as a subject reacts to an identity that has been attributed to them" (p. 353).

Emergent academics who have recently completed their doctoral studies straddle the divide of the liminal space, neither 'student' nor 'academic'. This state of inbetweenness is a "nonbelonging (rather than a double positioning)" (Rantatalo and Lindberg 2018, p. 356). The emergent academic is positioned in the moment as neither belonging to the student cohort nor belonging to the hallowed halls of academia. Despite these feelings of not belonging, however, the vagaries of their position mean that emergent academics must fulfil the expectations incumbent upon them and act in a manner becoming of fully-fledged academics. In addition, they must do so without having the necessary experience, resources and capacity to embody and accomplish this professional role. This results in Impostor feelings and a sensation of 'mimicry' whereby emergent academics feel they are actors within the role. Rantatalo and Lindberg (2018) suggest that "acting in a mimetic manner without the possibility of being informed by, for instance, peer behaviours, theory or other sources of information is connected with feelings of problematic breakdown and failures" (p. 361). The authors further explain that the "twofold character" of the liminal person in this "in-between" renders them invisible as "they are at once no longer classified and not yet classified" (p. 362). According to Cook-Sather (2006), these 'between-positions'—what Deleuze and Guattari (2004) call "thresholds"—are, however, rich with transformative possibilities. These transformative possibilities contribute to the continual process of 'becoming' within the liminal space.

Beyond the Academic as a Fixed Embodiment: Always and Already Becoming

A poststructuralist lens reveals Impostorism to be part of the embodiment of an academic identity that is ever evolving and fluid. Deleuze and Guattari's (2004) concepts of 'molar thinking' and 'molecular thinking' provide a useful starting point for reframing academic Impostorism. Molar thinking alludes to habitual thought forms, the familiar and known, and which is interpreted through the lens of a context of habitus. Molar thinking can lead to a perception of a fixed reality, where experience, sense of knowing (epistemology) and ways of being (ontology) are taken as given without question. This propensity to hold on to outmoded ways of being and thinking can trap us in the rigidity of our thinking. Molecular thinking is more creative; it expands thought as we encounter the artefacts within our context in unique and novel ways. This way of thinking may occur through an unforeseen event or rupture that breaks the mould of habitual molar patterning. Molecular creativity pushes us to relinquish outmoded ideas and opens us up to new possibilities.

Perceived solely from a molar perspective, interpretations of Impostorism are linear, the syndrome unfolding within the linear segmentarity of the university context, with equally linear solutions offered to counteract Impostorism. While there is safety within the context of molar thinking, shifting into molecular thinking may feel challenging. Nonetheless, it is at the latter, more creative level that Impostorism should be contemplated. Emergent academic writers, when faced with Impostor feelings, can take micro-risks by pushing themselves beyond their molar confines into creative writing encounters, shifting back to molar safety in tiny bursts whenever molecularity overwhelms. As the awkwardness of 'becoming academic' begins to feel more familiar, new territories of scholarly writing potential open up, where Impostor feelings are appeased and imperceptible, but cumulative, progress is made.

In addition to the concepts of molar and molecular thinking, Deleuze and Guattari's (2004) 'striated space' and 'smooth space' orientations are crucial for reframing academic Impostorism. Striated space is inherently hierarchical, linear, state-orientated, and while creating order and safety, yet presents rigid parameters of rules and regulations. New scholars orientating to this space is predictable, as what lies beyond is chaos. Smooth space is freer, nonlinear, open-ended, nomadic and intense, and allows more movement, fluidity and creativity. It

> is filled by events of haecceities, far more than by formed and perceived things. It is a space of affects, more than one of properties … [I]t is an intensive rather than an extensive space, one of distances, not of measures and properties. (Deleuze and Guattari 2004, p. 479)

Smooth and striated space orientations differ in nature but exist in concert with one another, with neither one being superior. We need both space orientations because striated spaces provide security—but can be stifling—while smooth space offer freedom—but can induce fear and be overwhelming. The possibility of movement between these two space orientations (Deleuze and Guattari 2004) is liberating, and occupation of one or the other is open to assessment. A classroom setting, for example, may be set up in a striated manner but the teaching within that space may

engage students from a smooth space orientation. Molar and molecular thinking do not necessarily correlate with a specific space orientation, and both forms of thinking occur in smooth and striated space. One could argue, nevertheless, that molecular thinking is more encouraged within smooth space, encouraging contextual understandings that break with binaried terms. Conversely, molar thinking tends to occur more in striated space.

According to Boberg (2018), the "university primarily operates through a striated space modality, yet it does so in a seamless way as if the logic of human performativity is striated and unquestionable. This is reflected through timetabling, room bookings, curriculum delivery and assessment procedures" (p. 69). University initiation rituals (that contribute to Impostorism in academia) and the formalities required for scholarly writing for publication also may be said to operate within a striated space. Furthermore, linear characterisations of Impostorism, and related coping strategies, are located within a striated space. While providing order and safety, this location also provides rigidity, which can stifle creativity and the exploration of new knowledges. In contrast to university initiation rituals, especially 'publish or perish', the emergent academic could instead embrace Impostor feelings and locate the process of scholarly writing in smooth space, opening them up to the exploration of new territories and "allowing for spontaneous acts and intuitive initiatives to be born" (Boberg 2018, p. 70). In so doing, the emergent academic encounters "unknown territory – relationally, materially, psychologically and socially" (Boberg 2018, p. 70), and this unknown territory expands thought and creativity within one's writing.

As noted above, smooth and striated space co-occur, and we weave in and out of both spaces, often without awareness that we are doing so. Yet this weaving in between spaces enables new potentialities. For instance, the vase of flowers in the otherwise regimented striated space of an on-campus university office, allows a momentary shift into a smoother space that fuels a scholar's creativity while trying to write a journal article. In the same way, the rigid nature of Impostor feelings may be tempered by positive feedback received from students. These moments of smooth space within striation create the expansiveness within which our creativity and competence may be recognised and acknowledged.

If the emergent academic is always situated in the rigidity and structure of the striated university space, it becomes difficult to move between the molar and molecular perspectives on Impostorism. But, by being open to the contrasts of molar and molecular thinking and striated and smooth space, emergent academics can address Impostor syndrome in subtle but effective ways. As emergent academics access more of their intuitive understanding and embrace the uncertainty of the liminal space, they open themselves up to manoeuvrability within the striated university context and encounter the smooth space of new possibilities, freeing themselves from the often dogmatic, static, ordered structure of academia. In so doing, they may overcome the sense of being an Impostor and move beyond a university context that exacerbates Impostor feelings.

In this regard, Deleuze and Guattari (2004) discuss the idea of 'becoming' and hold that there is no essential self that we are working towards—we are in a continual process (the liminal space) of always and already becoming academic.

> Life is not just the progression of ordered sequences from some already given set of possibilities. Each branching out of difference creates the expansion of possibility, so the 'end' of life is not given, there is no goal towards which life is striving. (Colebrook 2002, p. 57)

There are thresholds to step across in becoming academic, but there is no end point, no fixed embodiment of an academic identity. The self "is only a threshold, a door, a becoming between two multiplicities" (Deleuze and Guattari 2004, p. 275)—a becoming that occurs within the liminal space. When we begin shifting between different conceptual spaces (smooth and striated orientations), the way in which we embody our Impostor tendencies changes and we move into a new way of becoming academic. Each shift causes a rupture in our rigid notions of what it means to be an academic, and as we step across the threshold into new territories, we take on micro-aspects of a new identity.

Emergent academics must learn to trust that as they encounter the vagaries of academia they are always and already becoming academic. Certainly, some environments can exacerbate the feeling of being not good enough, such as being surrounded by unsupportive colleagues. By applying a poststructuralist lens, however, it is possible to step outside of being the Impostor and see oneself in a more creative space orientation where one's achievements are accepted and recognised.

In engaging with scholarly writing, the emergent academic may be tempted to focus only on the end result—the research output and what that may mean. Yet to be in the liminal space of becoming is to respect the becoming process and recognise that it is present in each and every act of scholarly writing. It is in the 20 minutes of writing every day, the small progresses and insights, the tiny bursts of daring that bring authenticity to our writing and build our confidence during the writing process. This understanding of scholarly writing is reminiscent of Deleuze and Guattari's (2004) ideas regarding theory, research and knowledge, which they explain as a rhizome that sends its tendrils out in a non-linear, non-hierarchical way, with growth occurring in random bursts. Deleuze and Guattari drawn an analogy between this rhizomatic process and theory and research that allows for multiple, non-hierarchical entry and exit points in data representation and interpretation. Conversely, an 'arborescent' (organisational, hierarchical or tree-like) model of knowledge is linear, vertical, binary and dualistic. A rhizomatic perspective is about identifying connections within our research and writing that occur in sporadic ways, bringing in unplanned associations or connections of knowing. Making unexpected connections in our writing allows for rhizomatic movement from molar to molecular thinking, and beyond to what Deleuze and Guattari call 'lines of flight' that forever change our way of 'seeing'. To embrace rhizomatic movement is to see scholarly writing as a kind of zigzagging, a moving in and out of smooth and striated space orientations, that extracts us from the striated orientation of Impostorism. A smoother space orientation provides refuge from Impostor tendencies and shifts us from molar to molecular thinking.

Conclusion

Impostor syndrome may not be something we can tackle head on and overcome all at once. Perhaps we first soften towards our Impostor feelings and encounter them as part of the processual acts of becoming academic. Perhaps we then entertain the idea that being an academic is not a fixed embodiment but rather a becoming within the liminal space. Perhaps becoming an academic is about holding a space for ourselves and *allowing* our becoming. It is realising that as academics the process of scholarly writing for publication is not linear but rhizomatic. In a poststructuralist sense, we never *become* academic—we are always and already in the process, in the liminality, of *becoming* academic.

In examining Impostorism from both a psychological and philosophical perspective, I have provided a novel way in which emergent academics can negotiate their academic identity. By viewing their situation through a poststructuralist lens, emergent academics may come to embrace their feelings of Impostorism and see it not as a deficit but rather as a strength. This will foster reflexivity within our research domain and make us more humble, conscious participants within the research process, thereby nurturing our academic capabilities as we engage in the processual acts of becoming academic.

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Chapter 10
Qualities in the Medium of Academic Writing

Ruth Boyask

Abstract What is good quality academic writing? Good quality academic writing comes in many forms; yet, not every piece of academic writing is of good quality. This chapter reflects upon the pursuit of quality in academic writing and aims to provide insight on its achievement. It acknowledges the tarnished reputation of "quality" as a measure of academic labour through its association with disciplinary and regulatory practices. Yet, the chapter salvages the notion of quality in academic writing by thinking about it in a plural sense. Qualities are pluralistic and deeply contextually embedded characteristics of writing, that can be drawn by a writer with sensitivity and care. Not every piece of writing is of good quality, but quality is more than an abstracted and singular ideal against which a piece of writing can be measured. Authors who pay attention to the qualities of writing in context can represent simplicity, handle complexity, or choose to adopt a position of authority.

Keywords Academic writing · Quality in writing · Qualities · Sociological canon

What is good quality academic writing? Good quality academic writing comes in many forms; yet, not every piece of academic writing is of good quality. One place to start in evaluating the quality of academic writing is reflection upon a common pair of definitions for the word quality. The first regards quality as an assessment made objectively against a predefined measure. This first definition tends to dominate contemporary discussion on quality in academic writing. Quality in writing is seen in this light especially when the assessment is informed by a rationality informed by values of business, such as productivity and efficiency. Yet qualitative assessments may also be informed by other forms of rationality, like either the liberal ideals of scholarship and disciplinary knowledge or the critical ideals of contestation and critique. It is hard to keep these other reasons for assessment in mind when faced with the pervasiveness of market rationalities in higher education, They are important because they are what drive our disciplines forward. A second definition defines quality as an attribute or characteristic of something. We the writer and readers who

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are related through our reciprocal endeavour might see within this second definition a focus on pluralism in the concept of quality. That is, there are many qualities of academic writing, These qualities emerge through the affordances and constraints of different forms and processes, even different forms of rationality. A report of a quantitative study of the reproduction rates of urban rats exhibits different formal and methodological qualities from an arts-based inquiry into the role of dramatic art in a rural community. Under a research assessment regime they might officially be judged by the same standards. Extrinsic and univeral standards, however, are not likely to have been useful in their construction.

Developing sensitivity to the ways that different processes and media influence meaning gives academic authors greater control over how meaning is made from their texts. To assist in developing this sensitivity, the following chapter takes you on a journey through different writing genres. You may notice that it shifts between: a classical academic style with argument and citations; expository metanarratives that explains through text what has been done in the writing and why; personal reflection and narrative; and excerpts from other pieces of writing that show by example how different forms of written language offer different possibilities for conveying meaning. As you read look out for changes in form and interjections from other pieces of writing. Why are they here? What do they show? It was a conscious decision of the author to work in multiple genres, and bring together pieces of text that might not ordinarily sit together or be crafted from the same materials. Pluralism is a key concept for understanding quality in academic writing, as is understanding the limitations and possibilities of different media and genre.

Quality Assessments and Attributes

"The quality of mercy is not strain'd" begins Portia's famous legal defence of Antonio in *The Merchant of Venice*. In a piece on quality in writing, critical political debates about identity and domination may be called to mind by starting with a quote from Shakespeare, and especially from this play. These might be the words of an important feminist symbol in historical literature, depending which interpretations of the play are favoured. Or they might be reproducing or critiquing an antisemitic trope written by imperialist Britain's most celebrated author. How or whether these complexities add to the purpose of a piece of writing is something to reflect upon if you are analysing it as a piece of literature. My reason for using the quotation here is to encourage not literary but linguistic interpretation. The prosecution of academic work might argue that, unlike mercy, academic writing in the twenty-first century is "strained". It does not drop like gentle rain from heaven. It is wrested from us under duress; mass produced, packaged up into transportable commodities, and sold on the exchange market of ideas. From an etymological perspective there are important differences between the word "quality" in Portia's defence of mercy and the prosecution of "quality" common in contemporary academic debates about writing for publication. The Shakespearean quote discusses the quality of mercy; that is, mercy

as an integral quality or characteristic of human behaviour. Quality as used in the phrase "the quality of academic writing" means something different. It is the standard defined through an evaluative judgement of the commodity of academic writing; that is, its degree of excellence measured against predefined standards or other examples of academic writing.

One definition is an association of quality with the attainment of quantifiable standards; the other definition is an association of quality with the integral characteristics or nature of things. When considering quality in the field of education, in which I work, the former definition dominates contemporary discussion. Furthermore, the term quality applied to many facets of culture is orientated towards the use of standards as a way of assessing market value in particular. The 'quality' imperative in education is part of the permeation of market values in all aspects of social life, since the mid-to-late twentieth century. Following suit, education has adopted this meaning in concepts like: quality teaching and learning; quality assurance in programme development or assessment; and higher education research quality assessment regimes. In countries with research assessment regimes, quality of academic writing is regularly assessed at the national level. For example, research is nationally assessed through the United Kingdom's Research Excellence Framework (REF), Excellence in Research for Australia (ERA) or New Zealand's Performance-based Research Fund (PBRF) performance assessment. National research assessment is significant for academic writing because, through this kind of assessment of academic writing or outputs, academics are sorted and ranked. If an academic opts to work within the formal institutions of academia, this is not something that can be ignored. How the quality of academic writing is judged by these external assessments becomes part of the constraint imposed upon research. For example, the REF apparently values diversity in research, yet its introduction has further entrenched standardised research approaches and products (Laing et al. 2018). This occurs in academic writing when authors strive to publish in similar kinds of prestigious journals with higher citation indices and editorial board members from high ranking universities, because these publications are valued more highly than others. REF, ERA or PBRF results feed into other quality measures associated with competition amongst universities, like world university rankings or bibliometrics, which are quantitative measures of research impact. These measures of quality influence student enrolments and government funding regimes (Hertig 2016; Biancardi and Bratti 2019). It is not just the writing that is assessed, but also academics, academic institutions and even countries are ranked and sorted based on these assessments. These links mean that the quality of academic writing is a value traded in a market exchange, which contributes to the wealth of an economy.

Integrally connected to the material conditions of the lives of academics, the evaluation of academic writing through national research assessments and measurement against quality indicators cannot easily be disregarded. Quality assessment of their writing is an imperative that governs the lives of academics. It can even be absorbing, and for many academics, raising their personal bibliometric scores is part of an enticing competition. For me, too. But when I think about what is meaningful in my academic work, there are many other things I strive for besides achievement

in quality standards, and PBRF-type exercises often feel like a distraction from more meaningful work. What matters more to me is that the conclusions or endpoints of academic work have use value. In classical Marxism there is a distinction made between use value and exchange value. National research assessments determine exchange value. Usefulness is an attribute or quality gained through rigour, robustness, or profundity in the way research is communicated as much as through any of the other processes of research. If academic writing is poor in the quality of usefulness, it will be weaker in how it is perceived and used in the world.

> The work of the world is common as mud.
> Botched, it smears the hands, crumbles to dust.
> But the thing worth doing well done
> has a shape that satisfies, clean and evident.
> Greek amphoras for wine or oil,
> Hopi vases that held corn, are put in museums
> but you know they were made to be used.
> The pitcher cries for water to carry
> and a person for work that is real.

This is the fourth stanza of Marge Piercy's (1973) poem 'To Be of Use', a poem I was given as a photocopy at the start of my doctoral study by my supervisor, Dr. Elody Rathgen. Rathgen was a former English teacher, who viewed the world through a literary lens. In a book review she wrote for the journal *Gender and Education*, she expresses her pleasure at the mingling of literature and academic theory in scholarly work (Rathgen 1993). It was apposite that this poem by Piercy, an activist poet, was Rathgen's response to my expressed desire to do purposeful research that could be put to good use. Her sharing of this poem had use value beyond its connection with my aspirations. It is something I return to in my academic writing and do so again here in part because of the poem's connection with the usefulness of academic labour, and the quality of usefulness. Through recognising usefulness, we can conceive of other qualities of academic writing, for example, educative qualities, pleasurable qualities, or authoritative qualities. Qualities are contextual. The poem also shows the interconnection between thought and its medium of communication. The kinds of aesthetic judgements that determine good poetry starkly contrast with quantitative measurement of the quality of academic writing. American artist turned educator, Elliot Eisner, raised awareness in education of its aesthetic dimensions. Eisner (2004) reminds us that our experience of the world is qualitative, that is, cognition prompted by the engagement of the senses with the qualities of the world. From this perspective, quality is not an external assessment but an integral attribute that can be revealed through being in the world. Furthermore, quality in one media is not the same as another. The quality of a line draw from hard to soft or tapered to nothingness is an attribute peculiar to the medium of expression. That is, even when quality is represented as singular it is pluralist. In writing, qualities vary from genre to genre, and in academic writing, from discipline to discipline.

Qualities and Canons in Sociological Thought

In the fourth edition of his book, *Quality: A Critical Introduction*, John Beckford (2017) describes the quality imperative. For Beckford, the quality imperative is a dominating quality movement that emerged in the 1980s from American thinking on improving industry and its application in Japanese commercial contexts. His book sweeps across the history of quality management in business and government production and services. The quality movement swept across many different facets of social life. What started as a revolution to improve the factory production of goods was applied to the provision of services in industry, and, ultimately, government. "Governments are under increasing pressure to achieve service levels equivalent to those of private organisation and have sought to modernise and enhance public offerings through the application of quality methods - sometimes in conjunction with private finance, privatisation or the creation of non-Governmental Executive Agencies" (Beckford 2017, p. 3). Private finance initiatives, privatisation of educational services, and private governance through trustees or governing boards have become commonplace in education. Closely following the trend in other public and government services, quality also became a pervasive ideal in educational discourse. Take, for example, Edward Sallis's (2002) book, *Total Quality Management in Education*, which aimed to bring new quality assurance practices to the leadership of higher education institutions and schools; or the OECD's *Teachers Matter* activity, initiated in 2002, which centred on establishing a common language and agenda of quality and change initiatives for the teacher workforces of 25 countries. The quality imperative is manifest in New Zealand's education system through the key Ministry of Education (MoE) initiatives. An example is the MoE's Best Evidence Synthesis, a programme of systematic reviews of research evidence on outcomes for learners in schools that meshed with quality performance indicators (Kaur et al. 2008; Boyask 2010). Quality in these cases is measurable against preconceptions of what constitutes effectiveness, efficiency, or productivity. These are concepts related to the neoliberalisation of social life. In other words, the extension of the quality movement to academic work is allied with the pervasive extension, in the mid to late twentieth century, of business and technocratic rationalities. These rationalities commodify academic writing, a trend that cannot be escaped, only negotiated. Negotiation is sometimes approached from the recognition that standards of quality in writing are not only allied with business interests; different forms of scholarship have their own traditions and expectations, against which judgements of quality are made.

In a former university and in a different country I convened a small social theory reading group. We set our own agenda, and once we had got through the classics of social thought, i.e. Marx, Simmel, Weber and Durkheim, for several meetings we explored our own work context. In a short blog entitled *Desiring the Idea of the University* I wrote about our reading group as follows:

> Yesterday, I sat outside on a blustery and frankly quite chilly English summer day to discuss 'the idea of the university' with four colleagues. I convene a social theory reading group that has a mailing list of over fifty, including academics, university professional services staff

> and postgraduate students from my own and nearby educational institutions, all who made a deliberate decision to sign up to the group. It has been running since the beginning of 2011, when we started by reacquainting ourselves, or in some cases newly encountering, the sociological classics: Marx, Weber, Durkheim and Simmel. While my interest in the group stems from pleasurable memories of late evening seminars as a rebellious undergraduate enrolled on an interdisciplinary paper entitled 'Socialism', I can't express the motivations for most people joining this group. Most of them have never attended a meeting. Yet, there is a small core of hardened social theory enthusiasts that keep the momentum going, and recently we have been considering and discussing the nature of universities.
>
> The reading for yesterday was a piece by Gerard Delanty entitled *The Idea of the University in the Global Era: From Knowledge as an End to the End of Knowledge?* and we also watched the CRASSH 10th Anniversary Lecture Series on 'The Idea of the University' (a series of 6 lectures delivered at Cambridge University in 2011). The Delanty piece and the CRASSH lectures made reference to the history of universities and how they have been conceptualised over time by Kant, von Humboldt, Newman, Veblen, Jaspers and others, arguing that the university is historically and contextually specific, and right now its context is economic and technological globalisation. To generalise from yesterday's reading and lectures, it seemed to me that despite this context, the idea of the university is dominated by the longing for a liberal university where arts and sciences freely interact, rather than compete, academics are considered scholars rather than technicians, and the state intervenes in our work only as a disinterested source of funding. The speakers at Cambridge acknowledged that this ideal is sorely tested within the current political, economic and social conditions, yet Stefan Colloni argued that such longing exists not just within the academy but is also a lingering and pervasive popular desire. These reflections upon the university lead me to hazard a guess at why our social theory reading group has so many invisible members. The members of the group live life as busy professionals at the business end of higher education. Reading social theory connects to our deepest desires for scholarship and intellectual freedom, even while our reality consists of validation committees, student evaluations and action planning. (Boyask 2013, unpaginated)

Market rationality is dominant but not all-encompassing in the thought and action of academic labour. There are spaces like my social theory reading group where thought and, even if not for the majority, action are influenced by different traditions. Yet it is not quite the case that while our actions are constrained, our desires range free. The texts chosen for reading were not based on quality indicators, but on socially produced judgements. The original reading selection of Marx, Weber, and Durkheim reflect a deeply embedded and socially sanctioned schema of what constitutes worthwhile knowledge in the field of social theory. The addition of Simmel reflects a slightly idiosyncratic interpretation of the sociological canon, although his ambiguous presence is consistent with his contribution to sociology. Simmel introduced to sociological thought the notion of the stranger, who is physically present in the group but strange to its activities. The syllabus for sociologist Michael Burawoy's undergraduate class at Berkeley *Introduction to Classical Social Theory* suggests that the triadic canon of classical sociology was constructed by Talcott Parsons in his 1937 book *The Structure of Social Action*, by drawing parallels between the work of a group of sociologists, including Weber and Durkheim, who were unknowingly working towards convergence in a theory of social action. The canon was not established just within the pages of the text, but also through subsequent engagement with its argument, and an extended critique from the proponents of conflict theory.

Hence, Karl Marx's theories of historical materialism joined with Émile Durkheim's division of labour and Max Weber's rationalisation to become classical threads of thought in social science.

There has been further extension of the sociological canon through debate and critique. Argument that redefines the foundational ideas in sociology and includes a wider group of theorists have expanded the canon, such as the inclusion of George Herbert Mead and a symbolic interactionist tradition (Shalin 2015) or as in our own selection Georg Simmel in what Jaworski (1998, p. 4) argues is an "essentially contested" canon. Or the canon has extended through critique of inequities in judgement, such as Alatas and Sinha's (2017) correction of the eurocentrism and androcentrism implicit in a canon that consists only of white 'founding fathers' of sociology. Regardless of the nature of the canon, its fabrication is based in some social agreement about what constitutes worthwhile knowledge and its appropriate means of communication. An understanding of, and appreciation for, the canon in all its variants shows that it can be conceived as another, less overt quality standard against which academic writing is evaluated. In fact, the desired ideal of scholarly writing and its processes of revision and peer review are co-opted as tools for objectively measuring quality into quality assessment regimes. This translation of the liberal ideal of academic debate into the real world of quality assessment and its market rationality makes review processes seem lesser, that is, less robust, rigorous, and significant. Yet a resistant reading reveals it as more than that.

As a teacher of educational research, I teach my class to be resistant to the polemics between positivistic and interpretive research paradigms or qualitative and quantitative research methodology. Martyn Hammersley (2018/1989) described these debates in his assessment of naturalistic research methods, motivated by rejection of quantitative methods in the 1960s–1970s by qualitative researchers because of their inadequacy for describing the complexities of the social world. He concludes that both positivistic and naturalistic observations depend on human inference, and that while proponents of qualitative research are justified in recognising problems in quantitative approaches, the foundations of qualitative research are not secure either. Just because a methodology does not "capture all the subtleties of social interaction… it seems unwise to rule out such theories on the grounds that they do not capture the full complexity of social life as we experience it" (Hammersley 2018/1989, pp. 219–220).

In contemporary times, positivistic, quantitative, large scale and longitudinal methodologies are allied with power and influence in educational policy and practice. Studies that use these kinds of methodologies are still vastly outnumbered in volume by interpretive, qualitative, small-scale, and in-depth studies. The greater number of educational researchers who research qualitatively is indicative that in educational research there is an orthodoxy that positivistic observation and measurement is inferior to rich or embodied interpretation of perceptions and phenomena. What we need to ensure in educational research is that when students adopt a methodology, they are not doing it based on oversimplified understandings of what it means to be objective, or on an over-confidence in subjective understanding. As a researcher who generally uses naturalistic and qualitative methods, but also dabbles in quantitative approaches, I find solace in Burawoy's (1998) pragmatism: in outlining

his extended case methodology, which he associates with reflexivity and subjective research processes, Burawoy also re-appraises positivistic science for what it brings to sociological research, which reflexive science lacks. Reflexive science starts from a position of intersubjective dialogue between the researcher-observer and the observed, while positive science uses methodological process to minimise researcher effects on the worlds they observe, by which the researcher creates a "disposition of detachment" (Burawoy 1998, p. 10). From a sociological perspective, objectivity is a nuanced concept that extends beyond the myth that it is ill-conceived and unattainable. For instance, Simmel (1950) writes:

> Objectivity is by no means nonparticipation (which is altogether outside both subjective and objective interaction), but a positive and specific kind of participation – just as the objectivity of a theoretical observation does not refer to the mind as a passive *tabula rasa* on which things inscribe their qualities, but on the contrary, to its full activity that operates according to its own laws, and to the elimination, thereby, of accidental dislocations and emphases, whose individual and subjective differences would produce different pictures of the same object. (p. 404)

The significance of this point for academic writing is that both objective and subjective assessment of its qualities can be held in mind concurrently. That is, through a pluralist conception of quality, I can participate in both the qualities of a liberal ideal of scholarship, with its collegial debate and peer review, and objective assessment of academic outputs in the competitive market exchange of ideas. This is not though a rose-tinted view, where I can have my cake and eat it too. The struggle between these two conceptualisations is real; it is evident in the 44 members of the social theory reading group who never attended meetings, and my own lengthy working days and elongated career that negotiates between research, teaching and programme management. While advocacy for change to the structures in which academic writing takes place is well beyond the scope of this chapter, a fairer and more satisfying approach would see a closer alignment and meshing of the sub-plans or rationality underlying these two different functions of research quality assessment.

Thinking Within the Constraints and Affordances of a Medium

A further contribution by Elliot Eisner (2004) to this discussion on the qualities of academic writing is his concept of process. In artistic practice, form and content are inextricably linked through process. Eisner suggests that education could learn from the arts on this, and that attention to the aesthetic qualities of educational practice can lift mundane instruction to educational experience. "*How* history is written matters, *how* one speaks to a child matters, *what* a classroom looks like matters, *how* one tells a story matters" (Eisner 2004, pp. 6–7). How one acts gives shape to what is acted upon, and influences how it is experienced and understood. Paying attention to how processes affect form and content is not unfamiliar advice for authors. Wikipedia is not the most accurate source of knowledge, but it is a worthwhile source for broader

cultural understandings. It has an entry on "Show, don't tell" where it claims this phrase is a truism that is embedded in the Anglo-American imaginary of narrative writing. Percy Lubbock's 1921 work *The Craft of Fiction* claims, "…the art of fiction does not begin until the novelist thinks of his story as a matter to be *shown*, to be so exhibited that it will tell itself" (p. 62). Marge Piercy's poem introduced above creates a picture, showing the reader "usefulness" in practice through metaphor and verbal imagery rather than explicitly and laboriously laying out its definition.

> The pitcher cries for water to carry
> and a person for work that is real. (Piercy 1973)

Yet, the lesson from Eisner and artistic practice should be that there is an art, too, in expert telling. Think about the pleasure of following clear instructions for a complex recipe, and how frustrating it can be if the recipe writer forgets to tell you the temperature to set the oven, or whether the milk is full-fat or skimmed. In Eisner's classrooms, there is more than one way to speak to a child, so that their experience is educational rather than mis-educational. History takes many different forms, and its lessons can be learned from well-researched historical fiction, or purposefully curated historical documents. Clear, well-formed instructions can be artful, albeit in a different way from rich and immersive storytelling. In combination, the two may be even more potent, but only if there is equal understanding and sensitivity to the nature of each. What art teaches education is that thought and action are enhanced through greater sensitivity to the different qualities of different media. The following excerpt, reproduced twice below, comes from Eisner's reflection on what education might learn from the arts. As a piece of academic writing, it works as both medium and message, offering a glimpse of both restricted and limitless possibilities of each. Through Eisner's application of the conventions and constraints of the academic form, he tells a story of media, and how those constraints and affordances shape possibilities for different kinds of cognitive activities. As a pre-existing excerpt of writing, it has its own form and through its affordances can also operate as a medium to convey a different message, that is, to show a message about academic writing.

> Where are the parallels when we teach and when students learn in the social studies, in the sciences, in the language arts? How must language and image be treated to say what we want to say? How must a medium be treated for the medium to mediate? How do we help students get smart with the media they are invited to use and what are the cognitive demands that different media make upon those who use them. Carving a sculpture out of a piece of wood is clearly a different cognitive task than building a sculpture out of plasticine clay. The former is a subtractive task, the latter an additive one. Getting smart in any domain requires at the very least learning to think within a medium. What are the varieties of media we help children get smart about? What do we neglect? (Eisner 2004, p. 8)

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In the second version of the excerpt, the format changes. The bold text and lighter font colour emphasize a single phrase. The bolded phrase stands out against the rest of the text, which still retains its meaning as writing, but the writing has been recontextualised; that is, through conscious reworking its significance as expository text has been made less important. The lighter font colour gives it a different kind of significance. It is now a meaningful visual context in which the main point is embedded. A medium has material properties which can be employed in different ways to foster and enhance meaning. The example of formatting text is useful because the choices made by the author are visibly different, but differences in media or genre are not necessarily as obviously different.

The Medium of Academese Versus Content

Steven Pinker's (1994) work on language in the discipline of cognitive psychology is controversial for educators because of its essentialism. That is, he takes the position that the rules and grammar of spoken language are intrinsic to humanity and passed on through our genetics. Most contemporary theories of learning regard development as socio-culturally produced and even for Pinker his evolutionary views on language do not extend to forms of language production that he regards as cultural. For example, he is critical of others who assume the rules of reading are innate, and that children will come to know reading through whole language and immersion approaches without direct and precise instruction. It is not clear in his well-known article in *The Chronicle of Higher Education*, *Why Academics Stink at Writing* whether in his mind the rules of writing are innate or culturally produced. Yet he is an advocate for its rules and is critical of the many academics he accuses of communicating through academese. He describes academese as "…prose that is turgid, soggy, wooden, bloated, clumsy, obscure, unpleasant to read, and impossible to understand" (Pinker 2014, p. 3). His argument is that academese arises through the self-consciousness of the academic writer, who goes beyond communication of the idea, and uses tools of reflexivity like metanarrative and signposting. This is a provocative yet interesting suggestion; I believe my own writing has improved by using first person far less often than I used to. Pinker claims the presentation of the author in the text is in most cases unnecessary and obscures the line of argument. This argument should be regarded with caution though because it marginalises legitimate forms of expression, that is, the clarity he seeks is at the expense of subjective modes of representation. Yet there is something appealing and resonant about his critique.

Every year I read the writing of students who have difficulty making themselves understood because they are trying to emulate the language of their readings. Acculturation into the language of your field of scholarship is potentially a good thing, but

there are problems that need avoiding. Sometimes form is adopted without paying enough attention to communicating meaning. Take for example the following:

> In the works of Fellini, a predominant concept is the distinction between figure and ground. However, in *Amarcord*, Fellini denies pretextual capitalism; in *La Dolce Vita* he reiterates surrealism. The premise of pretextual capitalism holds that the task of the participant is significant form. (Cameron 2020)

You get that, right? Or are you not sure? It is more likely you will understand it when you know that the excerpt is random text produced by The Postmodernism Generator, a piece of website code. The code constructs short essays from terminology common to cultural and social theory, and organised by a recursive grammar, that is, a set of rules common to the grammar used in complex written text. The sentences appear to make sense, but without intellectual coordination these strings of words and combinations of sentences are nonsensical. There is a close relationship between thought and writing, but unfortunately in this case complexity in language does not equate with complexity in thought.

Final Thoughts/Writings

Many things affect the quality of academic writing. A writer has control over only some of them. It might not be obvious when sitting in front of a new document on the screen, but there are wider social and political forces at work in defining notions of quality. While academic writing is sometimes bogged down by the quality imperative that values academic work based on its exchange value, this is not the only way to perceive quality in writing. Judgements of quality can be made from other positions, informed by different rationalities. A pluralist concept of quality is particularly helpful because it opens spaces for new and challenging forms of writing. The quality imperative underpinned by market rationality is only one way of defining quality. A pluralist conception recognises the particularity of quality, how it manifests in different ways in different places and is defined by different traditions. Qualities are the integral attributes of things. Quality judgements can be based on richer and more profound realisation of attributes than just exchange value in a market economy.

Discussed earlier in this piece were the broader disciplinary qualities, such as the sociological canon (in all its multiplicity of forms), that as reference points may form the basis of quality judgements. From an aesthetic or materialist perspective, sensitivity to the qualities of process and medium and their interrelationships with form and content can inform quality judgements. Drawing from classical Marxism, use value is a judgement of quality that can be applied to academic writing, although even this has been co-opted by market rationality. Judgements of impact are increasingly included in New Zealand's PBRF and have long been embedded in other national

assessments such as the REF in the United Kingdom. Being aware of the pervasiveness of the market can help counter being overwhelmed by it, and hence foster producing, and valuing, academic writing that beats to a different drum.

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Chapter 11
Being an Author in the Digital Economy

Leon Benade

Abstract The openness and responsiveness of the online and digital world in the twenty-first-century raises critical questions for traditional academic scholarship, but also creates opportunities to consider the role of online and digital media in academic scholarship. This chapter recognises the tensions present in this emergent relationship but suggests that it is more helpful to engage with online and digital media from a position of critically informed scholarship. It considers the shift to open access (OA) and publishing, which has, perhaps inadvertently, enabled predatory publishing behaviour. Central to the digitisation of publication is the sophisticated field of bibliometrics. Metrics not only enable authors to locate the reach and impact of their publications but support them in their selections of suitable outlets. Finally, authors are encouraged to establish and develop a digital footprint.

Keywords Bibliometrics · Digital publishing · Open access · Postdigitality · Predatory publishing

Introduction

The late twentieth century brought traditional academic scholarship and digital media into contact, revealing both opportunities and challenges for both. The brashness of the online world, featuring opinion pieces, blogs and social media comments contrasts with the temperate tone of academic scholarship and its judicious use of evidence, typically disseminated through the pages of scientific journals, historically owned by learned societies, at least until publishers began to grow in prominence (Larivière et al. 2015). Bringing academic scholarship into contact with the openness and responsiveness of the online and digital world raises questions and creates opportunities for discussion. What new publishing possibilities are presented by online and digital media? How is the nature of scholarly work influenced or affected by developments in the online and digital space? Can academics benefit by contact

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with opportunities offered by digital tools? What pitfalls and traps will academics encounter in the digital world? Does the power of digital data accumulation and analysis offer academics new insight to the reach of their work? How ought academics locate themselves in this digital world? Or, do they simply treat it with disdain, and continue as before?

Underpinning my response to these questions is a rebuttal of the suggestion that scholarly writers reject the role of online and digital media in their work. This attitude may stem from privacy fears, concerns with the political and psychological influence of digital media, and a sense that the value and image of traditional scholarship are at odds with the ego-centred image of online activity. These tensions are recognised in this chapter, balanced by a view that it is more helpful to engage with online and digital media as a critically informed scholar than to refuse to engage on a point of principle. This chapter is addressed primarily to emerging scholars, but also to those experienced scholars grappling with the challenges of the digital world. After considering relevant conceptual considerations, I examine the shift to open access and publishing. Open access and the autonomy of the Internet have enabled predatory publishing behaviour, and scholars' understanding of this phenomenon is important in the selection of journals and publishers. Digital data provides journal editors, publishers and authors with an array of metrics against which they can locate the reach and impact of their publications. Understanding this terrain (including the potential for manipulation) will support authors in their selections of suitable outlets, but also in monitoring the uptake of their own work. Finally, consideration is given to the judicious establishment and development of a digital footprint, as this can enhance an author's reach and impact.

Conceptual Considerations

Three considerations feature here: first, the neoliberal context of the academy, including the nature of scholarly work in that context; the concept of 'digital economy' is placed in relation to the neoliberal context; last, reference to post digitality ('the postdigital'). Neoliberalism retains its influence, certainly in most developed economies, despite its failings being exposed by the Global Financial Crisis of 2008, and the turn of many states to wide-ranging welfare policies in 2020 during the Covid-19 global pandemic. In these contexts, neoliberalism continues to exhibit its typical attributes, notably market mechanisms, manipulated by state actions (Jones 2019; Olssen and Peters 2005). These mechanisms, underpinned by a technical-rationalist epistemology (Patrick 2013) in which physical labour has been replaced by cognitive and emotional labour are manifested in a wider performative and accountability culture (Olssen and Peters 2005). Political fascination with performative measures and efficiency gains have accordingly seen academics chasing after work contracts and grant funding, not only intensifying their work demands (Huws 2014), but locking them, as Huws (2014) suggests, into a cycle of 'begging or bragging'. Thus, the commodification of academic labour is compound by a neoliberal

vision of universities as agents of knowledge production for commercial exploitation "rather than…[universities enhancing] individual development within sets of broadly conceived educational aims" (Patrick 2013, p. 3). Human 'management' by audit fuels the process of commodification, creating a culture of performativity underpinning academic work, requiring academics to simultaneously lose their autonomy while demonstrating their excellence and uniqueness (Huws 2014).

The audit culture is a demonstration too of neoliberalism's positioning of the individual as inherently rational, enterprising, competitive and capable of self-management (Patrick 2013). Audit accountability devices are embodied in the academy, in processes such as the Research Excellence Framework (REF)[1] in the United Kingdom, the Excellence for Research in Australia[2] and the Performance Based Funding Research (PBRF)[3] in New Zealand. Success in these processes requires academics to emphasise the extent of their productivity, the quality of the dissemination outlets of their work, and the degree or extent of the reach or influence of their outputs.

The aims and patterns of the neoliberal state are supported by digital technology (Jones 2019), notably in the development of a globalised 'knowledge economy' (Robertson 2009). This economy has evolved employment requirements that are supported by networked digital technology, which enables team and collaborative possibilities, making various forms of remote learning, teaching and work possible (Jones 2019). Arguably then, the 'digital economy' may be seen as an offshoot of the neoliberal economy. This digital economy is characterised by the predominance of information and communication technologies, accentuating the shift to a knowledge society (Valenduc and Vendramin 2016). In their evaluation of what is novel and what unique in the concept of the digital economy, Valenduc and Vendramin (2016) suggest these emergent principles:

- Digitised information is becoming a strategic resource;
- Networking is emerging as a distinct feature of work and society;
- Digital technologies are producing vast quantities of data;
- These technologies are providing tools that enable users to harness and leverage the value of this data.

The ubiquity of digitisation arguably gives rise to the view that it holds deterministic promise, leading to such breathless catchphrases as 'a digital revolution' often combined with the hackneyed, 'rapidly-changing society/world'. What is required in the face of such conventional responses to digital ubiquity is a critical attitude towards the digital. One such emergent idea is contained in the notion of 'the postdigital' or postdigitality, suggested by Peters and Besley (2019) as a critical or philosophical attitude in relation to the digital and the idea that the digital can be a holistic explanation of the world. They propose a 'critique of digital reason'. This is a twofold critique

[1] https://www.ref.ac.uk.

[2] https://www.arc.gov.au/excellence-research-australia.

[3] https://www.tec.govt.nz/funding/funding-and-performance/funding/fund-finder/performance-based-research-fund/.

of the technical systems associated with digitality, and the political economy of the digital, namely considerations of the acquisition and ownership of digital systems. The 'post' prefix in postdigital refers to neither 'after digital' nor to a replacement of the digital (Jandrić et al. 2018; Peters and Besley 2019). Instead, it invokes a sense of the ubiquitous nature of the digital and its coupling to daily lived existence. This ubiquity is so steeped in the day-to-day, that 'postdigitality' can be said to describe a condition in which the 'digital' is better understood by its absence, rather than its presence (Negroponte 1998, cited by Jandrić et al. 2018). The digital ceases to be apart from basic humanity, instead is understood to be embedded in it, becoming an inseparable part of it, ultimately reshaping the way humanity is perceived and understood.

It is this understanding, of digitality as neither deterministic of human behaviour nor as a phenomenon that can be disdainfully set aside, that forms a key premise of this chapter. It is written with a view to recognising that knowledge of the affordances available in the digital economy, can enable scholars to spread the story of their research more widely. Further, while I acknowledge that academics are required to 'play the game' of using digital tools to locate themselves advantageously relative to others, I take the view that having critical understanding of the digital world includes developing 'interstitial strategies' (Wright 2010), whereby scholars seek out cracks and fissures to advance their writing careers in a critically-informed and ethical manner.

Critics of the position I have just outlined may dismiss it on the basis that engagement with the scholarly writing tools embedded in the digital economy simply reflects uncritical acceptance of neoliberalism in its various forms. Indeed, as Ball and Olmedo (2013) affirm, neoliberalism speaks and acts through our discourse and relationships, setting cultural and social limits on the possibilities for individual action. Still, they argue, and I concur, that neoliberalism opens new spaces for struggle and resistance. They quote Foucault (1997, p. 284): "Freedom is the ontological condition of ethics. But ethics is the considered form that freedom takes when it is informed by reflection" (cited by Ball and Olmedo 2013, p. 93). Furthermore, as Lemke (2011) has indicated, while studies of neoliberal governmentality have been fruitful in exposing neoliberal governance, there are several 'blind spots', among these being the development of a neoliberal metanarrative based on a formulaic response to a wide range of phenomena. Consequently, the "reader already seems to know in advance what he or she is going to read…[and, as]…a result, any surprising insights derived from the empirical data and material are effectively ruled out" (p. 99). While I acknowledge that there is value in taking seriously studies of neoliberal governmentality that consider programmes to "uncover what they hide and exclude" (Lemke 2011, p. 83), this chapter proceeds on the pragmatic premise that these programmes should also be considered for their potential to be used subversively, by seeking their cracks and fissures.

Online Publishing and Open Access

The following considerations bring together two overlapping, yet distinct, issues: open access to knowledge product, and the shift from print journals (and books) to online publication. They have a common stem, however. The Budapest Open Access Initiative (2002) (BOAI) declared that the confluence of traditional forms of scholarly dissemination through manually type-set and printed journals on one hand, and the Internet on the other, had created an opportunity for extraordinary public benefit, which it referred to as 'Open Access'. Knowledge is a public good, according to Suber (2012), one of the founding signatories of the BOAI, because its consumption cannot deplete it; and its consumption is theoretically available to all. Open Access (OA) thus makes it possible to turn theory into practice. For BOAI (and subsequent OA statements) OA has two dimensions: First, the author as the copyright holder enables free access by others to use and re-use the author's material, on condition of attribution (citation of the author) only. Second, for a complete version of the author's published work to be deposited in a freely accessible online repository (usually managed by academic institutions, learned societies, government agencies or research organisations).

Two similar events followed closely, in 2003. The Bethesda Statement on Open Access Publishing, held in Maryland, consisted of a group of librarians, scientists and academics (including Suber), who met "to stimulate discussion within the biomedical research community on how to proceed, as rapidly as possible, to the widely held goal of providing open access to the primary scientific literature" (Suber 2003. "Summary"). A few months later was the Berlin Declaration on Open Access to Knowledge in the Sciences and Humanities (Open Access 2003–2020), which aligned itself with the BOAI and Bethesda statements. The Berlin Declaration defined Open Access as the "unrestricted, online access to peer-reviewed, scholarly research papers for reading and productive re-use, not impeded by any financial, organisational, legal or technical barriers" (Science Europe 2015, p. 1). The dual goals of OA journals, and institutional repositories where authors could store versions of their published work, ranging from pre-publication prints, to author accepted manuscripts (AAM) or the version of record (VOR) gave rise to the concepts of 'Gold OA' and 'Green OA'. 'Gold OA' applies to freely available published articles for which an Article Processing Charge (APC) applies, while 'Green OA' applies to freely available versions of published articles located in institutional repositories. The Berlin Declaration represented the culmination of the desire of the scientific community (researchers, funders, policy makers and relevant stakeholders) to attain the vision of the free availability to the public of research that is funded directly or indirectly by taxpayers.

More recently, in September 2018, 'cOAlition S', a consortium of research funders established under the aegis of the European Commission and the European Research Council (ERC), set itself the target of ensuring that scholarly research funded either by public or private grant "be published in Open Access Journals, on Open Access Platforms, or made immediately available through Open Access Repositories without embargo" (European Science Foundation 2020. "About"). Marc Schiltz (President of

Science Europe) has indicated that this target is based on the premise that publication paywalls (such as subscription-based journals) are "withholding a substantial amount of research results from a large fraction of the scientific community and from society as a whole" (Schiltz 2018, p. 1). In militant mood, Schiltz captured the essence of the Plan S target: "the subscription-based model of scientific publishing, including its so-called "hybrid" variants, should therefore be terminated" (p. 1). In this regard, he defined 'science' to include the humanities.

This brief historical overview of the progression towards a vision of knowledge as freely open and available to all, while laudable, masks a number of tensions that are characteristic of neoliberal knowledge economies. The scholar is paid a university salary in part to conduct research, thus is *writing for free* (Huws 2014). Tempering this perspective, Scheufen (2015) suggested that academics are incentivised by peer recognition; potential career rewards; and the satisfaction of writing for publication. Arguing from the underlying assumption that academic publication is a competitive zero-sum game with winners and losers, Scheufen (2015) offers a number of economic-based propositions to challenge the view that OA is altogether positive in its effects. Amongst his key propositions is the view that there is a hierarchy of researchers and scholars, and that typically, 'highly talented' scholars will be employed by leading universities, that will be more likely to pay the APC, unlike the 'mediocre' universities where 'less talented' researchers are more likely to be employed. This may reduce the incentive for less talented researchers to publish OA, thus widening the gap between 'talented' and 'less talented' scholars, as those who publish OA will be more visible to a wider readership. Scheufen (2015) argues that closed access (CA) minimises the asymmetries of talent among scholars.

The early trends and idealism associated with OA and the shift to digital publishing disguise other related tensions (Peters et al. 2016). Publishers, that have traditionally amassed significant profits on the basis of essentially free academic services rendered by scholars, have not passed on to libraries the savings associated with the shift from paper to online publishing, specifically in relation to type-setting and print production, leading Larivière, Haustein, and Mongeon to ask, in exasperation, what "in the electronic world…do we need publishers for? What is it that they provide that is so *essential* to the scientific community that we collectively agree to devote an increasingly large proportion of our universities budgets to them?" (2015, p. 12). In the new OA terrain proposed by cOAlition S, publishers will be required to be fully open access, charging transparent fees only for legitimate costs associated with managing the business of reviewing, editing and disseminating a digital product (European Science Foundation 2020. "Principles and Implementation"; Schiltz 2018).

Furthermore, as the author becomes the primary customer in the OA relationship, not the organisation paying subscriptions (Scheufen 2015; Ward 2016), there are inherent risks of damaging the quality of scholarship. Under a subscription model, institutional clients may cancel if the quality of published scholarship is weak, whereas an author-pays model reduces the level of control imposed by customer or client satisfaction (Ward 2016). This view would be challenged by Schiltz (2018)

however, who regards scholarly communication ('science', in his terms) "as an institution of *organised criticism* [thanks to] the test and scrutiny of other researchers" (p. 1, Emphasis in the original). Therefore, controls are imposed by the scholarly community. Scheufen's (2015) arguments relating to the incentives of scholars suggest though that the quality of OA is potentially diminished as the APC model keeps some scholars from publishing OA, allowing those who *can* pay to expend less effort to be published.

Scheufen notes also: "While OA lowers the access barriers for researchers of countries who have been hardly able to subscribe to a single journal in the past, it necessarily creates a participation constraint as it sets a price for participation in the publishing game" (2015, p. 100). Thus, emerging OA initiatives can deepen asymmetries between industrialised countries and developing countries. This tension is characteristic of the tensions between the competing epistemologies and ontologies underpinning closed vs open access (Peters et al. 2016). The spirit of OA, at least as expressed by the three founding statements mentioned earlier, is to bring knowledge to all, with the only barrier being access to an Internet-enabled device. Yet, the large publishing houses have been able to reposition themselves in response to the emergent OA reality, so that they maintain much control over OA, charging Article Processing Charges (APC) in excess of €3000 per article. Thus, it is apparent that the emergence of digital publishing, while technically allowing a free flow of information, has nevertheless been captured by the captains of the digital economy, manifested in the paywalls erected by large publishing houses to keep results of research cloistered. This situation is precisely the target of the cOAlition S funding consortium. Its intention of making the published work of scholars freely available may, however, effectively bar scholars working in the humanities and social sciences, that typically have low access to funding opportunities, or those in low- and middle-income states unable to provide generous grant funding. However this dilemma may be solved in the future,[4] there is a potential for interstitial challenge to this situation, namely scholars exploring collaborative writing projects where the APC charges can be shared (Peters et al. 2016). In this way, multiple aims are assured—a democratic approach to research, and the opportunity to enable authors to bring their research to those who might not ordinarily have the resources to access this knowledge.

What has been presented here is not intended as a binary, or some kind of 'break', placing printed media and digitised media in opposition, but rather as suggestive of the 'postdigital' reality indicated by Jandrić et al. (2018). In this reality is evidence of a messy, networked world that blends digital and analogue. As scholarly writers, academics must constantly traverse the terrain of both print media and digital media

[4]One resolution is a shift in the business model of publishers towards 'read and publish' deals whereby institutions pay the publishers, enabling the authors linked to the institution to publish in the OA journals of these publishers. See https://www.springer.com/gp/open-access/springer-open-choice/springer-compact/springer-contact-intro-/293018. At the time of writing, these deals are limited to a number of European jurisdictions, however. What these 'deals' indicate, though, is that the oligarchic behaviour of publishers is unlikely to change significantly in the near-term, even with the advent of strategies such as Plan S, as they simply amend their business models to better engage with the demands of the scientific community.

(for instance, books are published in both hardback and as e-books). Digitisation (in various forms and formats) and OA are further developments in the technology of academic labour—they do not constitute an either/or binary, and the rules of scholarship still apply, regardless of the medium (Peters et al. 2016). The focus here has been to develop an understanding of the OA terrain, in terms of its history, and some of the arguments associated with OA and digital publishing. Embracing OA allows authors to take up its potential for a radical democratisation of both the research process (by encouraging collaboration) and the research product (by making it freely available to those who may not otherwise have the resources to access the knowledge product). Perturbing this idealistic potential of OA, however, is the advent of the 'predatory journal'.

Predatory Publishing

New and emerging scholarly authors, especially those anxious to have their work published, may find themselves lured by the practices of predatory journals and publishers. In the following discussion, I will clarify some salient features and practices authors are likely to encounter, making it easier to identify these. Suggestions for selecting reputable journals and publishers are offered to support authors.

The advent of OA and the author-pays model has facilitated the growth of predatory publishing (Beall 2017b; Ward 2016). These authors have suggested that the OA business model leads to conflicts of interest for publishers, such as trading off standards of peer review against the desire to provide efficient editorial decisions and services to paying authors. In the predatory marketplace, these (mal)practices are egregious (Beall 2015, 2017b; Bohannon 2013). Beall (2017b) has also attributed the rise of predators to a confluence of other factors: the proliferation of higher education institutes and of postgraduate qualifications, the performative element of academics' work, that sees their value measured in part by published outputs, and the desperation of those academics whose work is regularly rejected by high-quality journals.

Predatory journals generate profit by publishing the work of authors willing to 'pay-to-publish'. Among their practices are the generation of enormous lists of academics who are sent spam emails inviting them to submit their work for publication (Brezgov 2019). These emails may reflect some of the criteria mentioned below including lists of 'international journals' with titles indicating fields of no relevance whatsoever to the email recipient. Peer review, to the extent that it may exist, is light, with the promise of tight turnarounds, sometimes within a week (see, for example, http://questjournals.org/cfp.html). Though publication comes at a cost to the author, copyright may be retained by the publisher or journal, making later re-publication of the same article in a different journal possible (Brezgov 2019). Negative outcomes of predatory practices include the publication of work by authors unable to be published in reputable journals, the promotion of dubious research (Beall 2017b; Bohannon 2013), fake science or 'advocacy research' (Beall 2017b).

The techniques of predatory publishers and predatory journals are similar. Beall, a university librarian, composed lists of predatory publishers and predatory journals (2015, 2017a) and defined their characteristics (2015), though, he has argued somewhat polemically (2017b), his efforts led to the systematic harassment of both himself and his employers. His lists show an astonishing growth in the number of both predatory publishers and stand-alone journals (2017a), now numbering in the thousands. The additions to Beall's lists have outstripped the growth of the respectable Directory of Open Access Journals (DOAJ)[5] (Bohannon 2013), established in 2003 to index high quality, open access, peer-reviewed journals.

Typical criteria that may suggest predatory motives or conduct include all or some of these:

- Minimal academic information regarding the editor, editorial staff, and/or review board members (such as their institutional affiliation);
- No editorial policies in evidence (such as review policies, editorial policies and copyright policies);
- Hidden or unclear information regarding author fees;
- Or, provision of optional 'fast-track' fee-based services guaranteeing expedited peer review, suggesting assured publication with little or no vetting;
- Publishers laying false claim to its content being indexed in legitimate abstracting and indexing services;
- The publisher listing inadequate contact information, including misrepresenting the publisher head office location;
- Poorly maintained websites that may include dead links, obvious misspellings and grammatical errors. (Beall 2015. See some examples of the above at http://questjournals.org/index.html).

Identifying predatory journals and publishers is not a simple task, nor is it possible (or advisable) to assume a binary of reputable publishing houses on one hand and disreputable predators on the other. For instance, Bohannon discovered in a 2013 'sting' that some titles on Beall's list appeared in DOAJ (Bohannon 2013). The same operation (a bogus 'junk science' manuscript submitted in 304 versions to journals across the world) revealed that even journals hosted by reputable publishing houses may publish contributions of dubious-quality—although this may be a consequence of shoddy peer review rather than predation per se, hence not directly relevant to this discussion. Of greater relevance is a different case, that of the Multidisciplinary Digital Publishing Institute (MDPI—https://www.mdpi.com). MDPI is one of the publishers who publicly challenged Beall for listing it as a predator. Richard Poynder, an independent journalist with a special interest in the development of OA, summed up the case for and against MDPI (2015), and while there appears no definitive evidence of MDPI as a predatory publisher, yet there continue to be questions raised (Brezgov 2019), specifically regarding the editorial and review practices of MDPI. It is evident then, that it behoves authors be well-informed of journals or publishers being considered for selection.

[5] https://doaj.org/.

Considering the situation just described, how does a new or inexperienced scholar set about selecting a journal? First, by recognising that the digital (capitalist) economy has permitted the development of a publishing oligarchy that sees the field dominated by a handful of publishing houses—amply demonstrated by Table 11.1, which shows the top ten publishers for New Zealand corresponding authors by volume. Clearly, the field is dominated (at least in terms of where New Zealand authors choose to publish) by just four publishers. While this lack of choice and variety may be a negative feature, this evidence also indicates to prospective and more experienced authors the range of 'reputable' publishers (notwithstanding the inclusion in Table 11.1 of MDPI, noted above as one flagged by Beall [2015]). A second strategy is to reflect on the criteria established by the European Reference Index for the Humanities (ERIH) (2019). While not specifically aimed at challenging or discrediting the predatory market, the ERIH criteria are required to be met by credible, quality European journals in the humanities, seeking to be listed by ERIH. As such, these criteria will serve as a meaningful standard by which new (and experienced) scholars may judge journals they are unfamiliar with.

Chief among these criteria are clearly identifiable, transparent and explicit procedures for external peer review. Here it may be helpful to flesh out the point of peer review, as, underlying much of the disquiet toward the predatory industry, is the absence or near absence, of rigorous peer review (Bohannon 2013; Ward 2016). Somewhat clouded and mysterious to outsiders, peer review nevertheless has a central function in ensuring the academic rigour and quality of submitted manuscripts (Jackson et al. 2018; Ward 2016). Rigorous peer review, provides, as it were, a 'gold standard' in academic publishing (Enslin and Hedge 2018). While it may sometimes lead to results for genuine authors that can be difficult to fathom it can provide an opportunity for constructive feedback (Enslin and Hedge 2018) especially when conducted in a pedagogical and developmental spirit (Jackson et al. 2018).

Table 11.1 Top 10 publishers

Publisher	No. of journals	% of all journals (%)
Elsevier BV	582	20.38
Wiley-Blackwell	375	13.13
Informa UK Ltd./T&F	366	12.82
Springer Nature	357	12.50
SAGE Publications	159	5.57
Emerald	87	3.05
Oxford University Press	79	2.77
Cambridge University Press	69	2.42
MDPI	47	1.65
IEEE (Institute of Electrical and Electronics Engineers)	45	1.58

Source CONZUL 2019, p. 28

The ERIH (2019) list provides further clues to look for, including evidence of an academic editorial board, with members affiliated to reputable, high-quality universities or other independent research organisations. Published articles should provide information on author affiliations and addresses, and no more than two thirds of the authors published in the journal should be from the same institution. The published articles should have abstracts in English and/or another international language. A final criterion is evidence of a valid ISSN code, confirmed by the international ISSN register.[6] Although the ERIH list provides several clues to look for when considering a journal, there are other options, one of which is to have a knowledge of journal metrics, which in turn are related to an author's own metrics, suggesting that authors will find it beneficial to know more regarding journal metrics.

Journal Metrics

Journal metrics (or, more accurately, 'bibliometrics') is a statistical discipline prominent in library and information science, and the data it generates can be used by scholarly authors to identify suitable journals. Eugene Garfield, a linguist and library scientist, is credited for originating the concept of measuring journal impact by tracking citations (Pendlebury and Adams 2012). Garfield sought a system to ensure researchers would not cite poor data: to "eliminate the uncritical citation of fraudulent, incomplete, or obsolete data by making it possible for the conscientious scholar to be aware of criticisms of earlier papers" (Garfield 1955, p. 108). Further usefulness of a citation index, he imagined, would include the ability to support researchers following unique lines of thought not anticipated by compilers of subject indexes or bibliographies, for example.

Garfield's early efforts developed into a substantial industry that has shifted the focus onto the relative performance of journals. His Institute for Scientific Information (ISI) now forms part of the Web of Science Group (2020), a Clarivate Analytics company. The journal analytics industry is populated by several powerful databases, such as Web of Science and Scopus, an Elsevier database, claimed as the world's largest abstract and citation database (Elsevier 2020. "CiteScore metrics"). Moed et al. (2012), while acknowledging the debt owed to Garfield for his insights into, and development of, journal statistics, note, however, that measures such as impact factors, have become detached from their original indexing purpose, increasingly becoming a proxy for quality. Before further critical consideration, it will be helpful to characterise the features of some of the more well-known metrics, and to understand what it is they measure, and how these can support authors.

[6] https://portal.issn.org.

Table 11.2 Illustration of the calculation of a two-year journal impact factor (JFI)

Two-year journal impact factor
The Journal of Researcher Bliss (JRB)
1. Assume 2018 is the year JRB is measured
2. Total of all citations the articles published by JRB in 2016 and 2017 received during 2018 (A)
3. Total of 'citable items' published by JRB in 2016 and 2017 (B)
4. Calculate the 2018 impact factor by dividing A into B
A = 112 (total number of citations received in 2018)
B = 40 (total number of citable items published over the two year period)
IF = 2.8 (this is the average number of citations received by the articles published in the preceding two years)

Journal Impact Factor

The Journal Impact Factor (J/IF) is published each year by Clarivate Analytics and is based on the Web of Science database. It is a measure of the number of times an average paper in a journal is cited during the preceding two years. Included are peer reviewed articles, reviews, and conference proceedings. Not included are editorials or letters-to-the-editor. This is a two-year IF, though there are other measures that are based on three and five years. Longer audit periods provide a longer 'window' for individual articles to be cited. In the worked example (Table 11.2), the 'IF' of 2.8 can be considered against other, similar journals—the higher the impact, the greater the standing of the journal. Such factors make it possible to rank journals, providing an additional measure of 'impact'. Scholarly authors should note, however, that these rankings only make sense within a particular field or discipline. For instance, science-oriented articles attract far greater citation rates than those in the humanities, thus the IF of science journals well exceeds those of the humanities.

CiteScore Metrics

An Elsevier product, CiteScore metrics operates in a similar manner to the formula above, but is calculated over three years, and "includes citations from articles, reviews, letters, notes, editorials, conference papers, errata and short surveys" (Scopus 2017, 2:22). The same types of items are used to calculate the items indexed by Scopus, thus "acknowledging every item's potential to cite and to be cited" (2017, 2:47). The CiteScore metric provides the author with an indication of where it may be best to publish, though authors have to realise that being published in quartile one journals can present a greater challenge than publishing in a lower quartile journal.

Scimago Journal Rank (SJR)

This metric tries to overcome the weakness of traditional IF that weights all citations equally. Regular IF are a measure of a journal's popularity, rather than its prestige. SJR recognises that some journals enjoy greater prestige than others, so a high SJR indicates higher prestige. Citations originating from journals with high SJR carry more weight than citations from lower-ranked journals, which carry less prestige. The underpinning calculation is a three-year IF, however, unlike CiteScore, the 'citable documents' include only peer-reviewed items, that is, articles, reviews and conference papers, and the citations must come from the same kinds of documents (Elsevier Journals 2010). In the calculation of SJR, citations are weighted as more or less than 1.00, based on the importance of the citing journal. The calculation takes into account, however, the difference between high cite fields (like sciences) and low cite fields (like humanities) so that the difference between fields is flattened.

Source Normalized Impact Per Paper (SNIP)

Like SJR, the underpinning calculation is a three-year IF. This metric considers the citing potential of a journal in relation to its impact. High impact journals (such as the sciences) are characterised by their high citation potential. Conversely, lower impact journals (such as in the humanities) are characterised by lower citation potential. The citation potential is determined by calculating the average number of listed references made to any peer-reviewed documents (in any journals) that are one to three years old by the articles citing one to three year old articles in the target journal (Elsevier Journals 2010, 4:53). To calculate SNIP, the impact is divided by the citing potential. This has the effect of lowering the value of high impact/high citing potential journals or raising the value of low impact/low citing potential journals. This 'normalising' process corrects for differences in citation behaviour between fields (2010, 5:27). Therefore, SNIP values provides authors an additional tool when assessing journals, as differences will relate to journal quality, not citation patterns.

Using These Measures

Metrics and measures can easily assume greater importance than they ought in the context of neoliberal performativity and instrumentality. Considering Garfield's original intentions, clearly measures such as IF have shifted the focus from indexing to evaluation (Moed et al. 2012), and any over-emphasis on the significance of these tools, and their inappropriate use as proxies of researcher quality, can create an 'unhealthy fascination' (Pendlebury and Adams 2012). Perhaps it may be suggested that the system of using these measures to rank journals compounds the competitive

behaviour already present (Elsevier 2020). Ironically, the preceding three citations are sources with an interest in the performance of publishing houses and their journals, so their implied critique may be considered to be disingenuous. The various complex 'impact factor' formulae are largely the product of the fascination *publishers* have with journal metrics—after all, these metrics are critical to the success of the marketing campaigns of the publishers, some of which make enormous profits. Emphasising this point, Eddy (2019) cites the profits of "Elsevier, Springer Nature, and Wiley at US$3.2, US$1.9, and US$1.7 billion in revenue in 2017" (p. 462). Publishers therefore have a vested interest in ensuring their journals are made visible to academic authors, and journal metrics are central to this aim.

These measures are, nonetheless, currently a reality for academic authors, and what the preceding descriptions above do indicate, however, is that their diversity and range make a single indicator impossible. This should indicate to prospective authors that they make use of multiple sources of evidence, both qualitative (such as peer review reports) and quantitative (such as the examples outlined above) (Elsevier 2020; Moed et al. 2012; Pendlebury and Adams 2012). Caution is still advised, as the predatory journal and publishing practices referred to earlier, include fraudulent or manipulative use of journal metrics (Bohannon 2013). Making use, however, of reputable sources of evidence, such as the Scopus Preview[7] and Scimago Journal and Country Rank[8] can provide authors with interesting and potentially valuable information regarding the standing of journals in their field. There are also, as expected, a range of tools authors can use to track their personal progress—namely, author metrics.

Author Metrics

Two relevant considerations are discussed here, the h-index, and research impact. Like journals, authors can gauge their influence in a particular discipline or subfield by using available tools that measure citations of their own publications. These citations reflect the uptake of a scholar's work by others in the field, indicating influence or *impact.*

The H-Index: Its Value and Its Weaknesses

The *h-index* was devised by Jorge Hirsch, a Californian physicist, who sought to provide a metric displaying a researcher's consistent influence and productivity over a period of time (Clarivate Analytics 2019; Spicer 2015). The index indicates the number of an author's articles (*h*) that have been cited by other authors at least the

[7] https://www.scopus.com/sources.uri.

[8] https://www.scimagojr.com.

Table 11.3 Illustration of the h-index

Publication #	Citation #
1	105
2	73
3	47
4	11
5	9
6	3
7	1

same number (*h*) of times. In other words, an h-index of 15 means an author has at least 15 articles that have each been cited at least 15 times. As a productivity measure, the h-index recognises a researcher's influence across a range of published outputs, rather than just one or two highly cited works. An author's Google Scholar profile will report a higher score than other databases, as its algorithm draws on a wide range of published material, including grey literature and university theses depositories. Scopus and Web of Science (Publons) will reflect a lower score, as their algorithms draw on a smaller data base. The index will rank an author's cited publications in descending order of citations over the life of the publication until the point is reached where the number of citations received by an item on the list is equal to or greater than its numbered position on the list. This will be the author's h-index. In Table 11.3, the author's h-index is 5: that publication, and the ones above it, all have been cited at least five times.

The h-index has several disadvantages and limitations. Those working in the social sciences or humanities will tend to have lower h-scores, as these fields achieve lower citation rates than the sciences. The h-index does not differentiate for the length of career of researchers—a more experienced author will potentially have a higher h-index than a less experienced researcher. On the other hand, shifts in the h-index can be disproportionate. At the lower end of the scale shifts can be more easily made than at the higher end. To illustrate: the next publication of an author with an index of 2 has to be cited three times, and two others cited at least three times in order to shift to an h-index of 3. On the other hand, an author with an h-index of 20 has a much tougher hill to climb: the index will climb to 21 only once an article and 20 others are all cited at least 21 times (Elsevier 2020). Raising one's index rating becomes increasingly challenging as some publications below the index cut-off point may simply never be cited often enough to reach and exceed the cut-off. As Table 11.3 illustrates, the h-index ignores the citation effects of influential publications that may report significant discoveries or display a career breakthrough (as illustrated by the top three publications in Table 11.3); nevertheless, these publications may have opened insights previously closed to other scholars in the same discipline or sub-field (Kreiner 2016).

Conversely, the h-index can encourage 'gaming', whereby citation rates are artificially boosted by excessive self-citation, and by the behaviour of 'citation cliques',

groups of authors who mutually cite each other. Indeed, some years ago, a 'cabal of editors' (Bishop 2015) came under attack. The editors making up this 'cabal' were accused of using their position as editors of a group of journals to hasten the publication in the journals they edited of a large number of articles they had authored and co-authored, and to have used self-citation excessively. Notwithstanding some of the challenges this blogpost (Bishop 2015) received, it drew attention to dubious tactics that not only undermine the peer review system, but also suggest ways the h-index can be manipulated. Such manipulation arises, arguably, because of the manifest neoliberal obsession with performative measures. Further, the numbers can, and do, mask content (Spicer 2015) and under-performance (Kreiner 2016).

Despite these weaknesses, however, h-indexes are used widely as evidence in promotion or funding contests. Seen in isolation, and in the hands of human resource managers or committee members who may not fully understand these metrics (such as the differential across fields and even sub-fields), the h-index can fail to do justice to applicants, or artificially boost their bids. More recently, however, there have been moves to find alternatives to understanding the influence or 'impact' researchers can have on their fields and 'industries'.

Research Impact

In February 2019, SAGE gathered a wide range of stakeholders at an 'impact metrics workshop' to discuss the problem of traditional metrics being used as an indicator of research and researcher quality in the social sciences. Underpinning this initiative was a concern that 'impact' should extend beyond having influence on the research of others, to having some kind of 'real-world' impact or influence.

> For those conducting research, being able to measure the wider impact of their work would allow them to tell a more rounded story of their scholarship that goes beyond the number of articles published, or citation counts to those articles, or citation counts to the journals containing the articles. (SAGE Publishing 2019, p. 4)

The question of 'real world' influence or impact has been gaining momentum amongst funders of research since 2000 (McCann et al. 2015). These funders include governments; accordingly, 'research impact' has come to play an increasingly influential role in research audits such as the Research Excellence Framework (REF) in the United Kingdom, where it was first introduced in 2014 (Terämä et al. 2016). In that round, 'reach and significance of impact' made up 20% of the overall individual assessment of research (Terämä et al. 2016). In Australia, the 'Engagement and Impact (EI)' assessment was introduced to understand the translation of research into wider benefits for society and the economy (Australian Research Council 2019), and is completed in tandem with the Excellence in Research for Australia (ERA) audit. The Terms of Reference of the 2019 review of New Zealand's Performance Based Research Fund (PBRF) indicate a desire to better capture the contribution

research makes to society and the environment (Ministry of Education 2020). These Terms of Reference acknowledged such assessment to be challenging.

How are research and researcher impact to be judged other than using quantitative measures alone? A response is evident in emerging policies already referred to, and provides guidance to emerging scholars at the start of their careers. In the Australian example, both engagement and impact are considered, and these are evidenced through narratives, and some numeric measures. Although this EI exercise in Australia is aimed at the institutional level, the notion of individual researchers articulating the way their research is delivered to the wider community, beyond conferences and publications, bears thinking about. 'Uptake and Impact' was recently added to the New Zealand PBRF calculation of 'Research Contribution' (which constitutes 30% of the total individual score). This additional indicator enabled researchers to provide evidence (with the only restriction being an embedded character count limit) on the benefits of their research to society, economy and environment (The Tertiary Education Commission 2016). In the case of the REF2014 'impact case studies' were required (Terämä et al. 2016). Notably, in their study of the REF2014, Terämä et al. (2016) did not find any particular favouring of one kind of impact over another.

Thus, while metrics retain their influence as a measure of the quality of academics' research work, the 'more rounded story' being called for at the SAGE event mentioned earlier, is finding its way into the accountability policies of at least three national examples cited here. Nonetheless, precisely what 'impact' means, and how it can be applied evenly across disparate fields of research, especially when the social sciences, humanities and the arts are contrasted with engineering or technology for instance, remains a contested matter. The definition and application of research impact may depend on the interpretation of the institutions where researchers are located, further distorting the picture (Terämä et al. 2016). Clearly, academics have to find ways of progressing through these imperfections. This digression into a consideration of some counters to the mania of measurement highlights to new and emerging scholars, just commencing the journey of documenting their research, that multiple options exist not only for their research to be evaluated, but for them to be self-consciously aware of the influence of their work. In the final part of this chapter, I will turn to consider some of the digital steps new (and existing) academic authors can take to establish a digital footprint in the less-than-perfect world in which the twenty-first-century academy finds itself.

Establishing and Developing a Digital Footprint

This final stanza of the chapter presents and discusses a small selection of tools and networking sites that are helpful to scholars in establishing a digital footprint. They provide additional options for tracking the reach, impact and dissemination of scholarly work.

ORCID and Kudos

ORCID: Generating a unique persistent digital identifier to distinguish registered users from every other researcher (ORCID, n.d.), an ORCID ensures that the published work of registered users is recognised as uniquely theirs. This permanent identifier can be displayed on articles, but also on CVs and on various profile pages related to the digital footprints of authors. Indeed, many publishers now require authors to have an ORCID, and this digital tool enjoys wide-spread institutional support as ORCID is supported by over 1100 Member Organisations (comprising, for instance, universities, laboratories, private research bodies and publishers). Registration as an ORCID user can facilitate networking and contact among researchers internationally. It currently has over 8 mil users, and access to ORCID is free of charge.

Kudos: This is a cloud-based research engagement and impact tool supporting researchers by ensuring their publications "get found, read and cited in a world of information overload" (Kudos Innovations Ltd. 2020. "About Us"). Kudos has over 330,000 registered researchers, and "works with publishers, universities, corporations, funders, metrics-providers and other intermediaries to help aggregate efforts around researchers to build impact for their work" (2020. "About us").

The 'Kudos Hub' locates discovered publications of registered users (the process of creating the list is supported by linking to one's ORCID account). Users are able to embed links to media such as Twitter, Facebook, Academia and ResearchGate, as well as to personal webpages or blog sites. Kudos provides a daily update of traffic directed to the Kudos-linked articles through those weblinks. It also provides a link to the Altmetric website (https://www.altmetric.com/), providing more detailed information regarding sources such as Twitter mentions of the publication.

Social Networking Sites

Twitter: Users can promote microblog entries ('tweets', which are limited to 280 characters), amongst their followers, who, in turn, can 're-tweet' to any of their followers (Wired Staff 2020). In its own words, "Twitter is what's happening in the world and what people are talking about right now" (Twitter, Inc. 2020. "About"). Tweets can include images, videos and links to other websites, for example, to a user's personal web or blog site. The advantage for authors is that they can tweet links to their articles, if these are freely available, or to the prepublication (or 'green') copy on sites such as Academia and ResearchGate. At least one serious disadvantage (like Facebook that also links users to other like-minded users) is that Twitter users can find themselves in an echo chamber, where a user's followers simply confirm what the user already thinks.

Academia: This American social networking site claims over 117 mil registered users (Academia 2020), allowing academics to share and track the reach of their

research. Amongst its services, the site provides authors with a Green OA repository of pre-publication manuscripts, author accepted manuscripts (AAM) and open access articles,[9] and tools to track mentions, and networking opportunities created by following others with similar interests (or being followed by others). The reading interests of registered users are matched with manuscripts covering subjects of related interest. Increasingly though, some of these services are located behind a paywall.

ResearchGate: A European-based competitor to Academia, this site has fewer registered users, but claims higher traffic (ResearchGate 2020). Aimed also at researchers and academics, it too provides a repository feature for manuscripts and published works, with opportunities to create networks and collaborate across projects and users. It provides the facility for researchers to ask questions and have these answered on the platform by other users. User-tailored details include an h-index and 'RG Score', though it is reported that this score is largely meaningless (ResearchGate 2020). Furthermore, ResearchGate has been found to contravene copyright by permitting the upload of articles published in subscription-based journals (ResearchGate 2020).

Some Critical Considerations

Tracking and providing evidence of researcher impact may be seen as an important reason why scholars might engage with forms of digital, online media. For example, impact evidence can be gleaned from altmetrics, which are as an indicator of broader communities engaging with research (Green 2019; Sugimoto et al. 2017). Green, an OECD researcher, conducted a case study in which he created a vigorous campaign promoting two of his articles primarily using Twitter. Green used Altmetrics (https://www.altmetric.com/) as an evidential tool to track the uptake of the articles. He achieved enormous interest a variety of ways, including having a published article ready for inserting into discussions at relevant conferences by, for example, tweeting key messages from his article alongside the conference hashtag (Green 2019). His case study also demonstrated that there is considerable labour associated with establishing, developing and maintaining such a digital profile—indeed he premised his case study on the idea that as much time is spent promoting an article as researching and writing it.

Many academics will, however, be uncomfortable with what Green suggests. Recent malicious use of social media to interfere with democratic electoral processes will cause some to question its value (Hemsley et al. 2018). The way Green (2019) has proposed that academics use social media to promote their published research, may, arguably, suggest nothing less than bald self-promotion, and self-styling in the public realm, an idea reprehensible to many academics. On the other hand, in the performative context of their work, academics may see value in engaging with social

[9] Scholarly authors are, however, recommended to make use of their institutional repositories, which are not paywalled, for their Green OA uses.

media. Ultimately, despite some studies suggesting scholars are neither consistently in favour nor against these media (Sugimoto et al. 2017), there will be those who agree that social media can promote positive messaging, develop community, and engage users intellectually (Hemsley et al. 2018). Therefore, as suggested here, many scholars will find some use value in a suite of carefully selected digital tools and social networking sites.

Conclusion

To engage, as I have just suggested, with the business of creating and maintaining a digital footprint, is labour that may be well justified and will manifest in positive author recognition. Seemingly dry bibliometric tools are useful, not only to the scholarly author, but for publishers, for whom these tools have acquired a marketing allure and status, signalling a journal's success, reach or prestige. Concerningly, however, these measures are not only a marketing device enabling corporate publishers to maintain their hold on viable publication channels, but they may have become a proxy for quality. In some national contexts for example, researchers are enjoined to publish only in 'quartile 1' or 'quartile 2' journals. Even if such strictures do not apply, authors are nonetheless well advised to understand at least some of the more notable metrics when deciding where to publish, although these metrics must be seen in context. Astute authors will come to recognise that multiple metrics tell a more complete story than just one will.

For the foreseeable future, most authors will continue to have their published work placed behind paywalls, but legitimate opportunities to engage with Open Access (OA), provide authors the potential of wider readership and uptake of their work. For those unable to benefit by institutional support of Article Processing Charges (APC), then, as suggested in this chapter, authors might engage in collaborative work where a team can share the APC cost. That strategy offers authors the benefits of OA and enhances their scholarship by virtue of collaborative work.

For new and emerging scholars particularly, and those unfamiliar with the world of digital publishing and OA, the proliferation of predatory journals and publishers can make the process of selecting appropriate dissemination avenues challenging. Despite the possibility of publishing houses being caught up in dubious practices as suggested earlier, and despite their monopolisation of scholarly work, the reputable standing of major publishing houses are nevertheless a new author's best defence against blatant predation.

Scholarly authors thus find themselves in an uncomfortable relationship with publishers, but moreover, the first two decades of the twenty-first century have demonstrated that they also find themselves caught up in the steady shift from print to digital media. In this chapter, I have argued from the premise that, despite the potentially negative features of the online and digital world, academics ought to play at least some role in that world. What could now be at stake for scholars is no longer, 'publish or perish', but, 'be visible or disappear'.

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