Transformative Reflection and Reflexivity in Work-based Education

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Abstract

This integrative doctoral report describes how my own experiential learning as a former practicing police investigator, artist and my current academic position in professional work-based education have been utilised to enable me to make a contribution to work-based education.

To capitalise on my experience and on-going development as a critically reflexive researcher, I explored my own transformative learning through the storied accounts of key experiences, events and transitions in my professional work-based learning journey to develop a storied pedagogic approach to facilitate critical self-reflection and reflexivity in the transformative learning of professional work-based students. Using an action research approach with autoethnography as the method of inquiry, the report tells a story of my learning journey through the research process.

The combination of action research and the inherently experimental spirit of autoethnography proved complimentary and the research developed from an initial individual approach to a more co-operative and collaborative endeavour between teacher and student, enhancing the critical self-reflection, reflexivity and transformative learning of both, evidenced in collective voices of teacher, participant and researcher.

My contribution of knowledge to the theory and work-based practice of transformative learning has been made through the development of a conceptual model of "Transformative Reflection", which extends Kolb's experiential learning cycle. My contribution to practice has been through a facilitated workshop in which the transformative reflection model is used to foster critical self-reflection and reflexivity through the autoethnographic use of alternative narrative perspectives and the creation of artefacts in a liminal learning space, thereby fostering transformative learning for the work-based learner.

Key Words: Police; Work-based Learning; Storytelling; Artefacts; Transformative learning; Autoethnography; Reflective Practice; Reflexivity

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Thirdly I would like to thank the many students who have responded so well to the reflective challenges I have presented them with, particularly Eva, a research participant whose active collaboration enabled the completion of this research. Their openness, honesty and professionalism have enabled me to learn so much about theirs and my own professional identities.

I would like to dedicate this work to my wife Margaret and my children Hannah, Craig, Robyn and Alex, who I hope will share my passion for lifelong learning, and finally to my dear departed eldest son Lee James Lawson who was sadly taken before this work was complete.

Doctoral Report

Section One: Introduction

This doctoral report tells the story of my research, which has become an integral stage of my learning journey and development as a reflexive researcher. It is a journey from engaging with a pedagogic challenge in teaching reflective practice to in-service police investigators, to a collaborative autoethnographic study of alternative reflexive perspectives on a transformative learning experience. The combination of action research and the inherently experimental spirit of autoethnography proved complimentary and the research developed through the design and delivery of a facilitated and storied workshop, moving from an initial individual approach to a more co-operative and collaborative endeavour between teacher and student. This enhanced the critical self-reflection, reflexivity and transformative learning of both, evidenced in collective voices of teacher, participant and researcher in response to the workshop experience.

Current literature applicable to the teaching of organisational leadership and professional practice, particularly in public serving professions, advocates the development of critical self-reflection in order to learn from experience, promoting a personal and organisational transformation to that of a collective leadership (West, 2014 and Brookes, 2016). Whilst Brookes (2016) argues some contemporary thinking on the matter, he professes the use of the same 'old' investigative approach to explore the vast array of theories (p. xxii) that I was taught as a young police officer during my initial investigative training in 1984, which was taken from the 'Just so stories' of Rudyard Kipling: "I keep six honest serving-men (They taught me all they knew); their names are What and Why and When and How and Where and Who." (Kipling, 1907)

In this sub-section 1.1 below I will start the report by outlining the contribution the research has made. In sub-section 1.2 I will address What I am researching by setting out the aims and objectives of the research. In sub-section 1.3 I will contextualise the Why and When of the research by setting the scene around the context of the research in police education. In sub-section 1.4 and 1.5 I will discuss the philosophical and research approaches defining Who will be the focus of the research, and How it will be carried out. In sub-sections 1.6 and 1.7 I will lay out the structure of the report and portfolio to show Where the evidence can be found, and finally in sub-section 1.8 the story of the research will begin with the noticing of a learning problem and in it, the finding of a story.

1.1. Contribution to the theory and work-based practice of transformative learning

1.1.1. Contribution to knowledge

My contribution of knowledge to the theory and work-based practice of transformative learning has been made through the development of a conceptual model of "Transformative Reflection", which extends Kolb's experiential learning cycle, and a facilitated workshop in which critical self-reflection and reflexivity can be enhanced through the autoethnographic use of alternative narrative perspectives and the creation of artefacts in a liminal learning space, thereby fostering transformative learning for the work-based learner.

Professor Edward Taylor co-edited with Jack Mezirow 'Transformative Learning in Practice' (Mezirow et al, 2009), which was to be Mezirow's last contribution to his life's work before his sad death in September 2014. In this work Taylor extracted several core elements from insights gained in transformative learning research in community, workplace, and higher education. He states that these elements are "the essential components that frame a transformative approach to teaching." (p. 4) the core elements are: Individual experience, critical reflection, dialogue, holistic orientation, awareness of context, and authentic relationships. In general Taylor finds that transformative learning in education requires the teacher to be both an initiator and a facilitator in a learner-centred approach (Illeris, 2014, p.10). This research follows my journey of exploration and development as a reflexive teacher/facilitator and researcher in the context of the work-based education of professional police students. As well as considering the duality of my voices as teacher/facilitator and researcher I have also considered the voice of the student, a participant and later collaborator in the research.

In this research I have adopted a process of theoretical integration, taking ideas from different approaches to give a meaningful backdrop to explain the context, challenges and dilemmas faced, and to develop a pragmatic solution to a pedagogic problem encountered in the teaching of professional police students.

Building upon an unpinning pragmatist philosophy of symbolic interactionism I set the cognitive frames of inquiry for the research, considering my own and the participating student's points of view through the lens of professional practice, and in particular work-based transformative learning, critical self-reflection, reflexivity, storytelling, artefact creation and liminality. Using an action research approach to enact the inquiry I explored

the use of a storied pedagogic approach to facilitate a workshop in which critical self-reflection and reflexivity could be fostered by utilising the cognitive frames. I have used autoethnography as a methodology throughout the research, which culminated in the writing of three narratives to capture the personal experiences of the workshop. The first was written in my voice as the teacher/facilitator of the workshop, the second in the voice of 'Eva', a police student as a participant, and the third narrative was written in my voice as a researcher analysing and evaluating the first two narratives.

The narrative analysis and evaluation identified key points along the student's transformative journey displaying a clear linear process, which mapped across each stage of the four theoretical learning models of:

1. 10 stages of transformative learning (Mezirow, 2009),
2. 5 stages of learning (Moon, 2004),
3. 5 stages of learning through storytelling McDrury and Alterio, 2003)
4. The three phase process of liminality (Van Gennep, 1908; Turner, 1969).

The theoretical integration of these models and my model of transformative reflection compliments and contributes to these storied approaches to learning with the inclusion of artefact creation to facilitate critical self-reflection and reflexivity in a liminal learning space (See table 03 below p. 104). This research demonstrates that storytelling in a facilitated liminal space, together with use of artefact creation can be used to stimulate a creative perspective in the mind-set of the police student, promoting a more complex understanding of their professional identity, and thereby positively impacting on their transformative learning and ultimately on their professional practice.

As a contribution to the developing theory of transformative learning the research featured in a collaborative paper between researcher and student and was presented at the 11th International Conference for Transformative Learning at the Teachers Training College, Columbia University, New York, in October 2014. (See portfolio section 8 p.205) Whilst the conference sadly missed the presence of the late Jack Mezirow, one of his contemporaries, Professor Victoria Marsick, the head of Teachers Training College, Columbia University, New York, acknowledged and commended this research and went on to share my findings at the 63rd annual conference of the American Association for Adult and Continuing Education (See portfolio sections 8.1 and 8.2 p. 212 and 214), thereby accepting and disseminating this research at the heart of the transformative

learning research community. Further academic acceptance of the transformative reflection model and its application is demonstrated in sections 6 – 12 of the portfolio.

1.1.2. Contribution to work-based learning and professional practice

Many universities are increasing their offerings of work-based learning courses to professional students to maximise their experiential learning in the context of their professions. Corkill (2015) state that such experiential learning may take place within or without the conventional classroom, and whatever the location, the students engaged in experiential learning are actively doing, looking at, examining and testing out theoretical learning (p.121). However for this type of experiential learning to be effective, the student must also be able to reflect on the experience. This is an essential skill to be developed for students engaged in work-based learning.

The University of Sunderland offer many work-based courses for professional students and one in particular, the Bachelor of Arts Degree in Applied Investigation for experienced professional police investigators, sets the context for this pedagogic research project. Whilst the teaching and development of reflective practice was effective and relatively straightforward to deliver on other courses, some students on the BA Applied Investigation found both the concept and the practice of reflecting on work-based experiences particularly difficult and therefore disruptive to their experiential learning. As the teacher of this course, and also a former police investigator myself, I found this pedagogic issue to be a disorienting dilemma (Mezirow, 2009) and a primary driver in the initiation of this research was to resolve this pedagogic issue.

As a contribution to work-based learning this research has been supported in four areas of academic work. Firstly, in an impact case study carried out as part of the Research Excellence Framework (REF) (See portfolio section_ p. _). Secondly, as two separate case studies in 'Facilitating Work-Based Learning: A Handbook for Tutors (Helyer, 2016) (See portfolio section 15 p. 242). Thirdly as part of the faculty proceedings at the world symposium for work-integrated education in Sweden (See portfolio section 10 p. 219), and finally as part of a Continuing Professional Development (CPD) programme for Higher Education Academics (See portfolio sections 11 & 12 pp. 220 & 221), which demonstrates the extension of reach of the model and facilitated storytelling workshop outside of the original context of police education.

1.2. Aims and objectives of the work

The initial aim of the research was to resolve the pedagogic issue and this was strongly influenced by my assumptions around the instrumental learning I had experienced as a serving police officer, and my intuition that the answer may be found in my post police learning. I had made an assumption that it might be the factual content of an experience that influences a level of engagement in reflective practice. However, during the early stages of the research it became apparent that the process of making meaning from stories we create about the experience was also important.

Having reviewed my assumptions and aims of the research, the emancipatory nature of my own and the student's process of meaning making intrigued me, meaning made explicit and critically reflexive in our shared stories and artefacts. When we communicate such explicit knowledge of our collective experiences, we allow our perspectives to be transformed by open discussion with others allowing co-construction of new meanings in response to their critical reflections and our own (Etherington, 2004 p. 29).

The overall aim of this work was to explore the use of a storied pedagogic approach to facilitate critical self-reflection and reflexivity in the transformative learning of professional work-based students.

The objectives set in relation to this aim were to:

1. Critically explore my own transformative development as storied accounts of the key experiences, events and transitions in my professional work-based learning journey.
2. Reflexively incorporate gleaned learning to create a storied pedagogic approach to facilitate the transformative learning of professional work-based students.
3. Critically review the approach through the multiple voices of facilitator, participant and researcher.
4. Develop a conceptual pedagogical model of transformative reflection and its practical implementation through a facilitated storytelling workshop.

1.3 The research context in police education

This research story is set in the context of the University of Sunderland Bachelor of Arts Degree in Applied Investigation for experienced professional police investigators. The course was designed in response to the Professionalising Investigations Programme (PIP) (Public Service Review – Home Affairs, 2012). PIP was a major change programme for the Police Service of England and Wales designed to improve the professional competence of all police officers and staff who conduct investigations (NPIA, 2012). One of the most significant policy developments in police education at that time was the move from in-house delivery of training courses to higher education provision in a university setting (Neyroud, 2011), and this higher education course was specifically for PIP level 2 and above investigators to enhance their existing professional practice. The typical make up of a cohort on the course was predominantly mid-to-late career detectives with occasional specialist investigators from various departments within the police service.

The performance of the police service, and in particular police investigations, is seldom out of the media and is constantly under scrutiny by the Government and the Criminal Justice System, and like many other public facing professions it is widely recognised that systems of continuous improvement are needed to match the ever changing political, cultural and social environment. To highlight the current developments in police reforms it would be worth bringing up to date recent changes on governance.

A body of chief officers to share ideas and drive improvements in policing has existed since the origins of policing. The Association of Chief Police Officers (ACPO) was formed in 1948 in response to national policing needs. In 2010, the Government announced a series of police reforms including local accountability through the establishment of Police and Crime Commissioners (PCCs), the creation of the National Crime Agency (NCA) and the College of Policing (CoP). CoP became a new professional body responsible for developing professional standards, guidance and training in policing. In 2013, General Sir Nick Parker was commissioned by PCCs to review the ACPO and make recommendations about the requirements of a national policing body following the fundamental changes in policing. In 2014, the Parker review's recommendations to develop a modernised and simplified national body was supported in a vote by Chief officers and on the 1st April 2015 the National Police Chiefs' Council (NPCC) was formed to replace the ACPO, which previously provided national police coordination and leadership (NPCC, 2017).

Deputy Chief Constable Andy Rhodes, the CoP's professional community chair for organisational development and international indicates that the need for reform remains just as relevant today, stating that "The case for transformational change in policing is made out in almost every inspection, review, new piece of legislation or staff survey. Structurally formalising that sentiment at the national level, February of this year [2017] saw the introduction of a dedicated Police Reform and Transformation Board (PRTB), established and supported by the Association of Police and Crime Commissioners and the National Police Chiefs' Council to provide strategic oversight and impetus to police transformation." Rhodes goes on to acknowledge that the police's general approach to change is "all too often linear, short-term and top-down resulting in a tendency to focus exclusively on structures and finance rather than a fresh look at our purpose from the public's perspective." (Rhodes, 2017)

The names of the professional bodies may change over time but the drive for change remains. As well as needing to understand the organisational drivers for change, the police educator in higher education also needs to understand the needs and expectations of the police student as adult learners as they make sense of their changing work-based world and the professional identity transitions they are required to make within it.

Whilst this research was set in the context of police education there are implications for the reflective and reflexive work-based learners regardless of profession.

1.4. Overview of my research thinking

Whilst the process of my thinking is evident in the structure of this report it would be useful at this early stage to clearly highlight the developmental nature of my thinking and understanding as it has moved from pragmatic problem solving, through four cycles of action research and reflective practice, to where I believe my thinking is now, which is in an emerging story of critical reflexivity. For each action research cycle there is a change in state (See fig 3 below p. 27, Muir, 2007, in Fulton et al, 2013). In fig 01 below I have graphically laid out a process flow of the key states of my research thinking. I will then briefly extrapolate on each state to add context and meaning to my research story.

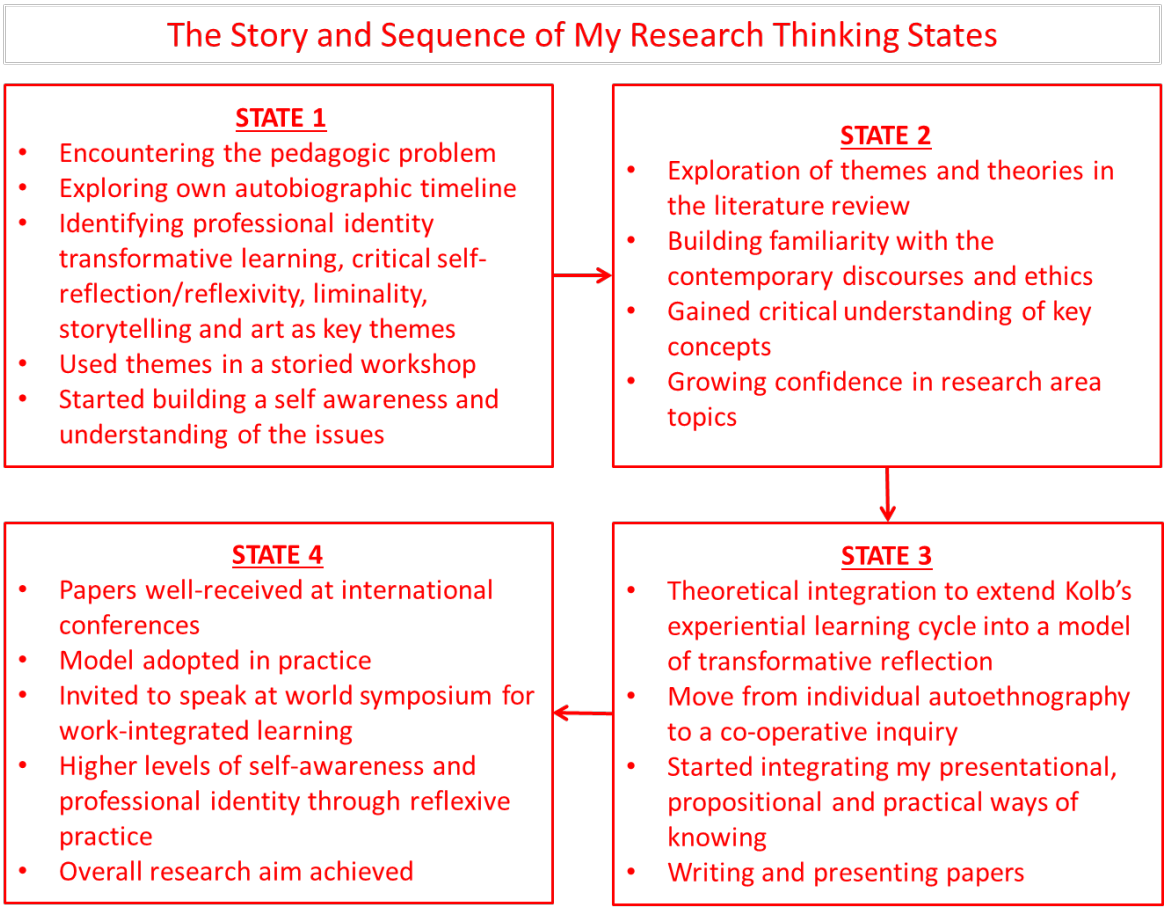

Fig 01 The story and sequence of my research thinking

State 1 – That this stage I faced a pedagogic problem of engaging a cohort of professional police students in the process of critical reflection. At that time, I saw this more as a challenging moment in my professional development as a senior lecturer, than as a research topic. It was simply my intention to overcome the problem by developing my knowledge and skills in this area.

Familiar with Jean McNiff's action research and the professional learning of teachers (2001), I was keen to use this approach to overcome the problem in a way that resonated

with my experiential learning to date. In my early reflections I found myself rationalising the problem away, avoiding any deep and critical reflections even though as a former police officer myself I felt the answer lay in my experiential learning. I was experiencing a disorienting dilemma in my thinking and assumptions. In discussions with my tutors, Dr John Fulton introduced me to the use of Autoethnography as a method of research that could involve me reflexively in the process, and all agreed that this problem had potential to be a new focus of my research.

My initial exploration of the literature around the use and genre of Autoethnography filled me with excitement and enthusiasm. Its use of stories and art resonated with my experiential encounters with art and my use of storytelling as a technique in my teaching practice. Keen to explore my learning experiences as an artist, police officer, manager and now teacher I completed a timeline activity (See fig 4, p. 33 and 138 below). My thinking was to identify the key transformative moments in my life, mapping them to the transitions in my professional identity and learning domains. From this activity I wrote a critically reflexive autobiography based upon the key moments identified (See Portfolio Section 3, p. 139 below)

This reflexive activity enabled me to identify key themes in my own development as a police officer and now teacher, which were: transformative learning, professional identity, liminality, storytelling and art. My thinking then led me to presume that if these concepts enabled me as a professional to transform my learning, then perhaps they would do the same for my police students.

To test this assertion as part of my teaching practice I designed and delivered pilot workshop to the students in which they would explore a critical incident in a liminal space using storytelling and the creation of artefacts to stimulate and foster a transformative effect in their own experiential learning. Initial responses were positive.

It was at this point that the concept of critical reflexivity really started to sink in. Whilst there are many different understandings of the concept of reflexivity, which I will outline later in this report, I was coming to terms with how my reflexivity was being played out in my teaching practice. As professional practitioners we all need to understand ourselves at a deeper level, and also make those understands explicit in order to go beyond and learn from them (Etherington, 2004, p. 29). I certainly felt that my understandings from the earlier stages of my research were coming out in the workshop, and I was also witnessing the students explicit understandings expressed in their created narratives and artefacts

What was also apparent was that the students were critically making sense of their professional practice in their own individual ways, making them explicit in the narrative style and artistic genres of their own choosing.

State 2 – Convinced of the potential of the workshop and action research as a means to enact my research inquiry, I now needed to expand my thinking, knowledge and understanding of the theories that would become cognitive frames for the inquiry. I applied this thinking to both my review of the literature (See Section 3, p. 45 below) and my research methodology (See Section 4, p. 83 below).

State 3 – As I thought about my understanding of the cognitive frames for my research, which all made sense in their own right I found that they also mapped across each other (See table 3, p. 104 below). This theoretical integration also provided a facilitated means to address a potential issue in Kolb's experiential learning cycle whereby reflective observation could be effected by rationalisation in the work-based student. (See fig 19, p. 73 below). I then created a model of Transformative Reflection (See fig 22, p. 101 below).

My considerations were now on how to focus my research on the transformative nature of the reflective and reflexive practice facilitated in the workshop. Presented with several research options as means to investigate my research inquiry I was very comfortable pursuing the Autoethnographic approach adopted in both my earlier autobiographic life story and in the workshop itself. It made sense to me that if the students were already using autoethnographic techniques it would be an appropriate means to glean further understanding. The challenge to my thinking now was who would be the participants in my research? And how would I analyse and evaluate if transformative learning had taken place? I considered large and small-scale case studies involving students as participants, conscious that I too was a reflexive participant. I also considered attempting to measure the transformative impact of the student's learning on their workplace practice.

An independent impact case study of several of the student's workplace practice post workshop had been commissioned and undertaken as part of the Research Excellence Framework (REF) by Professors Sanders and Smith (See Impact Case Study, portfolio section 15 p. 242) It was apparent from the infinite variety and subjectivity of artefacts produced by the students in the workshop that generalisation was not an option.

State 4 – In the final state of research cycle 4 my thinking was consolidated in the writing and presentation of conference papers and this doctoral report and portfolio.

1.5. Philosophical approach

In an early 'reflective practice' session of this Professional Doctorate programme, Professor Gail Sanders asked me two short and very challenging questions: Who are you? And how do you know? Were they two completely distinct questions or were they the same, this was the philosophical questioning that has puzzled many great thinkers over the centuries. It was only in reflection on my experiential learning that I could even begin to relate to any of the great philosophers and to share their ways of looking at the world, with a view to vicariously attaching myself, in whole or in part, to their theoretical perspectives. Although I found researching this lineage of thought very interesting, I did have an ulterior motive, which is to justify and validate my research methods (Crotty, 1998). However this was not an easy task.

In the acknowledgments to this report I metaphorically alluded to the many rabbits chased during this research, and it was predominantly the warrens in the field of philosophy where my chases were run. To extend this metaphor further I found myself pondering which rabbit hole to go down and how deep to go? On the surface each offered an entrance point; Interpretivism; Phenomenology; Hermeneutics and Symbolic Interactionism. I explored them all but frequently lost my way beneath the surface where all of the holes were somehow connected in a maze of labyrinth proportion. It was quite disconcerting to go down one hole feeling comfortable in constructionism only to emerge from another disoriented in postmodernism. My pragmatic approach was to focus more on a workable solution to the research problem and work backwards from the methods used to discern the methodology and underlying theoretical perspective, and further to the epistemology that informs them (Crotty, 1998).

In the first category of cognitive frames for the inquiry (see fig 21 p. 84) the underpinning philosophy is that of the American pragmatists. Crotty (1998 p.3) tells us that on close examination of any research methodology we will discover a complexus of assumptions buried within it and it is these assumptions that constitute our theoretical perspective or philosophical stance, the perspective from which we view the world. As I assume that I can look for and find culturally derived and historically situated interpretations of my social experiences through the words, symbols and images of reflective storytelling, then the appropriate theoretical perspective for my research would be symbolic interactionism, a form of interpretivism.

Stemming from the thoughts and writings of the American pragmatist philosopher George Herbert Mead, symbolic interactionism considers situations from the point of view of the actor, so when a sociologist refers to meaning, it is the subjective meaning the actor attributes to their actions (Coser, 1971 p.340). The research implications as seen by Psathas (1973 pp.6-7) would necessitate the situation being seen as the actor sees it, therefore the role of the actor must be taken by the observer, and this forms the interaction. What makes the interaction symbolic is the use of 'significant symbols' through which humans communicate, such as language and other symbolic tools (Crotty, 1998 p.75), and it is through this dialogue that perceptions, feelings and meanings can be interpreted. To further abstract symbolic interactionism, it has three basic assumptions (Blumer, 1969 p.2), firstly that human beings act towards things on the basis of the meanings that these thing have for them; secondly that the meaning from such things is derived from, and arises out of, the social interaction with others; and thirdly that these meanings are handled in, and modified through, an interpretive process used by the person in dealing with the things he/she encounters. To do these tenets justice, says Crotty (1998 p.72), they need to be set against a backdrop of pragmatist philosophy, an efficacy in practical application (Rescher, 1995 p.710). This symbolic interactionism as a form of Interpretivism sits in the epistemology of constructionism, where the meanings of who I am and how I know are not discovered but socially constructed in the stories we tell, share and retell. It is one thing to tell our own stories, making public the version we choose to share, however the telling of other's stories places a responsibility on the interpreting storyteller.

From the philosophical standpoint of symbolic interactionism stem the theoretical perspectives of transformative learning (Mezirow, 2009), critical reflection (Schön, 1983; Kolb, 1984; Jarvis, 1999; Bolton, 2005; Appleby and Pilkington, 2014) learning through storytelling (Moon, 1999; McDrury and Alterio, 2003) and liminality (Van Gennep, 1960). Each perspective has its own theoretical framework each of which have been considered in section three to be suitable frames for this research, and from which the transformative reflection model and workshop were developed and are the central point of evaluation in this research.

1.6. Research approach

Having pulled at the thread of symbolic interactionism it became apparent that it was integral to my progress and it needed to be woven throughout the research.

The research approach I have taken to overcome a pedagogical problem in teaching professional identity, reflective practice and transformative learning has involved exploring my own autoethnography, examining the significant symbols in the stories, words and pictures from the critical incidents that have shaped my personal and professional identity. In this exploration I can see how my professional identity is not only influenced by what I do in my profession but also by whom I am as an artist, both are intrinsically linked to who I am and how I know. In my knowing I interpret words, symbols, shapes and colours to make meaning of the world around me and I personally cannot escape the aesthetic in all that I think, say and do, and hence I tend to privilege creative methodologies of enquiry such as storytelling and autoethnography (Ellis, 2004; Muncey, 2010), both of which feature strongly in the method assemblage of this research (See fig 14 p. 68), acting like frames in the loom through which the thread of symbolic interactionism is woven.

Moving from my own learning into the development of the Transformative Reflection Model, and to the critical evaluation of the learning of the students participating in it, I have taken the same aesthetic approach. I considered the situation from the point of view of the actor, in this case one particular student Eva. I again used autoethnographic storytelling and art to enable her to voice her own story in order to see, as Psathas suggests, the situation as the actor sees it. Comparing our two stories (the teacher's tale and the Copper's tale – see portfolio section 4 p. 163) through a third story of observing researcher (See the researcher's tale portfolio section 4 p. 172) provided rich data to evaluate the research and consolidated the interaction between researcher and the researched.

Even though autoethnography and narrative inquiry have been around for some time, its use still requires justification. White (1980) asserts that "to raise the question of the nature of narrative is to invite reflection on the very nature of culture and, possibly, even on the nature of humanity itself. So natural is the impulse to narrate, so inevitable is the form of narrative for any report of the way things really happened, that narrativity could appear problematical only in a culture in which it was absent or as in some domains of contemporary western intellectual and artistic culture, programmatically refused (p.1)."

Earlier, Barthes (1977) suggested that narrative "is simply there like life itself… international, transhistorical, transcultural (p.79)." For White (1980), narrative was more of a solution than a problem, of how to translate knowing into telling (p.1). Four decades on and narrative inquiry is an established research approach which featured among the five research approaches promoted by Creswell (2007) in 'Qualitative inquiry and research design'.

Whilst the duet of voices from myself as researcher and Eva as participant, written in a new autoethnographic approach of 'blind' collaboration, created rich narratives for evaluation, other students were considered too. The wider impact on other students' experiential learning and professional practice was captured through a separate impact case study featured in section 15 of the portfolio p. 242. Although autoethnography as a research method will be discussed in depth in section four of this report, it would be beneficial at this early stage of the report to briefly define the concept of autoethnography in relation to its characteristics and how autoethnographic research is presented academically. Maréchal (2010), states "autoethnography is a form or method of research that involves self-observation and reflexive investigation in the context of ethnographic field work and writing" (p. 43). Charmaz and Mitchell (1997) also tell us that in ethnographic writing, the voice is the *animus* of storytelling, the manifestation of authors' will, intent, and feeling. Animus is not the content of the stories but the ways in which the author's present themselves within them. If description tells the reader of who, what, why, where, when and how things happened, then voice clarifies the researcher's place in it (p. 208). "One characteristic that binds all autoethnographies…" says leading autoethnographer Professor Carolyn Ellis (2013) "…is the use of personal experience to examine and/or critique cultural experience. Autoethnographers do this in work that ranges from including personal experience within an otherwise traditional social scientific analysis (Chang, 2008) to the presentation of aesthetic projects – poetry, prose, films, dance, photographic essays, and performance – as autoethnographic research.

Although now a well-established research method and growing in popularity, autoethnographers still talk of taking risks in presenting new research in unorthodox ways for academic publication (Chang, 2013). Chang expresses a personal dilemma in an autoethnographic passage in her chapter on 'Individual and Collaborative Autoethnography as Method', she shares: *"I know that editors, reviewers, and readers of the journals I'm interested in publishing in want a submission prepared in a more traditional research report format. 'I can do it. This is what I am familiar with.' With a big*

sigh of relief, I begin to write my journal article. So analytical autoethnography with a critical bent becomes my choice of writing style this time. Still, I feel a pang of regret about not taking a risk to try something different, something bold, and something that would make me uncomfortable. Maybe next time!" (p. 117).

I have adopted several aesthetic autoethnographic techniques, and indeed encouraged my research participant to do the same, so I can empathise with Chang's dilemma whilst writing up this doctoral report. In the main body of this report I too have chosen to use an 'analytical-interpretive' and critical style of autoethnographic writing, which is more in tune with the traditional examined doctoral report, common to social science research reports. Embedded descriptive narrative passages of my personal experiences (see p. 82 below) are interpreted and critically evaluated using theoretical and conceptual literature sources (Chang, 2013). However, particular passages in section four of the portfolio, namely the 'Teacher's tale', 'Copper's tale' and 'Researcher's tale" have been written with a 'descriptive-realist perspective', which contain descriptive accounts of shared experience and relational issues (p. 157). Part three of the portfolio has been written in a 'confessional-emotive' style of autoethnography to expose and best capture learning around personal life (p. 139), and are critically reflected upon in section two of this report. So having established the way in which my 'animus' will be presented autoethnographically in the report, what remains is now to describe the structure and the content.

1.7. Structure of the doctoral report

In this section I will describe the format, flow and structure of this doctoral report, which has been designed around a developmental action research approach (Fulton et al, 2013 p.58). The structure of the report attempts to follow the progress of the research action as it developed. Reason and Bradbury (2008) describe action research as a "family of practices of living inquiry that aims, in a great variety of ways, to link practice and ideas in the service of human flourishing. It is not so much a methodology as an orientation to inquiry that seeks to create participative communities of inquiry in which qualities of engagement, curiosity and question posing are brought to bear on significant practical issues (p.1)." Rooted in participation orientation, action research is about "opening communicative space" (Kemmis, 2001), which Heron (1996) describes as a situation in which all those involved can contribute both to the thinking that informs the inquiry and to the action which is its subject. Therefore, as means to enact this inquiry, action research fits well with the cognitive frames of transformative learning, ways of knowing through storytelling, liminality and participative nature of the transformative reflection intervention. These cognitive frames are discussed in section four.

When faced with the messiness, complexity and constraints of doing action research in a professional doctorate, Fulton, et al (2013) offer action research as a "very attractive approach for professional doctorate students (p.58)." The process of action research is cyclical in nature and involves identifying problems, planning a strategy, acting on it, and reflection and evaluation (p.58). (See fig 02 below)

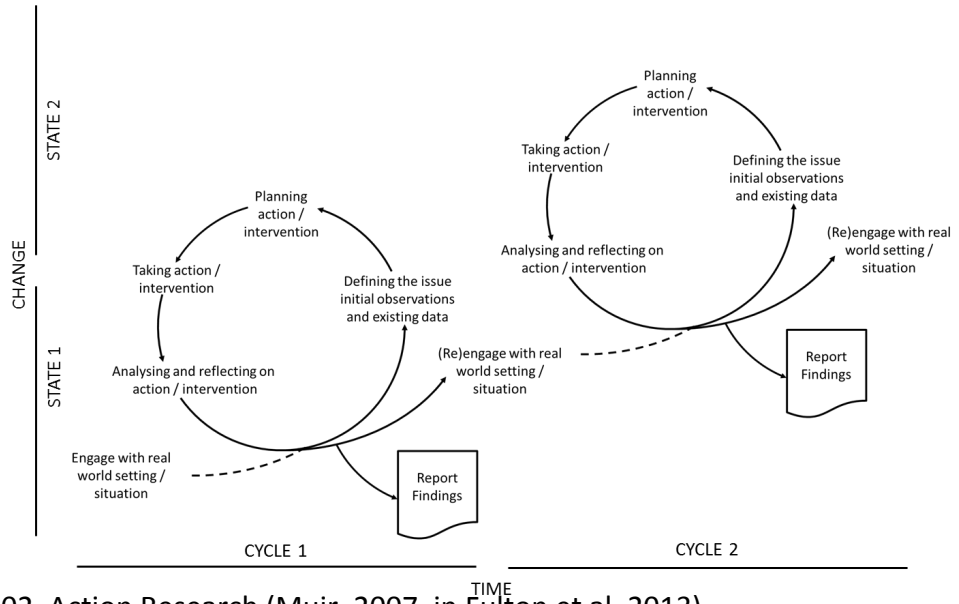

Fig 02. Action Research (Muir, 2007, in Fulton et al, 2013)

Although the action research diagram above shows only two cycles, the process can be repeated several times during research, and Fulton et al (2013) reminds us that the important factor is that each cycle develops and advances from the previous one (p.58). However, the means to demonstrate the 'change states' in the model are not apparent in this advisory text. To show how this research has developed over four cycles, I have included a brief summary of 'change states' (Shown as research developments and personal transformation) in the mapping out of the action process (See fig 02 below).

The first cycle engaged with the initial problem of resistance to reflective teaching methods, in particular the critical incident technique (Flanagan, 1954; Brookfield, 1991). The purpose of this cycle was to explore my own professional history and learning, looking for critical incidents and their underlying themes.

The outputs were the identified themes for exploration in the literature review and incorporation in a facilitated teaching workshop. The change state and personal transformation was an enhanced self-awareness of my identity as a developing professional researcher. Each of these outputs feature in sections two and three of the portfolio and the critical evaluation of them is the subject of section two in this report.

In section three I conduct a critical literature review exploring the themes identified in cycle one; police learning and its need to change, critical self-reflection in professional practice, transformative learning theory in relation to professional identity, storytelling, and the use of artefacts to enhance learning. The learning from the first two action cycles informed the research methodology and ethics approach, which are detailed in section four.

In the third cycle and section five of the report I detail my research contributions, the transformative reflection model and the facilitated storytelling workshop. Autoethnography is used as a method within the facilitated delivery of the model and also as a method of evaluating it. The method is explored in relation to its appropriateness, effectiveness and its limitations, including a detailed discussion on the ethical issues involved.

The fourth and final action cycle explores and reflects upon the whole research, its key points, drawing conclusions for the research, and finally the dissemination of findings.

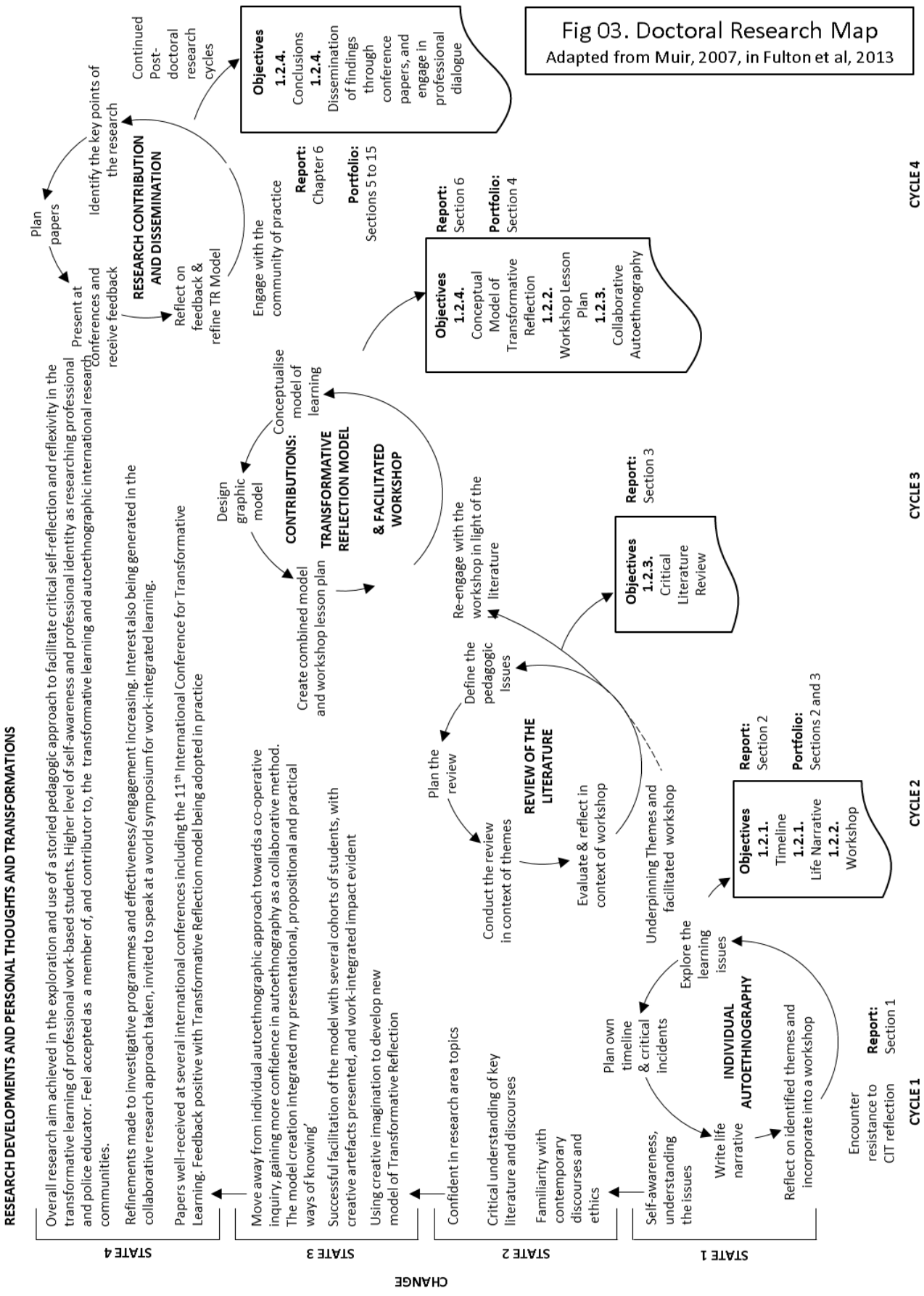

Fig 03. Doctoral Research Map (adapted from Muir, 2007, in Fulton et al, 2013)

Section six, in drawing conclusions from the research, discusses the academic contribution to methods used and professional practice contribution in achieving the overall aim of this work, which was to explore the use of a storied pedagogic approach to facilitate critical self-reflection and reflexivity in the transformative learning of professional work-based students.

1.8. Structure of the portfolio

The integral portfolio to this report starts with a learning outcomes matrix to demonstrate and cross reference where the learning outcomes of the Professional Doctorate programme have been met and can be located within the report and the portfolio. The remainder of the portfolio is populated with the evidence base to support the doctoral report.

1.9. Noticing a learning problem and finding a story

Jenny Moon (1999) suggests that a learning journey starts with noticing a learning problem and moves through to transformative learning following a five stage developmental path: from 'noticing' to 'making sense' to 'making meaning' to 'working with meaning' and finally to 'transformative learning'. This staged process of learning and meaning-making centrally involves the construction and sharing of stories of the self (McAdams et al 2001), which was reinforced in the work of McDrury and Alterio (2003) when they directly mapped Moon's five learning stages to five stages of learning through storytelling: 'story finding' to 'story telling' to 'story expanding' to 'story processing' and finally to 'story reconstructing'. Such has been the process of my own learning, and in this sub-section of the report I will share that part of my story of self, when I noticed a pedagogic problem and in finding a story in it, I initiated this research project.

Within professional practice in education, and in professions generally, there is an expectation that practitioners will critically self-reflect on their experiences to enhance their individual and wider professional practice (Appleby and Pilkington, 2014; Rolfe et all, 2011; Gardner, 2014), with perhaps the greatest learning gleaned from those particular experiences being when things don't work out quite as expected, become problematic, causing disorienting dilemmas for the practitioner. Mezirow (2009) talks of such learning as being transformative in terms of challenging and changing frames of reference for future action (p.22). As a former police officer and now Senior Lecturer at the University

of Sunderland Business School, I encountered such an unexpected and problematic experience when teaching critical reflection in practice to police investigators.

It was four thirty on a sunny Wednesday afternoon in June 2012 and I had just finished teaching a cohort of police detectives who were attending the first day of their the BA Applied Investigation degree at Sunderland University Business School, a programme created out of home office reforms to professionalise police investigations. I closed the computer down and looked out of the classroom window. From the fourth floor of the Business School I looked out onto a very familiar riverside vista. I could see Wearmouth Bridge upstream, slightly abstracted in shape by the strong contra-jour sunlight, and in its dark hazy shadow I could just make out my apartment block, the place of sanctuary I was craving after one of the hardest days teaching I had ever done.

How often, I thought in reflection, have I looked upon this river view during my working life? It started some thirty four years previously, and not five hundred yards downstream in the grime of a sheet metal works. How often have I played out the dramas of my life on this riverbank? First as a young child playing in the water with my father, then as a young apprentice with bleeding hands not yet hardened to the sharp sheet metal, then as a policeman with a bloody nose during a picket line altercation, just over the bridge on the miners' strike of 1984, and later as a fisheries inspector in 1991, this time bloodied and saddened by the removal of dead salmon from a poacher's net. Of these challenges, today's teaching had certainly been the most professionally challenging experience of all, this time it was my self-efficacy as a teacher that had been bloodied. Squinting in the sunlight my thoughts came back to the day's events and how uncomfortable I felt about them, I was completely disoriented.

I had started the day with great expectations, my first cohort of detectives on the 'extending professional competence module'. These students were all experienced and senior investigators from various criminal investigation departments (CID) around the country, and I immediately struck up a good rapport, being a former officer myself. So far so good, I had thought. My intention was to first introduce the concepts of professional identity, transformative learning, reflective and reflexive practice, and then go on to explore their experiences of professionalism and also experiences of when their professionalism has been challenged, a critical incident teaching technique I had previously used successfully with National Health Service (NHS) managers and social work commissioners. My plans however were quickly scuppered when we moved onto

discussions around the student's professional experiences, or more specifically when their professionalism had been challenged. The debates became defensive and a few officers withdrew from the conversations completely, whilst others argued that such reflective practice was not practical in real world policing. I had spent the rest of the day trying to overcome this resistance and I was exhausted.

Like the tide turning in the river below I reworked the story of the day's events in my mind, trying to put a positive spin on the experience. This time I focused on the students who did get it, after all 'you can't please all of the people all of the time' I reassured myself, and it can't possibly be my fault, after all the NHS students had got it, hadn't they? My vain attempt at self-appeasement was interrupted by a forced but muffled cough behind me. Startled, I turned to see one of the officers, who had gone quiet in the debate, remained seated in the class after everyone else had left. I blushed in embarrassment as if my recent thoughts had been broadcast out loud to my unseen audience.

"Ron" he said calmly and thoughtfully, setting me up for what was coming next. "You've got to get me off this course, it's just not what I expected, and I can't be doing with all this reflective stuff. Look I'm a busy detective inspector in charge of a very busy regional crime team, having to deal with major organised crime. You know the score Ron, it's all well and good in theory I'm sure, but I'm a thief-taker not one of them reflective practitioners you've talked about. I've listened all day and I understand what you are getting at but it's just not for me. Take me off the course".

I sat down next to the officer and said "It wasn't for me either at first, and it took a long time to get it, but when I did, it all made perfect sense. Look, let's try something practical, we've talked about keeping a reflective journal, try it for a couple of weeks and if you are still determined to withdraw after that, then we can say at least you gave it a try". He agreed and left the classroom promising to contact me in a fortnight. I walked home along the riverbank into the warm sunlight to continue my self-appeasement.

It wasn't a week later and I received a telephone call from the same detective inspector. "Ron, this reflective practice has changed my life!" he exclaimed excitedly.

"Wow" I responded, "What's happened to change your mind?"

"Well, after our chat I went home to tell my wife what a load of rubbish this reflective practice stuff was, and that I was going to ditch the course. By the time I got home I was convinced I was right and I wasn't even going to try the reflective journal, and I told her straight".

"What did she say?"

"I thought she would be disappointed because she has a degree and she thought I was capable of achieving one too, but I didn't expect the major bollocking I got off her. She knew all about reflective practice, she had covered it in great depth on her nursing degree, she also showed me how it works when she is reviewing cases at the hospital. Anyway, to cut a long story short, I've spent the last week with a sergeant on the team reflecting on our current investigations and we had missed so much. He is now working with the rest of the team, reflecting on our older cases. We have had to do reviews as part of the job but never to the level of how we thought and felt about the investigations, let alone how anybody else felt. We've been questioning the approaches that we've taken for granted for years".

"That's amazing" I replied. We went on to discuss how he could incorporate work-based learning around reflective practice into his studies.

I was pleased the penny had dropped for this officer, he had critically self-reflected on old assumptions that no longer served him and his learning became transformative, in that his deeply held assumptions about how he relates to the world around him changed (Mezirow, 1990), but what about the others in the cohort who struggled with the concepts and future police students? I had not anticipated resistance to the critical incident technique (Flanagan, 1954; Brookfield, 1991) and I wanted to overcome it. To do so I needed to practice what I preached, reflect on my learning and teaching experience, explore my assumptions, and critically self-reflect upon them, all with a view to resolving this pedagogic problem I had been presented with that sunny Wednesday afternoon. Having noticed a learning problem (Moon, 1999) and finding a story in it (McDrury and Alterio, 2003), the first stage of my developmental learning as a researching professional (Fulton, et al, 2013) commenced.

The problem posed several contextual questions in relation to theory and practice such as: Why is there a requirement to develop police investigation, transforming it into a critically professional practice? What theories of learning could underpin this development? How could these existing theories be adapted to create a pedagogic approach suitable in the context of professional investigators? Where could this learning take place and how could it be evaluated? Finally I questioned my own identity, who am I to take on such a task, could my learning as a former investigator and now as an academic applying the theories of transformative learning, critical self-reflection and professional practice inform my research? These questions, which directed the aim of my research, are addressed in this report.

Section Two: Reflections on reflexivity

In this section I will describe the first cycle of my action research in which I look to my personal and professional history to review autoethnographically the critical incidents that have shaped my own learning and development with a view to better understand the issues and themes of the research problem. To engage reflective and reflexive practice on the professional doctorate programme (Fulton et al, 2013), students are encouraged to identify professional critical incidents through the creation of life chapter headings, choosing one to explore further in a full autobiographical chapter. During this programme I engaged in this activity and found it both challenging and enlightening, introducing me to the reflexive nature of identity negotiation (Berry, 2013 p. 210) acknowledging my role as researcher within the research process (Freshwater, 2011). This however was only the start of an exploration into the interplay between reflective practice, reflexivity and critical self-reflection.

Kim Etherington in her book on becoming a reflexive researcher, using our selves in research (2004), subtitled her preface, 'In the beginning is my ending…' and in the opening passage she identifies the book as coming to represent her own journey as she travelled alongside others who later appear in its pages. Her stories are reflected in their stories and theirs in hers, and most importantly, as they witnessed each other's stories their collective and collaborate understandings were enriched, challenged and confirmed (p.9).

Etherington claims that stories are full and rich, emerging from the personal lived history of those who tell them. The very act of forming the stories, according to this view requires us to create coherence through the ordering of our experiences, providing an opportunity for the reclaiming our selves and our histories. This compelling argument posits that new selves form within us as we tell and re-tell our stories, reinforced when we go through the physical act of writing them down. She refers to Frank (1995) to contextualise this storied approach to research, stating that 'when we use our own stories, or those of others for research, we give testimony to what we have witnessed, and that testimony creates a voice' (Etherington, 2004 p. 9). In this early stage of the research the voice that needed to heard and critically self-reviewed was my own.

To this end I decided to repeat the classroom exercise, this time identifying my critical incidents on a one-page timeline diagram (See fig. 04 below, and a larger version can be found in section 02 of the portfolio p. 138).

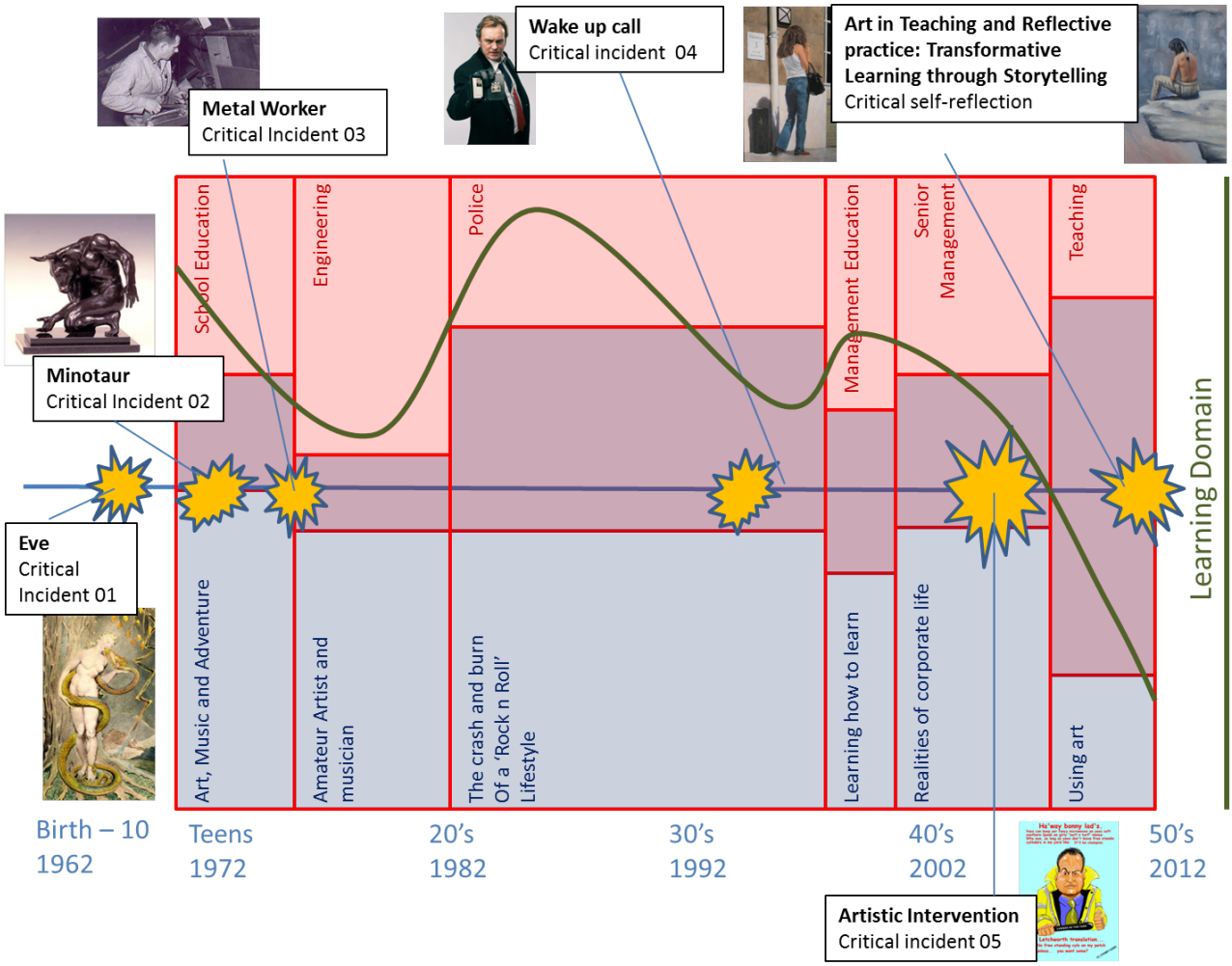

Fig 04. Professional career and identity timeline

In addition to the identified incidents 01 - 05 I incorporated overlays of my personal and professional identity, and my learning domains at the times of the incidents to give a fuller picture of the circumstances around these incidents. Having identified five critical incidents, I fully explored each in a personal narrative titled 'Full circle: an autoethnography of critical incidents in words and pictures' (See section 03 of the portfolio p. 139)

Personal narratives are frequently used in autoethnographies together with alternative creative artefacts used to corroborate the personal narratives, including photography, poetry, drawings, sculpture, performance, song and digital stories (Lawson et al, 2013). Although personal narratives are the most common form of autoethnography, telling stories of life experiences with the intention that others will use these stories to better understand and cope with their lives (Ellis, 2004), they are also the most controversial,

evaluation found in scholarly literature (Ellis and Adams, 2014 in press). Often criticised as being narcissistic and self-indulgent, Ellis (2004) responds, “It is narcissistic to think that we are somehow outside our studies and not subject to the same social forces and cultural conditioning as those we study or that somehow our own actions and relationships need no reflexive thought (p 34).” In the spirit of the action research approach this personal narrative was intended as a research tool and not a research output, it was conducted as a means to define issues and themes for further exploration in the literature review.

In writing a personal narrative as autoethnography we do so mainly from memory, which according to Giorgio (2013) provides coherence between past and present, self and others and self and culture (p. 411). However the reliability of memory can be contested. My memories of the pedagogic problem detailed above exist in my own consciousness, a recalling process that Muncey (2005) describes as being selective and shaped, censoring and distorting past experiences, therefore questioning the validity of the data. As I look at the old photograph in fig. 04 on page 23 of me sitting with my father, I treat it is an aide memoir; I remember the day, the moment, and the sunshine. It helps me to write and to make sense of the experience then, and my reaction to the reflection fifty years on. Does it matter that the memories cannot be academically valid? Bochner (2000) stated, “The purpose of self-narrative is to extract from experience rather than to depict experience exactly as it was lived. These narratives are not so much academic as they are existential, reflecting a desire to grasp or seize the possibilities of meaning, which is what gives life its imaginative and poetic qualities. The call of narrative is the inspiration to find language that is adequate to the obscurity and darkness of experience. We narrate to make sense of experience over the course of time. (p. 270)

In the following sub-sections I will make sense of my experiences as remembered in my personal narrative and critically reflect on the themes emerging from it.

2.1. Professional Identity

In this sub-section I reflect on how my learning and knowing influenced my identity, both personal and professional. In the first section of my life narrative (See section 3.1 of the portfolio p. 121) 'Learning to be like Dad' I explored the relationship I had with my father, a manager who sacrificed his dream of becoming an artist on the command of his father, only to rekindle it many years later on my birth. He taught me to draw and paint, encouraging me and inspiring me through school, however history was to repeat itself when I too sacrificed my dream of becoming an artist on his command. In the section 'Silversmith turns sheet metal worker: an identity lost' I wrote of the incident when at the age of sixteen I told my parents that I had an opportunity to become a silversmith but it meant I had to stop on at school (See section 3.3 of the portfolio p. 125), they however had other ideas and my artistic ambitions were compromised into an engineering apprenticeship. Clearly disappointed as a teenager in my transition into a working life, I had no idea about my then identity, professional or otherwise, however in reflection, now reunited with my artistic roots, I explore how I can utilise this artistic and creative element of my identity into my current role and address the pedagogic problem and aim of this research. Reflecting on my use of art to facilitate the teaching of professionalism to police officers I am drawn back to where it all started in my early years of social learning when Dad taught me to draw and paint. It appears I have gone full circle, from having a my own budding identity as an artist taken away just like Dad, only to have it returned almost half a century later.

Fig 05 Full Circle

In the photograph below (fig. 05) I sit with Dad debating the early lessons around the meaning of life on the very spot where I now teach. It is this cyclical nature of life, experience, learning and professional identities that I explore in the autoethnographic narrative in section three of the portfolio. In section 3.5 of section three I will explore the concept of professional identity further in the context of transition (Ibarra, 1999) and transformative learning (Illeris, 2014)

2.2. The impact of police culture on my professional learning and Identity

In this sub-section I reflect on the impact of police culture on my professional learning and identity. In perhaps the hardest passage to write in my life narrative (See section 3.5 of the portfolio, p. 128) I set the scene of a culture familiar to some of the police students today, a culture of learning and behaviour, which at the time I felt was unchangeable. I first observed the nature and style of learning during that period and then considered the impact of that cultural behaviour. Although my decision to join the police was a fickle one, no life-long ambition, I still had a fairly definite expectation of the required professional standards and how they would fit my own personal values and identity. These were reinforced at police training school when the militarised training regime began. Fourteen weeks of marching to and from classes, bulling boots, ironing crisp immaculate uniforms, inspection parades every morning and the torturous gym sessions were only scratching the surface of the public-facing preparations. The heaviest regimental discipline was in the classroom. Each act and section of the law were learned parrot fashion and repeated en masse and individually, and if a word or phrase was recited incorrectly a punishment was issued such as twenty press-ups or a run around the parade square to literally jog your memory. The style of rote learning I experienced in my training as a police officer thirty years ago, featured in what Mezirow (1985b) called the instrumental domain of learning linked to Habermas's (1971) framework of learning domains as being empirical knowledge governed by technical rules. Instrumental learning "centrally involves determining cause-effect relationships and learning through task-oriented problem solving" (Mezirow, 1991 p73). Mezirow again looked to Habermas (1971, 1984) to compare and revise learning domains adding a communicative learning domain, and an emancipatory learning domain. Mezirow posits that the communicative learning domain includes "learning to understand what others mean and to make ourselves understood as we attempt to share ideas through speech, the written word, plays, moving pictures, television, and art (p.75). Finally Mezirow defines the

emancipatory learning domain as “emancipation from libidinal, linguistic, epistemic, institutional or environmental forces that limit our options and our rational control over our lives but have been taken for granted or seen as beyond human control” (p.87). In mapping my learning domains over my professional career and identity timeline (See fig. 03 p. 20 above) I could see that the early career training in the police peaked in instrumental learning at training school, however ended in a communicative domain, influenced very much as I remember by the cultural behaviour and language of my peers.

Societal changes and contemporary expectations of the public will no longer accept old ways and practices of police investigation. The performance of the police service, and in particular police investigations, is seldom out of the media and is constantly under scrutiny by the Government and the Criminal Justice System, and it is widely recognised that improvement is needed. The Police Reform Act (Great Britain, The Police Reform Act, 2002) and the Review of Police Leadership and Training (Neyroud, 2011) emphasised this need for improvement, to provide a modernised, consistent and more professional level of service.

The need to challenge and change the teaching of police investigative practice necessitates in turn the challenging of police investigators themselves. Taylor (2009) promotes ‘teaching for change’ through transformative learning (p.3) and echoes Quinnan’s (1997) thoughts on such teaching as being “predicated on the idea that students are seriously challenged to access their value system and world view and are subsequently changed by the experience” (p.42). In sub-section 3.1.1 of section three I will consider contemporary debates on instrumental, communicative and emancipatory learning in the context of police investigative knowing, learning and culture.

2.3. Reflections on identity through the creation of artefacts

The common thread that weaves throughout my life narrative is the use of artistic media to help me make sense of my world. In this section I consider as passage from the section ‘Making sense of it all: art, research and reflective practice’ (See section 3.8 of the portfolio p. 151), which has also been used as a case study on the use of art and metaphor in reflective practice in Fulton et al (2013 p. 40-41), (See section 5 of the portfolio p. 181).

“Reflection is one of the key building blocks of human learning; it has become established at the core of management and organizational learning” (Vince and Reynolds, 2009). To add to Vince and Reynolds (2009) comments on reflection, I would propose that

professional identity is a secondary and complementary key building block of management and organisational learning. In my current role as a leadership and management educator, teaching professionalism to practicing professionals, I find professional identity and reflective practice to be the threshold concepts (Mayer and Land, 2005) fundamental to the students' understanding of their own professionalism. However, the challenges of thinking and writing reflectively have proved difficult for some of those professionals who have honed their mechanistic and manageresque analytical approaches over many years. In an attempt to increase their levels of personal and professional self-awareness, the use of creative writing and imagery have proven beneficial to the reflective process, which helps the students explore their current and possible new identities (Ibarra, 1999). Although I can now contextualise my creative approach within the contemporary discourses on the subject, my initial explorations into the use of narrative and imagery came about when I was struggling with my own personal identity as an artist and my developing professional identity as a researcher back in 2004, when I attended the second Art of Management and Organisation conference, held in the European School of Management. I found myself capturing my experiences not on field notes but in field sketches, and on my return home from the conference I felt compelled to relive the experience through my painting and attempt to convey the same experience to others through the two-dimensional medium of oil paint. I share the image of my painting artefact (See fig 06 below).

As I now critically reflect on this aesthetic experience, I can firstly see myself as artist absorbing through all of my faculties each aesthetic detail in the context of that time and place. I accepted some at face value; the heat of the sun; the smell of the food; and the sound of the music accompanied by the soft chatter of the students and sparrows. Other details I abstracted, seeing positive and negative shapes in the shadows and the colours observed. I found myself switching to artist autopilot, constructing and deconstructing images into potential framed compositions that would help guide the viewer around my paintings enabling them to share the same aesthetic values as they stand before my interpretation of that aesthetic experience. My initial sketches formed a reference bank from which I would later draw and then invest into the finished oil painting. Secondly, I can also see myself as a social science researcher gathering data ethnographically about the social actors who in that day, in that organizational setting, played out their individual and group roles on that courtyard stage.

Fig 06 ‘Red Shoes in Paris’

(A larger image can be seen in section 3.8 of the portfolio p. 152)

My sketches were my field notes and the finished painting was a graphical research paper, or should I say canvas, presenting my findings. Thirdly, I can see the power of creating your own artistic image of an experience where subconscious imagery presents itself for reflection. Although it was not immediately apparent during the painting process, the abstracted image of Christ on the cross with Mary on bended knee looking up at him (see fig 06a detail below) caused me, in reflection to consider the spiritual aspects of my personal and professional identity. This is deeply important to me as it influences not only how I see myself and make meaning of the world, but it also it is at the heart of my inspiration (Howard, 2010: in Smith and Charles 2013, p.86), even though it was not front-of-mind at the time of the Parisian experience or at the time of painting, it was only apparent when engaging in conscious reflection. Storytelling and the creation images have proved powerful reflective tools to explore and enhance self-awareness in professional identity in my individual autoethnography.

Fig 06a Detail

This dichotomous dilemma between the intuitive artist and rational researcher posed an identity challenge to me at the time. I so much wanted to be both, allowing each to influence the other. The truth is they did. I cannot detach my personal self from my professional self and the narrative storytelling and painting artefact above are autoethnographical tools (Muncey, 2010) that enabled me, back then, to explore my personal and professional identity. Fulton et al (2013) commented on the above passage stating "The emotion evident in his writing is something that he would never allowed himself to display in his earlier jobs, and he only found the freedom to release it when he felt he had found his authentic professional identity." (p. 41). The use of storytelling and art are themes I will further explore in sub-sections 3.8 and 3.8.3 respectively of section three.

2.4. Artistic intervention as critical self-reflection incident

From the professional career and identity timeline and subsequent autoethnographic life narrative I identified the most significant critical incident that moved my learning from being instrumental and communicative to being emancipatory and truly transformative in my own professional development. It also brought together the preceding topics of identity and artefacts, and introduced one final theoretical area to consider in my literature review, the identity transition concept of liminality. In this section I will describe and critically self-reflect on my use of an artistic intervention in an organisation I worked for in the capacity of operations manager.

In 2005 I was tasked to lead a cultural change programme in one of the most strategic plants in one of the world's largest Gas companies, and the plant in question was the

largest medical gas filling and distribution plant in Europe, supplying most of the London hospitals. Although a plant of strategic importance to the company, it was also the poorest performing and as far as the company were concerned it was the workforce to blame. On arrival, I found that the workforce had a well-established sub-culture, and in their world they were in charge. In order to meet operational targets the managers danced to the tune of the workforce, or rather to a few of the workforce. If targets were to be met then the managers had to turn a blind eye to what was happening on the shop floor; sleeping on the job, rushing to get the gas cylinders filled (dangerously) and then going home, whilst getting paid until the end of the shift. Bullying and intimidation was rife with the weaker members of the workforce and the managers falling victim. It was not long before even me as the new operations manager was personally threatened for the first time, and like showing the proverbial red rag to the bull I responded with equal amounts of hard-nosed posturing, more akin to my police days. Surprisingly this approach was welcomed. Not that it changed anything; the workers inappropriate behaviour was just driven underground and I was now playing by their rules. The sub-culture was more like a prison culture, dark and menacing. The workers were like prisoners on three wings, the morning, evening and night shifts. Each wing was run by a "Daddy", the hardest most intimidating prisoner. The managers were seen as guards, with me taking the so-called lead as Governor.

How could I overcome this resistance to change? Rather than try to change the people I thought about how I could change the environment. Everyone's perception of the plant was an industrial one; it was dirty, dark and noisy. I tried to share my vision of a clean, well-kept workplace more like a pharmaceutical laboratory than a factory. After all they weren't just putting gas in metal cylinders; they were in effect putting medicine in bottles. I started with general housekeeping and health and safety. Although the workforce resisted any improvements that even hinted at productivity, they were relatively happy with anything that improved health and safety. However, the sub-culture was so well established that even when they agreed on an improvement they found it intolerable to work with management on anything. Unable to find common ground for negotiation with representatives of the workforce I realised that two of the protagonists ('Daddies') were also artistic, one a caricaturist and the other a photographer. I dropped my fierce management mask in frustration at the lack of progress and engaged them in an artistic intervention to use their artistic skills to promote desired safety and housekeeping behaviours in the workplace. After a frenzy of creative activity, they produced a series of

artefacts; motivational posters, caricatures, spoof magazine covers and a DVD digital story. The images created were not politically correct; they were humorous, peppered with in-jokes and featured the workforce in aggressive stances promoting good housekeeping and teamwork (See fig's 07, 08 and 09 below. Note, to maintain confidentiality identifying details have been obscured). Their perception of me as the 'guvnor' was captured in a micky-taking caricature (fig 10 below). The material was printed and posted around the workplace and to everyone's surprise; the intervention was a massive success. Although I did not realise it at the time this was the turning point of my life, career and artistic liberation. The intervention was a massive success, the cultural change embedded and the plant became productive. But the MBA tools and techniques hadn't worked, yet being my authentic self and using art had. I was baffled, intrigued and determined to find out why. My transformative learning seeds had grown a stem and sprouted leaves; I started my studies and as a result became a visiting lecturer in preparation for the next phase of my career.

Fig 07 – Spoof Magazine Cover

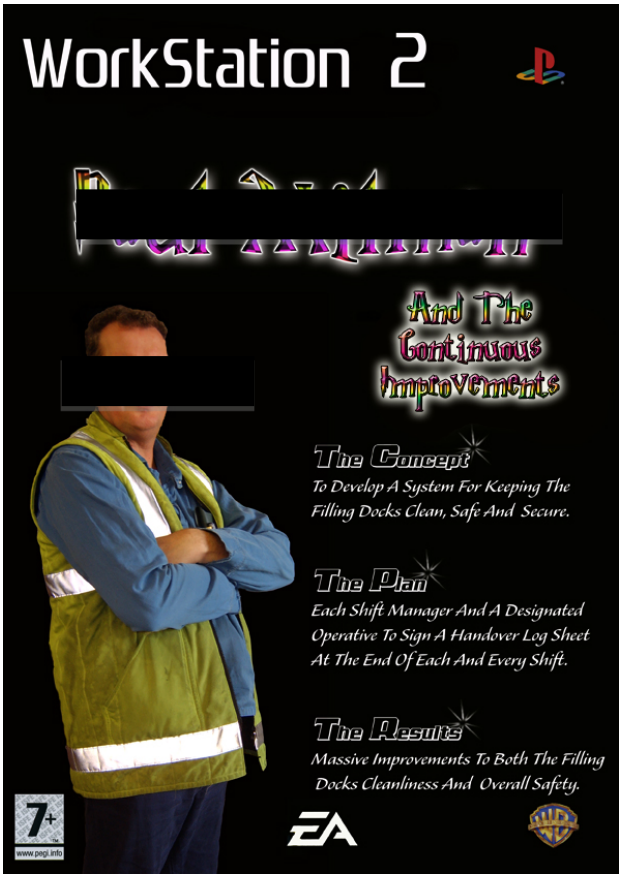

Fig 08 – Spoof Play Station 2 Game Cover

Fig 09 – Motivational Teamwork

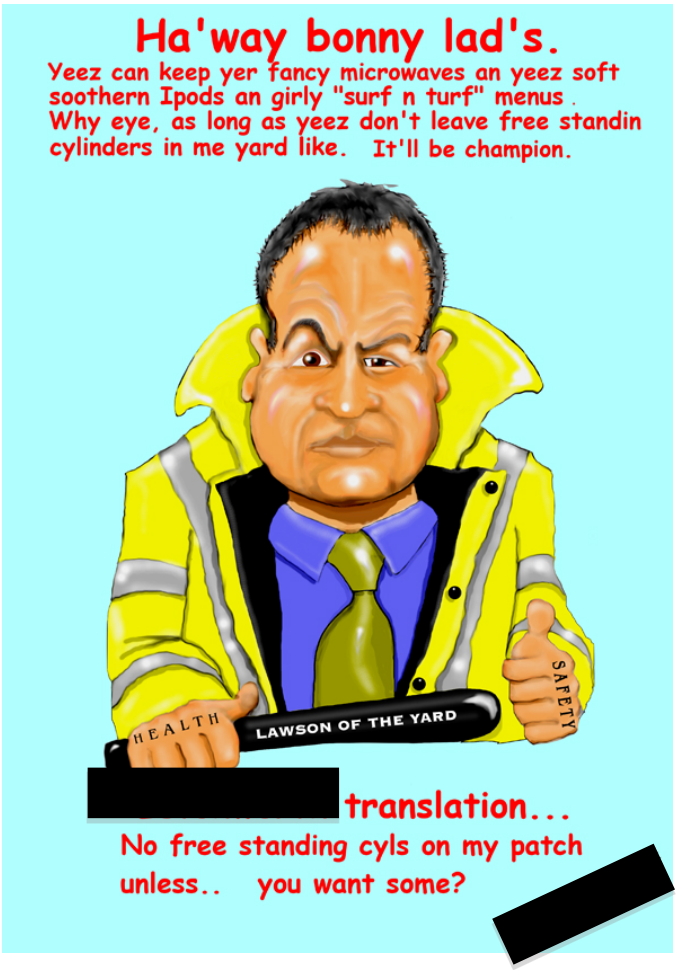

Fig 10 – The Guvnor

As a tool to overcome resistance from the workforce, the artistic intervention had worked but why? As a change intervention it had a definite structure and process of separation, transition and incorporation (Van Gennep, 1960), a process coined by Van Gennep as a liminal space. There was a separation from previous social environment when I engaged the men in the artistic activity; there was a liminal transition in a learning space, and incorporation when the intervention was a success. In section 3.4 of section three I will consider the potential importance of liminality in the transformative learning requirements of police education.

In this critical review of my autoethnographic life narrative and timeline I have identified professional identity, transformative police learning, critical self-reflection, liminality, storytelling and art as the key themes. If these key themes have been influential in the development of my own critical professional practice, they may also be the key to open the door to transformative learning for the police students, and I incorporated them in my teaching by developing a facilitated storytelling workshop as part of the delivery of the BA Applied Investigation. In the next cycle of action research I explore them further in the context of the contemporary theoretical discourses in the critical literature review.

Section Three: Literature review

Transformative learning has critical self-reflection at its heart and together they form the central themes of this literature review, and I will consider them together with the additional themes identified in section two. In sub-section 3.1 I will explore the context and the rationale behind current reforms to change the way in which police investigators are educated, together with an exploration of the encountered issues of resistance to reflective teaching, and identity. In sub-section 3.2 I will consider how transformative learning, critical self-reflection and reflexivity may hold a collective potential to resolve the pedagogic issues. In sub-section 3.3 I will consider the use of storytelling as learning, and finally in sub-section 3.4 I will review how incorporating storytelling and art in a liminal learning space to facilitate the process is supported by the literature.

3.1. Professionalising police investigations

The recent developments in police education policy can be traced back to a major change in political power in the late 1990's. In 1997 the Labour government was elected back into power after almost two decades of Conservative administration and a key aim of their manifesto was the modernisation of the public sector with a particular objective of improving the general standards of adult education in Britain (Copley, 2011 p.2). As well as addressing general adult education, the new government was also committed to the improvement of the criminal justice system, which resulted in Her Majesty's Inspectorate of Constabulary (HMIC) inspecting the way in which police training was conducted in all areas of policing. The findings of the inspection were critical of the lack of consistency in police training across the 43 regional forces and made a series of recommendations for improvement. Copley (2011 p.5) succinctly summarises the key themes as:

- A culture of lifelong learning – Staff should have the opportunities to continually develop and learn throughout their careers
- Training that is outward facing – Staff should be less isolated from the public and other professions. Rather than providing training in police classrooms, there should be an emphasis on engaging police staff with the communities that they will be working with. Educational programmes should be delivered in colleges and universities, for example.

- National training standards for all roles and ranks – The criteria for the level and type of knowledge required for all roles should be the same across all forces in the country.
- Professionalisation of the workforce – Recognised qualifications should be provided rather than 'in-house' training, enabling individual staff and the service as a whole to become more professional. (Copley, 2011 p.5)

The final point above is a controversial one in that it generalises a need for the police service to become 'more professional', a statement that challenges the identity of officers who already consider themselves to be professional. Peter Neyroud, (2011) in a report to the home secretary titled the 'Review of Police Leadership and Training', attempts to rectify this contentious point, argues, "the police service needs to move from being a service that acts professionally to becoming a professional service" (p.11). However, the consultation response to Neyroud's report on behalf of the Police Federation of England and Wales (2011) also recognised this controversial point stating that '…talk of 'professionalising' the Police Service often leads to an emotional response from officers, who already consider themselves to be 'professionals' (p.6). So at the heart of all these recommendations is the need to understand what professionalism means in the context of the police, how the public and the government perceive the service and also how officers perceive themselves, their own professional identity, and make sense of their work and of the changes they are expected to make in the pursuit of professionalism.

What does 'professionalism' mean in the policing context? Neyroud (2011) addresses this perspective in his report stating: "There has long been debate about the term 'professional' and its application to the world of policing… Policing has frequently been described as an 'artisan' or craftsman role...The crux of the 'artisan' policeman argument is that this 'craft' is disengaged from science or the type of body of authoritative knowledge that is usually associated with the more traditional professions such as medicine or indeed the law. Indeed the notion of professionalism can have an elitist context to it: a sense of being set apart, by virtue of status, knowledge and indeed self-regulation. For a police service that has been strongly articulated right from its roots in the 19th century as being the 'citizen in uniform' I acknowledge that there is some challenge in developing the professionalism of the occupation of policing in a way that avoids insularity and distancing of police officers from the public" (p.44). Although Neyroud explicitly classifies the old model of police profession as being one of artisan craft, matching Lester's (2010) trade model classification (see fig. 11 below), he fails to

demonstrate which model of profession contemporary policing should follow. A point picked up by the police federation who in response quote Lester (2010) in relation to police officers already having the few characteristics of professions that appear to have stood the test of time such as “possession and use of expert or specialist knowledge, the exercise of autonomous thought and judgement, and responsibility to clients and wider society through voluntaristic commitment to a set of principles” (p.2) These characteristics according to Lester have the advantage of being independent of any particular model of organisation, and they can be applied to individual practitioners as much as organised professions. What Neyroud and the police federation failed to mention in their evaluations of what professionalism means in the policing context was the emergence of the reflective model of a profession (See fig. 11 below). The reflective or creative interpretive model has emerged with emphasis on learning through action and reflection, making judgements in uncertain contexts, and working with problematic situations rather than clearly defined problems. It generally includes an assumption of on going learning linked to practice (p.4) Such reflective practice (Schon, 1983) and experiential learning cycle (Kolb 1984) became an operational part of police trainer’s training at a national level in 1996 (Smith, 2016)

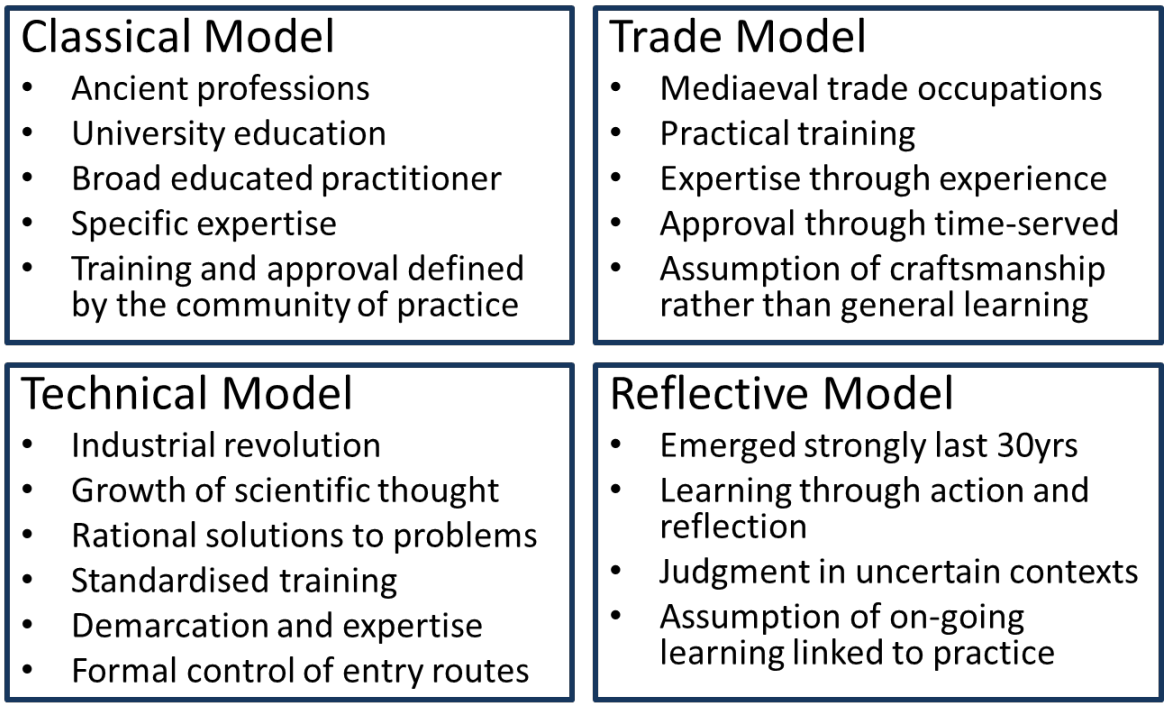

Fig 11. Profession Models Adapted from Lester (2010)

3.1.1. Teaching professional investigation.

In this sub-section I will consider the professional knowledge required by investigators and how their epistemological ways of knowing could be used to enhance the teaching of reflective practice. In 'Developing critical professional practice in education' Appleby and Pilkington (2014 p. 13) discuss theoretical approaches to professionalism and in doing so identify three groups of theories emergent in the literature that are significant in the context of practice in education, and I would consider as being equally significant in the context of professional investigation:

- The knowledge model
- The career path model
- The 'doing and becoming' model

The contention between Neyroud and the police federation above is centred very much on the differentiation between technical and professional knowledge. Appleby and Pilkington remind us of the Aristotelian notion of technical knowledge versus professional knowledge, where the technician applies a set of skills, competencies and tools in an education environment, is set against a scholarly 'wise' practitioner whose work in education is informed by the beliefs, attitudes and values of his or her professional knowledge (p. 13). They also offer another useful way of exploring professional knowledge by bringing together the work of Gibbons et al. (1994) and Scott et al. (2004). Looking to the different types or modes of professional knowledge within practitioner's environment (p. 14). Gibbons et al. (1994) proposed the first two modes of professional knowledge, mode 1 being characterised as disciplinary knowledge and mode 2 is characterised as technical rationality, socially accountable and located in practice, with mode 1 assumed to be superior to mode 2. These concepts were further developed by Scott et al (2004) adding modes 3 and 4, where mode 3 is taught to the students with applied practice-based knowledge, and mode 4 characterised as critical knowledge being political, change and action-oriented. According to Appleby and Pilkington (2014) modes 3 and 4 are of particular importance to the professional development of practitioners as the process is centred on experiential learning (p. 14).

Heron and Reason (2008) in exploring co-operative inquiry as a form of participatory action research in which participants work together both as co-researchers and co-subjects, consider the how co-researchers work through cycles of action and reflection and engage in what they say is an 'extended epistemology of experiential, presentational

propositional and practical ways of knowing' (p.365). Their four ways of knowing starts with *experiential knowing* in which one is presented with a face-to-face encounter with a person, place or thing, and knowing is created in that moment through empathy, resonance and relational qualities. They suggest that emerging out of the experiential knowing is a form of articulation of that understanding expressed in *presentational knowing*, 'shaping what is inchoate into a communicative form, and which are expressed nondiscursively through the visual arts, music, dance and movement, and discursively in poetry, drama and the continuously creative capacity of the human individual and social mind to tell stories' (p.371). Then following presentational knowing the understandings are intellectualised in terms of ideas and theories, expressed in *propositional knowing* statements. *Practical Knowing* is simply knowing how to do something. In the context of co-operative inquiry Heron and Reason posit that all four ways of knowing are intentionally interwoven, becoming more valid in their congruence – grounded in experience, expressed in stories and images, understood through theories, and demonstrated in worthwhile action (p.367). In teaching professional investigation the extended epistemological process would enhance the experiential learning of the students, however direct use of presentational techniques to enhance that stage of knowing is seldom present in police education.

In relation to the *career path model* there is a focus the on further development of *knowledge model* through the individual tracking and responding to career and professional life-cycles (Appleby and Pilkington, 2014). Although Appleby and Pilkington contextualise this model in the profession of teaching, there are many similarities with the police in terms of both having established and formalised career progression routes. The expectation of the career path model is that professionals as they progress through the life-cycle from early, to middle and onto senior stages of the profession, also move from standard levels of competence to levels of expertise and specialism. The model also acknowledges that as the career progression develops, so too do the professional identities of the individuals and their professional learning needs (p.15).

Professional identity creation and development is a complex process and will continually change throughout the working life of the individual (p.17) and the *doing and becoming model* focuses on that creation. The model proposes that identities are individually constructed as part of a discursive process within the communities to which they belong (p.16)

From the perspective of a teacher of professional investigators, to ensure the effective teaching of critical reflective professionalism, it is essential to understand the context of the students' ways and modes of knowing, together with the cultural and professional context and level in which they operate, and perhaps most importantly how they see themselves professionally in relation to their levels of knowing.

3.2. Threshold concepts and troublesome knowledge.

The teaching of professional practice to police investigators like any discipline is made up of a portfolio of concepts, a few of which could be considered to be threshold concepts. The idea of threshold concepts was developed out of a teaching and learning research programme into establishing strong teaching and learning environments in undergraduate disciplines (Cousin, 2010). Meyer and Land (2003) define a threshold concept as "being akin to a portal, opening up a new and previously inaccessible way of thinking about something. It represents a transformed way of understanding, or interpreting, or viewing something without which the learner cannot progress." (p. 1). They go on to suggest "as a consequence of comprehending a threshold concept there may be a transformed internal view of subject matter, subject landscape, or even world view." Of the theories and concepts taught on the police programme in relation to professionalism, the concepts of professional identity and reflective practice fit this definition and also share all five of the factors common to threshold concepts, summarised as follows:

- Grasping a threshold concept is *transformative* because it involves an ontological as well as a conceptual shift.
- A threshold concept is often *irreversible*; once understood the learner is unlikely to forget it.
- A threshold concept is *integrative* in that it exposes the hidden interrelatedness of phenomenon.
- A threshold concept is likely to be *bounded* in that 'any conceptual space will have terminal frontiers, bordering with thresholds into new conceptual areas'.
- A threshold concept is likely to involve forms of '*troublesome knowledge'*

(Meyer and Land, 2006)

In relation to being *transformative*, Cousins (2006) argues that we are what we know, and new understandings are assimilated into our biography, becoming a part of our identity, how we see and how we feel. There is a transformation within the study of a discipline when the student transitions from being a student of biology or sociology to being a biologist or sociologist. Likewise a student studying professionalism will through understanding the threshold concepts of professional identity and how they broaden their meaning perspectives in their practice through critical self-reflection (Mezirow, 1991) transition into professionals. The practice of reflection in the professional context as proposed by Schön (1983) is integral to the teaching of this subject.

Cousin (2006) specifies that those concerned with linking teaching and research are keen to progress this identity journey among their students. This is certainly the case of this research, which links my autoethnographic life narrative and professional identity as stories shared to help facilitate transformative reflection in the students. However, teachers engaged in teaching threshold concepts must be cognisant of the challenges some students face in grasping them. Meyers and Land (2006) allude to this describing one of the difficulties teachers face is being able to sympathise with students struggling in the liminal space betwixt and between not knowing and knowing the threshold concept. In the course of their own learning journeys the teacher's transformative learning of the threshold concepts has become *irreversible* and so internalised that it is hard for them to reflect on when threshold concepts eluded them in the early stages of their own learning.

Another characteristic of a threshold concept that can cause challenges to the teacher of professional students is that the concept is likely to involve forms of '*troublesome knowledge'* (Cousins, 2006), which may cause the student to become resistant or blocked to the threshold concept being taught. Such knowledge may appear to the student as being counter-intuitive to their professional practice and cultural knowledge (Perkins, 2006), or seemingly incoherent (Meyer and Land 2006). Educators promoting transformative learning that leads to developmental change must be cognisant of this troublesome knowledge as it may lead to disequilibrium in the student, which is frequently uncomfortable (Kegan, 1982). In a similar vein the notion of 'nettlesome' knowledge as knowledge which is somehow taboo and 'if grasped, it might 'sting' (Sibbett, 2006). Whether troublesome or nettlesome the resistance must be overcome to embed the threshold concept.

The value of the theory of threshold concepts lies in its ability to prompt thinking about questions of mastery through the lens of the subject and its insistence that learning is as much about identity disturbance and formation as it is about cognition (Cousins, 2006). It is the personal critical incidents within our personal and professional lives that shape our development, and the professional development literature advocates reflection on these incidents.

3.3. Critical incident technique

The critical incident technique grew out of studies in the Aviation Psychology Programme of the United States Army Air Forces in 1941 to develop procedures for the selection and classification of aircrews, one of the first being research on pilot training (Miller, 1947). The technique has developed and grown in the research of Flanagan (1954), however in the context of transformative learning, using the critical incident technique to explore assumptions was fully formed as a method by Brookfield in (1990). Tripp (1993) summarises the process as asking learners to identify an event they consider to be critical, an event of significance and importance, from which they would hope to gain a better understanding. The event descriptions are usually written down accounts, and if written well they produce narrative descriptions of particular happenings, so graphic that the readers are able to visualise clearly the event described (Brookfield, 1990 p.179). The incident/challenge is then analysed, ideally in a group in order to explore and reframe assumptions in the light of other people's experiences and new formal knowledge (Tripp, 1993). Ironically, it was my attempted use of the critical incident technique that caused a critical incident of my own, forcing me to ask why is this technique not working in the context of police education? And why were some of the students finding it challenging and resisting the process? Are they feeling psychologically vulnerable?

Reflective learning and the critical incident technique in particular can have a psychological effect on participants. When used to challenge assumptions the technique is noted for being a painful and emotional process (Rich and Parker, 1995). Brookfield (1991) describes the process metaphorically as being explosive, visualising the demolition of a building where strategically placed dynamite charges are ignited at the structure's foundations to bring the building down. He likens educators who foster transformative learning to "psychological and cultural demolition experts" (Brookfield, 1991 p.178). It may be challenging to explode and bring down the distorted assumptions of an individual, and consequentially it could be argued that exploding and bringing down the distorted cultural assumptions of a whole profession to be even more challenging.

As described in the literature the process of critical incident technique, being a painful process in itself, can cause resistance to the technique; however, the issue of legal vulnerability in the context of police education has not been explored. As an example consider the tragic events of the Hillsborough disaster and subsequent enquiries into the cultural conduct of the police (Laville, 2013). Twenty-five years on from the football

ground disaster officers have been shown to act unprofessionally in amending statements and could now face legal action. The incident would have clearly been a critical challenge in the career of those officers involved and reflections on such could indeed be painful and potentially incriminating. This should certainly be a consideration in the use of critical incident technique with professional police officers, however it is perhaps incidents such as the Hillsborough disaster that need the technique the most, as such behaviour must be changed at the level of the profession as a whole. A critical professional practice approach will be explored further in section 3.2.4 below.

Making time to make meaning of critical challenges through reflective practice can prove difficult, particularly for work-based professional police students. Raelin in "I Don't have Time to Think" versus the Art of Reflective Practice (2002) questions "is reflective practice possible or practical in this age of the busy corporate executive who is socialized to be the person of action, not of reflection?" This type of response is a familiar one heard from the perspective of the police students engaging with the concept of reflective practice for the first time. Vachon and LeBlanc (2011) suggest that if educators are encouraging and using reflective learning strategies such as critical incident technique, then they need to create conditions conducive to facilitated learning in practical situations, such as the workplace, a suggestion supported by Jarvis (1999), Mezirow (1990), Moon (2004) and Illeris (2004). In order to overcome the issues of lack of time and continuity in professional education, the most commonly offered delivery is in the form of workshops and courses offered away from the workplace, where reflection can be "seen to act as the cement, bringing practice into the course, relating it to new learning and enabling future change in practice" (Moon, 2004). In summary, reflective learning facilitated through use of the critical incident technique fosters transformative learning (Brookfield, 1991), but it also needs a liminal thinking and learning space in which to reflect.

3.4. Liminality and spaces to reflect and learn

As mentioned in the literature of threshold concepts (Meyer and Land, 2005) above, the term liminal space is a place to reflect and learn. The concept of liminal space is derived from "Limen" the Latin word for "threshold" and was used at the turn of the last century by the French anthropologist and folklorist, Arnold Van Gennep who in 1908 identified three phases of 'rites of passage', which he defined as 'liminality', that accompany every change of place, state, social position and age. The phases include: separation, transition (or *limen*, signifying 'threshold' in Latin), and incorporation (Van Gennep, 1960). Turner (1969) further researched the rites and rituals of change and echoed Van Gennep's concept of liminality. He further describes the phases as follows: The first phase of separation is comprised of symbolic behaviour that signifies a detachment of the individual or group from an earlier fixed point in social structure and /or set of cultural conditions. During the liminal transition stage the subject passes through a cultural realm between the past and coming states and is without the attributes of either. In the final stage of incorporation the passage is consummated and the subject's state is stable once more and the new customary norms, rights, ethical standards and obligations are established (p. 94-95).

Czarniawska and Mazza (2003) attempted to link the growing literature on management consulting with Gennep's principles by assuming the metaphor of consulting as a liminal space. Liminality being the condition where the usual practice and order are suspended and replaced by new rites and rituals and in this case consulting can be represented as a liminal space for both consultants and clients (p.19). The metaphor was further explored in the study of Management Gurus and the ambiguous nature of their presentations as liminal spaces (Carlone, 2006). Although this is a very useful metaphor to help understand the stages of the artistic intervention (See portfolio section 3.7 p. 147) it does not help to explain the state of mind of the adaptors in the change process. To better understand the psychological process it may be beneficial to view the phases posited by Gennep in the context of a traditional rite of passage for a young Native American brave and compare to the artistic intervention. To help illustrate the points and at the same time introduce the use of imagery I have included the image (detail) of an oil painting I created called "Vision Quest – A Rite of Passage" in fig 12 below.

In the first phase of separation or divestiture, the young Indian brave as subject of the passage is separated from his previous social environment. This suspension of normality

alone in search of a vision, an image of his “medicine”, something he can relate to as a spiritual guide into manhood. In this transitional stage of Liminality “a sacred time and place” is created (Turner, 1966) in which the individual enters in a state of altered consciousness, partly induced by hunger, tobacco and meditation. In this altered state of relaxed focus, a kind of calm but energised alertness and heightened sensitivity (Naparstek, 1994) enables the individual in focused reverie to concentrate attention on a very narrow band of activity around him, seeing in his surroundings the object of his spiritual desire.

Fig 12 Vision Quest (detail) – A Rite of Passage

In the case of the painting above the brave recognises and relates to his “medicine” in the soaring buzzard in the canyon below him. Once identified the brave would return to his tribe and family with news of his vision with some collected tokens such as a buzzard’s claw and feathers, and then in the telling the story the brave is incorporated back into the social group as a new member of the group and the normalities are restored.

So now in applying the metaphor to the artistic intervention in section 3.7 of the portfolio p. 147, I can see that there was certainly a separation from normality. The established status and roles of me as manager and the two individuals as opposition were suspended and in doing so we all stepped out of the previous social environment as the suspension of hostilities spread across the whole group. The transitional and liminal phase took place off-site in a local hotel where we co-constructed our visions of desired outcomes. Although I would say it fell some way short of “a sacred time and place” there was palpable evidence of a heightened state of reverie. Together in a creative frenzy that

seemed to last only a few minutes actually took three hours, without a break. Naparstek comments that such experience is indicative of an altered state where we are so engrossed in the creativity that we lose all track of time (Naparstek, 1994), sometimes called being in the "zone" or in the "flow" by sports and life coaches. The remainder of the liminal stage was carried out in the individual homes of the two participants as they created the visual images for the project. On completion of the project the posters of the images were posted in the workplace, individuals who featured in the images took home their own framed copies of those images, and everyone received a copy of the digital story in a DVD slideshow of the images. There was a visible change in the behaviors of the group and a perception survey carried out before and after the project demonstrated a marked improvement in understanding and involvement. The rite of passage analogy was further confirmed in the incorporation stage when together with the two original and now changed protagonists we visited head office and presented our successes to the directors, not a normal practice for shop-floor workers. Investiture was complete and the resistance overcome, and a definite comparison to the liminal concept.

In modern western culture many of our traditional rites of passage have been lost and as such the transitions between professional identities are missing that liminal space in which there is dedicated time to reflect and contemplate the change. This anthropological literature may hold an important key to the development of transformative learning (Lawson and Blythe, 2014).

3.4.1. Alternative perspectives from which to reflect and learn

Standing in different learning spaces also offers the learner different perspectives and perceptions to help the reflective and reflexive process. Perceptual positioning is a technique that enables a learner to see another's point of view; gaining greater understanding and insight into the other's perspective and context (Grinder and De Lozier, 1987). This is an imaginative process in which a learner takes up three positions. In the first position a memory of a critical incident can be re-experienced by the learner in a fully associated way. In the second position the learners disassociates themselves, imagining the incident from the perspective of another person or persons involved. In the final position, a neutral and holistic perspective is achieved by observing the situation disassociated from the previous two perspectives. The process designed as a neuro linguistic programming technique by Grinder and De Lozier in the 1980's is still in practice as a problem solving tool in professional training.

3.5. Professional identity and the police

The need to challenge and change the teaching of police investigative practice necessitates in turn the challenging of police investigators themselves. Taylor (2009) promotes 'teaching for change' through transformative learning (p.3) and echoes Quinnan's (1997) thoughts on such teaching as being "predicated on the idea that students are seriously challenged to access their value system and world view and are subsequently changed by the experience" (p.42).

To add to Vince and Reynolds (2009) comments on reflection, I would propose professional identity as a second and complementary key building block of management and organisational learning. Although understanding our peers and oneself has obvious learning benefits in development and growth, misunderstanding our professional identity or self-image can have a devastating and limiting effect (Maltz, 1964). The linkage between image, appearance and professionalism has been around in the literature for some time. As early as the 17th century, French maxim writer Francoise de la Rochefoucauld (1630-1660) noted "In all professions each affects a look and an exterior to appear what he wishes the world to believe he is. Thus we may say that the whole world is made up of appearances" (Ramage, 1866).

In more recent years scholars have paid ever increasing attention to how people craft their identities through their appearance to signal who they are as professionals (Ibarra, 1999; Elsbach, 2003; Kreiner, Hollensbe and Sheep, 2006). One profession that is very visible in its appearance, and can be immediately identified by its uniform, is the police service. The image of the police service is important and should promote reassurance and professionalism to the public. However, police professional identity is not just about image, it goes much deeper than the appearance or style of any uniforms or hats worn; it is embedded in the very being of the police officers, how they see themselves, their values, beliefs and behaviours. In the police service of England and Wales we have a public serving profession that is not only defined by its officers but its officers are also defined by the profession, its culture, and what they do on a daily basis. It is in this crossover of being and doing where professional identity and professionalism is formed (Ibarra, 2003).

Although actual behaviour and appearance are observable, much of a police officer's core professional identity is influenced by subconscious values and beliefs (Maltz, 1964). A new stream of research into identity using storytelling and narratives (Ibarra, 2010;

Brunner, 1990; Gergen, 1994; Josselson, 2004) may offer an opportunity to move from the external appearance and manifestations of professional identity and delve deep into the self-images of individual officers. The development of such reflexive storytelling, particularly around potentially critical incidents (Brookfield, 1991; Tripp, 1993; Bolton, 2005) that have challenged officer's professionalism, could offer insight into key themes taught in police training/education programmes. Specific use of police officer's personal narratives in relation to their capacity for resilience was utilised by Smith and Charles (2013) to 'draw real-life practical examples of how ordinary people cope – with extraordinary events, and also with the dilemmas and difficulties which they experience in doing this' (p.3). A similar approach has been developed in the teaching of professional doctorates to great effect (Bain, Cooper, Sanders, 2012) providing an alternative 'fresh lens' through which professionalism can be observed.

3.6. Making police education transformative

In 1978 Jack Mezirow published an article in the journal *Adult Education Quarterly* positing a critical dimension of adult learning that enables recognition, reassessment, modification of structures, of assumptions and expectations that frame our tacit point of view and influence our beliefs, attitudes, thinking and actions; moving away from instrumental learning (typified in police education) to embrace communicative and emancipatory learning (Mezirow, 2009 p.18-20). He goes on to describe how we categorise beliefs, people, experiences and events in frames of reference, which are structures of assumptions and expectations including rules, criteria, codes, language, schemata, cultural canon and paradigms of thinking. He defines transformative learning as "learning that transforms problematic frames of reference to make them more inclusive, discriminating, reflective, open, and emotionally able to change", so transformative learning in this context may be understood as a "process of using prior interpretation to construe new or revised interpretation of the meaning of one's experience to guide future actions" (p.22). Transformative learning fits with both the reflective model of professionalism (Lester, 2010) and the professionalisation of the police reforms.

The core elements or component parts that frame a transformative teaching experience have themselves evolved in the development of transformative learning theory. Initially elements such as individual experience, critical reflection and dialogue were thought to be significant (Taylor, 1998), however as the theory developed other equally significant elements such as holistic orientation, awareness of context and authentic relationships between teacher and student have emerged to help engage transformative learning (Taylor, 2009). In this research an additional element of liminality has been introduced to facilitate a learning space in which the individual can consider and reflect upon critical professional challenges (Lawson and Blythe, 2014).

The police reforms as proposed by Neyroud (2011) challenge individual officers to reflect upon their professionalism with a view to change if necessary to accommodate current societal expectations, charging partner higher education institutions with the task of teaching and facilitating such transformative learning with the officers enrolled in professional education. It is demonstrated in this research that by incorporating liminality as an additional core element in the transformative learning of the courses, that the officers benefit from the transformative reflective space in which they can critically self-

or revised interpretation of the meaning of their experiences to guide future actions (Mezirow, 2009) in a way that satisfies their own professional development as well as moving the overall professionalism of police to meet the current day expectations of the society their serve.

3.7. Transformative learning theory

In 'Understanding and Promoting Transformative Learning: A Guide for Educators of Adults' Patricia Cranton (1994) describes the way in which people by the time they have reached adulthood have acquired a way of seeing the world, a way of interpreting their experiences, and a set of values. As their development and learning continues they must integrate new experiences with their prior learning, however when a contradiction is encountered between the new experience and prior knowledge a dilemma is the result. The new contradictory information can either be rejected, or their prior learning needs to be revisited, critically reflected upon and revised. This is a process of reflection and transformative learning (p.22). In this section I will discuss the historical development of the theory and core theoretical concepts in the context of my own learning journey, and how that has influenced my transformative reflection approach to teaching experienced professional police investigators.

The core discourse on transformative learning springs from the work of Jack Mezirow (1975) whose original study of eighty-three women returning to college identified a ten stage process of personal transformation initiated by a disorientating dilemma that causes the learner to reflect on their assumptions. The results of this research gave birth to a theory described by Mezirow as an "outline of a theory of adult development and a derivative concept of adult education…" (Mezirow, 1978 p.153) It was here that Mezirow discussed learning that is "cardinal for adult development," that is, how we are caught in our own history and are reliving it (Cranton, 1994, p.23).

Mezirow later consolidated his 'outline of a theory...' into a critical theory of adult learning and education (Mezirow, 1981). It was here that he supported his observational findings and thoughts from the 1975 study with the work of Habermas (1971), looking to Habermas's framework of learning domains: the technical domain in which empirical knowledge is governed by technical rules, the practical domain of social norms, and the emancipatory domain of self-knowledge and self-reflection. It was again to Habermas that Mezirow referred when he introduced and expanded on perspective transformation, relating it to self-directed learning whereby the learner has the ability to make assumptions explicit, to contextualise, validate and act on them. He saw a role in education to facilitate this process of self-directedness and ability to "spell out the specifics of our experience" (Mezirow, 1985a p.142). It was in this text that Mezirow conceptualised how we make meaning from our experience and how that meaning is

influenced by our assumptions. He introduced the terms 'meaning perspective' and 'meaning schemes'. A meaning perspective was described as being the structure of cultural and psychological assumptions within which new experience is assimilated and transformed by past experience. These psychological assumptions support our meaning scheme, which he described as being the rules, roles, and expectations that govern the way we see, feel, think and act (Mezirow, 1985a p.144). The key concept he introduced was that of false consciousness, or distortions in meaning perspectives: errors in knowledge, in understanding social functions and in understanding one's own true motives (Cranton, 1994). For example in my autoethnographic narrative (See section 3.2 in the portfolio p. 119 and 120) I had developed, through negative experiences in relation to my artwork, a false consciousness, a distortion of how I thought people viewed my art, causing me to limit artistic activity and therefore development.

3.7.1 Criticism of transformative learning theory

Transformative learning has been much debated, critiqued and responded to over recent decades. One critique of Mezirow's earlier work by Tisdale (2012) was that he did not pay enough attention to alternate ways of knowing and learning such as through emotions and spirituality, and that it was driven by rationality. Another critique came from Taylor, (1997) who felt that Mezirow's theory was too focused upon the individual and neglected power relations or social transformation.

In the second strand of transformative learning Tisdale (2012) introduces a Canadian adult educator, Edmund O'Sullivan (1999) who takes an altogether more holistic approach. O'Sullivan focuses on the vision and philosophy of transformative education as opposed to the learning process itself, and is critical of the individualist and market-driven approaches to education. O'Sullivan also highlights the importance of alternative ways of knowing and learning in adult education, particularly through creativity, ritual, symbol, and storytelling.

The third discourse suggested by Tisdale is on emancipatory education in which she describes a specific focus on social transformation as opposed to individual transformation, whereby power relations based upon race, religion, class, gender, dis/ability, or sexual orientation are challenged to bring about social transformation through education. Such notions of social transformation, freedom and autonomy are the foundations of Humanism (Cranton, 2012)

Since Mezirow conducted his initial study and presented his findings, the growth in research of this type of adult learning has been exponential, and transformative learning has been described as “cognitive and rational, as imaginative and intuitive, as spiritual, as relational, and as relating to social change” (p.7). However, whichever the discourse, whichever the theoretical, epistemological or philosophical standpoint, the dominant perspective on transformative learning theory has been described as “Meaning is constructed through experience and our perceptions of those experiences, and future experiences are seen through the lens of the perspectives developed from past experience. Learning occurs when an alternative perspective calls into question a previously held, perhaps uncritically assimilated perspective” (p.7)

3.7.2. Concepts and contexts in fostering transformative learning

In ‘learning to think like an adult’ Mezirow (2000) describes a defining condition of being human, which is the need to understand and order the meaning of our experience, to integrate it with what we know to avoid the threat of chaos. He goes on to state that, as there are no fixed truths or totally definitive knowledge, and because circumstances change, the human condition may best be understood as a continuous effort to negotiate contested meanings. As I looked back on my professional autobiography and time-line (See section 2. of the portfolio p. 138) I can see that concept played out throughout my life, however it was not until much later in life that I started to understand and become self-aware of my own learning. This can be seen in the overlaid graph depicting learning domains over time as critically self-reflected on the artistic intervention incident and moved into the emancipatory zone. Although clearly a transformative period, it was also an uncomfortable one as I was betwixt and between meaning perspectives. In the previous section I discussed the historical development of transformative learning theory, however to fully understand the literature in the context of fostering transformative learning in the teaching of police investigators, I will, in this section explore the key concepts of the theory in a little more depth.

In transformative dimensions of adult learning (1991), Mezirow defines meaning as “an interpretation; to make meaning is to construe experience, to give it coherence. We make interpretations through both perception and cognition; we make meaning both unintentionally and intentionally” (Mezirow, 1991 p.34). Bruner (1996) goes part way to support this view in proposing four modes of making meaning. The first mode described as being the establishing, shaping and maintenance of intersubjectivity, the second as the

relating of events, utterances, and behaviour to the action taken; the third, construing of the particulars; and fourth, making propositions through the application of rules of symbolic, syntactic, and conceptual systems. However, Mezirow (2000 p.4) argues for a fifth and crucial mode in making meaning: “becoming critically aware of one’s own tacit assumptions and expectations and those of others and assessing their relevance for making an interpretation”. It is this fifth mode that is potentially the most pertinent in the practice of police investigation in that formulating more dependable interpretations, assessing the context, seeking informed agreement on their meaning and justification (p.4) is essential in any investigation; however such critical awareness requires a high level of cognitive processing, problem-solving and reflective judgement on one’s meaning perspectives.

King (2013) draws our attention to a quote from a report by the Association of American Colleges on the challenges of connected learning in which the need for higher education institutions to teach students reflective thinking is clear: "In the final analysis, the challenge of colleges, for students and faculty members alike, is empowering individuals to know that the world is far more complex than it first appears, and that they must make interpretive arguments and decisions-judgments that entail real consequences for which they must take responsibility and from which they may not flee by disclaiming expertise" (pp. 16-17). We are not born with the required levels of cognitive processing to interpret experiences and make meaning from them; the ability to make reflective judgements is an outcome of a developmental sequence moving through childhood cognitive development into adulthood (Kitchener and King, 1990).

3.7.3. Reflective judgement

In parallel with Mezirow’s theoretical developments back in the 1970’s Kitchener and King started to work on research that led to the creation of a reflective judgement model (Kitchener and King, 1994). Based upon the earlier work of Dewey (1933), Perry (1970) and Broughton (1975) on epistemological development, their work was driven by two major observations in their extensive research: firstly that individuals' understanding of the nature, limits, and certainty of knowing (their epistemic assumptions) affects how they defend their judgments; and secondly that epistemic assumptions change over time in a developmentally related fashion (King, 2013).

The developmental sequence of the reflective judgement stage model has seven related sets of assumptions about the process of knowing and how that knowing is acquired and

these can be broadly summarised into three levels of cognition: prereflective (Stages 1-3), quasi-reflective (Stages 4 and 5), and reflective thinking (Stages 6 and 7) (King 2013).

In Pre-reflective Reasoning (Stages 1-3) the belief is "knowledge is gained through the word of an authority figure or through first-hand observation, rather than, for example, through the evaluation of evidence. People who hold these assumptions believe that what they know is absolutely correct, and that they know with complete certainty. People who hold these assumptions treat all problems as though they were well-structured" (Kitchener & King, 2002, p.39)

In Quasi-Reflective Reasoning (Stages 4 and 5) there is recognition that "knowledge - or more accurately, knowledge claims - contain elements of uncertainty, which people who hold these assumptions attribute to missing information or to methods of obtaining the evidence. Although they use evidence, they do not understand how evidence entails a conclusion (especially in light of the acknowledged uncertainty), and thus tend to view judgments as highly idiosyncratic" (Kitchener and King, 2002, p. 40)

Finally in reflective reasoning (Stages 6 and 7) people who hold these assumptions accept "that knowledge claims cannot be made with certainty, but they are not immobilised by it; rather, they make judgments that are "most reasonable" and about which they are "relatively certain," based on their evaluation of available data. They believe they must actively construct their decisions, and that knowledge claims must be evaluated in relationship to the context in which they were generated to determine their validity. They also readily admit their willingness to re-evaluate the adequacy of their judgments as new data or new methodologies become available" (Kitchener and King, 2002, p. 40)

For professional experienced students such as the police investigators there are many problems for which there are no absolutely true answers and they need to construct a solution that is justifiable after considering alternative evidence and interpretations (Kitchener and King, 1990 p.174), therefore engaging reflective reasoning. Based upon extensive research on reflective judgement Kitchener and King, suggests that this meaning perspective does not develop until adult years (late twenties and early thirties) and is usually tied to individuals participating in advanced levels of education. Their research data also suggest that adults of that age without higher education score similarly to younger subjects of the same education level (p.174). It could be argued that mature police detectives entering the final stages of a degree course, having been accredited

prior learning based on professional experience in lieu of qualifications, could experience discomfort and disequilibrium as they bridge this stage gap in reflective reasoning, accounting for resistance experienced in the research problem detailed in section one p. 10. Giving up old frames of reference and meaning perspectives about how we know and how we can know is like losing the self (Kegan, 1982), an emotion I can verify in the context of my own transformative learning. Kitchener and King, (1990) encourage educators engaged in such development work to create and provide students with an emotionally and intellectually supportive environment (p.168).

3.8. Critical reflection in professional practice

Through reflective practice, professionals can make sense of their thoughts, words and deeds in the context of both their individual perspective and the perspective of their community of practice, 'being a professional can provide an individual and collective identity with agreed values, recognised responsibilities and acceptable or required behaviour in a particular field of practice' (Appleby and Pilkington, 2014). Although Appleby and Pilkington were specifically looking at education professionals in this regard, the concept is equally applicable to the police. As a public facing service organisation, the police work alongside the National Health Service (NHS), and local authorities, in particular social work professionals from adult and children's services. Within these professions, there is an established discourse around the development and use of reflective and reflexive practice. Reflective practice as defined by Schön (1983) is split into two types. Reflecting 'on' action, a cognitive process of looking back on an experience in order to formulate new understanding and develop new skills, and reflecting 'in' action, which relates to meaning-making whilst the experience is still unfolding, typical in the daily work of police officers. Reflexive practice is also a term frequently used in researching and developing practice (Freshwater, 2011), where "…reflexivity is concerned essentially with the role of the researcher in the research process" (p.185). Although reflexivity is an established concept in health care research it is absent in police education, where reflection is only a relatively recent introduction. With some welcome guidance from Copley's (2011) monograph 'Reflective Practice for Policing Students' focused on police students undertaking degrees and foundation degrees in policing. There is a current need to develop reflective learning strategies for those in-service professionals who may be unfamiliar with concepts and techniques.

To make reflection critical in the context of professional development Appleby and Pilkington (2014) offer six characteristics as component elements that make up what they term 'critical professionalism' (see fig 12 below)

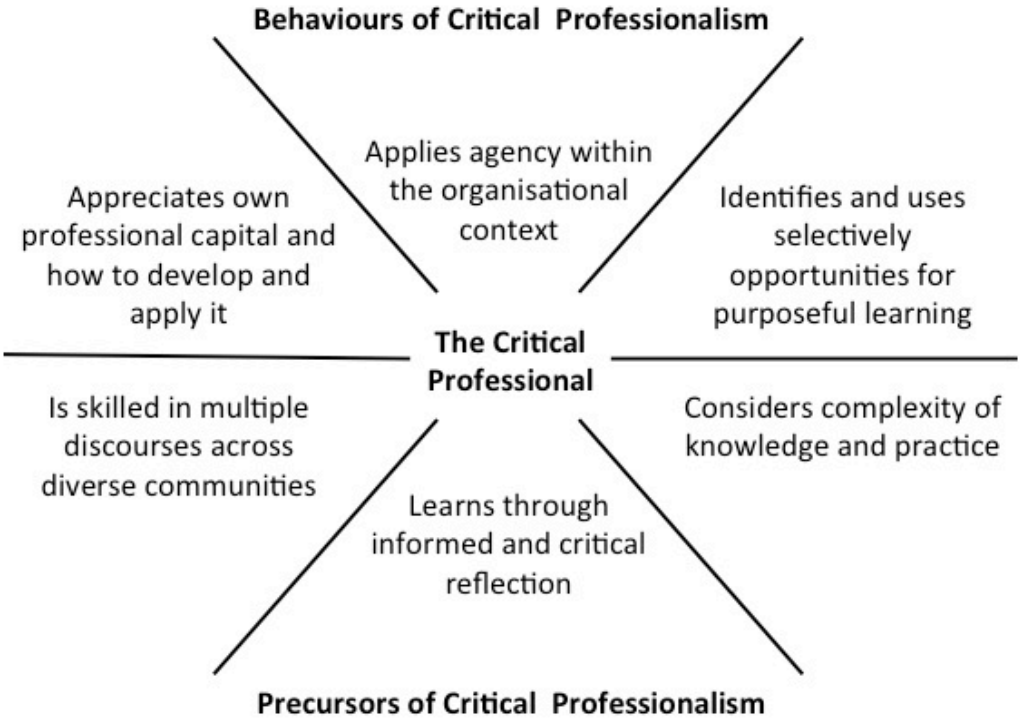

Fig 13 The component elements of critical professionalism (Appleby and Pilkington 2014)

This acknowledges that professional status is not awarded on appointment, rather it is learned through a difficult and challenging process of becoming critical thinkers and doers (p.32), and that learning process needs supportive and enabling strategies, structures and spaces to learn.

Learning strategies that use reflection on experience have been extensively discussed in the literature, and have been advocated as being important in the development of continuing education (Schön, 1983; Kolb, 1984; Jarvis, 1999; Bolton, 2005; McWilliam, 2007; Mann, 2009; Vachon et al, 2010). Tactics and techniques that have been developed out of those strategies and used to facilitate reflective learning include portfolio development (Zubizareta, 2009), reflective journal writing (Moon, 1999; Boud, 2001), commitment to change contracts, (Mazmanian, 1997; 1999), educational biography (Dominicé, 1990), a popular method used within in the professional doctorate Fulton et al (2013) and my own teaching practice has been the critical incident technique (Brookfield, 1991; Tripp, 1993), which builds upon the process of experiential learning.

3.8.1. Experiential learning and critical reflection

Building on the earlier work of John Dewey, Kurt Lewin and Jean Paiget, American educational theorist David Kolb offered a working definition of learning as, “Learning is the process whereby knowledge is created through the transformation of experience” (Kolb, 1984 p. 38). Kolb posits that experiential learning theory offers a fundamentally different view of the learning process than those of behavioural theories of learning and implicit theories of learning. He calls his perspective ‘experiential’ for two reasons, firstly it builds upon the experiential foundations laid down by Dewey, Lewin and Paiget, and secondly to emphasise the central role of experience plays in the learning process (p. 20). It would be useful here to illustrate graphically the development of the experiential models of learning in figures 14, 15, 16, 17 and 18 as drawn by Kolb below.

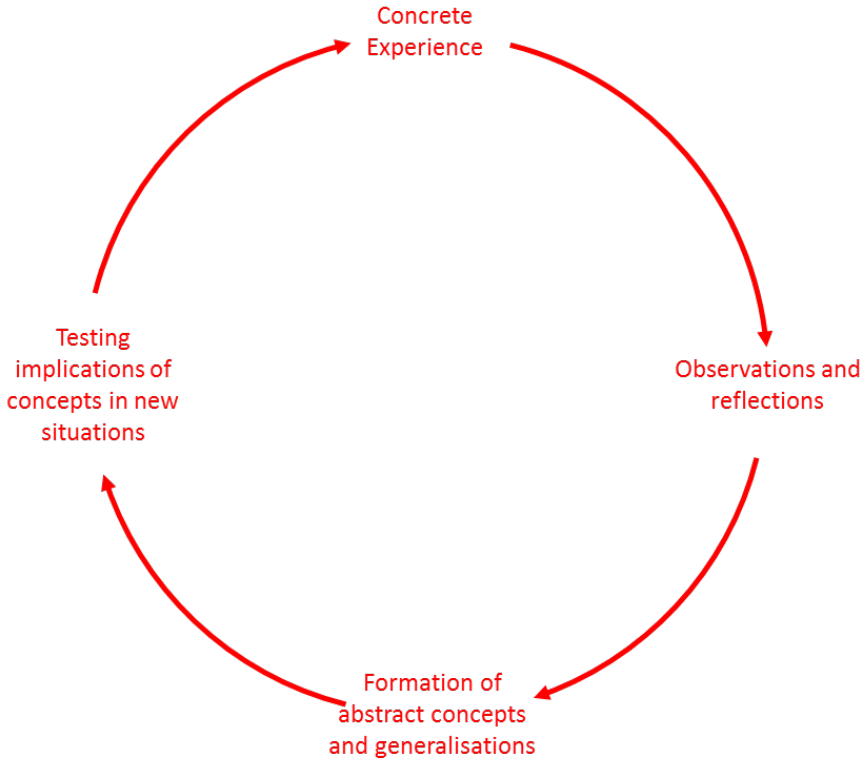

Fig 14 The Lewinian experiential learning model (p. 21)

The Lewinian model of action research and laboratory training was based upon a feedback process borrowed from electrical engineering and describes a social learning and problem-solving process that generates valid information to assess deviations from desired goals. The process begins with an experience in the here and now followed by a collection of observations and data about that experience, followed by analysis. Conclusions drawn from that analysis is then fed back to the actors in the experience for their use in the modification of their behaviour and choice of new experiences (P.21)

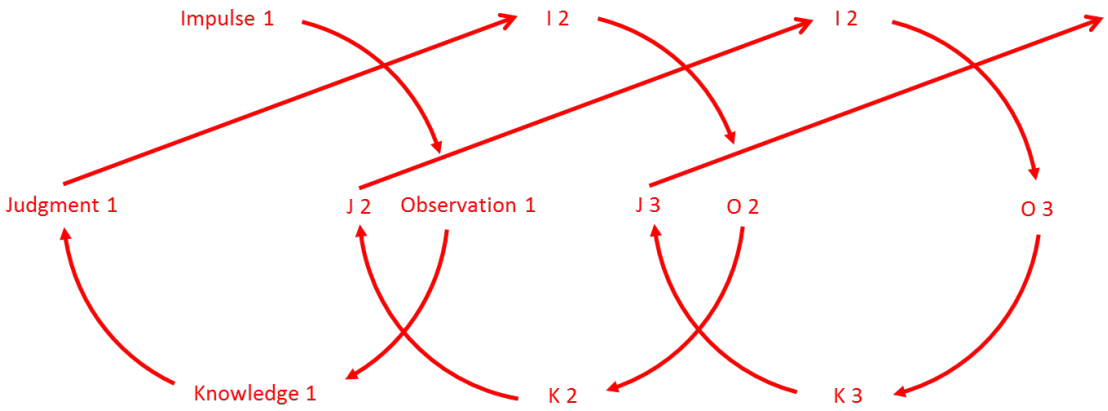

Fig 15 Dewey's model of experiential learning (p. 23)

Similar in design, Dewey's model has an emphasis on the developmental nature describing the process as involving: "1. An observation of surrounding conditions; 2. Knowledge of what has happened in similar situations in the past, a knowledge obtained partly by recollection and partly from the information, advice and warning of those who have had a wider experience; and 3. Judgement, which puts together what is observed and what is recalled to see what they signify. A purpose differs from an original impulse and desire through its translation into a plan and method of action based upon foresight of the consequences of action under given observed conditions in a certain way." (Dewey, 1938 p.69). Kolb notes that the impulse of experience gives ideas their motive force (Kolb, 1982 p.22).

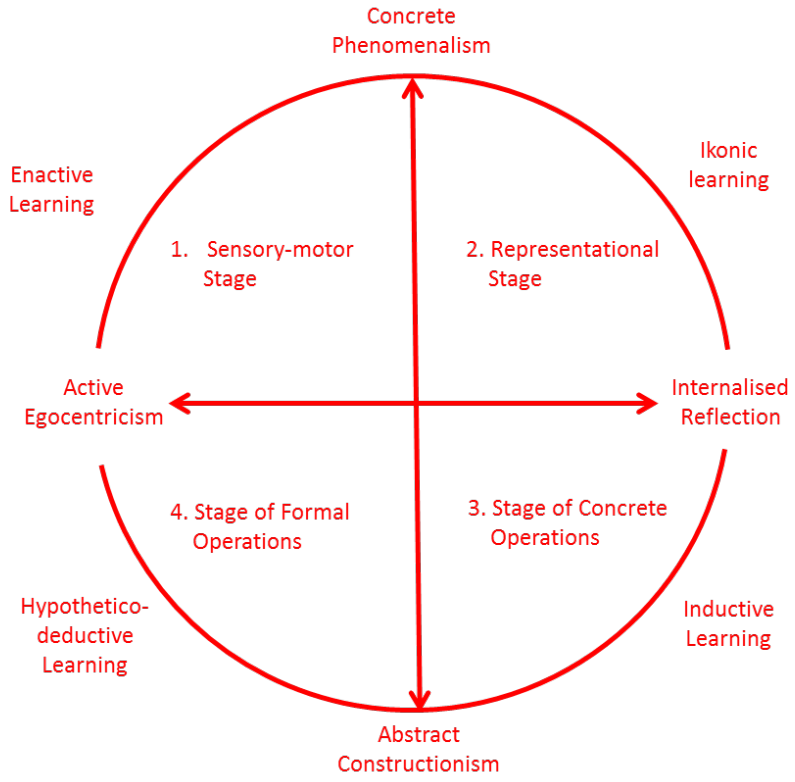

Fig 16 Piaget's model of learning and cognitive development (p. 25)

Again similar in design concept Piaget's dimensions of experience and concept, reflection and action form the basic continua for the development of adult thought. The model covers four developmental stages from infancy to adulthood, moving from a concrete phenomenal view of the world to an abstract constructionist view, from an active egocentric view to a reflective internalised mode of knowing (p. 23)(See fig 16 above). Piaget reiterates the cyclical nature of the learning process in an interaction between the individual and their environment as proposed by Dewey and Lewin.

Piaget distinguishes between a figurative aspect of thinking and an operative aspect. Through internalised reflection an individual uses cognitive functions such as perception, mental imagery and imitation to assimilate a momentary and static state in response to an experience. The operative aspect of thought deals with the transformations of states including the actions that transform objects and states and also the intellectual operations, which are essentially systems of transformation (Piaget, 1970 p.14). It is the internal and external aspects of transformation that Kolb emphasises in his extension of the experiential model as can be seen in figure 17 below.

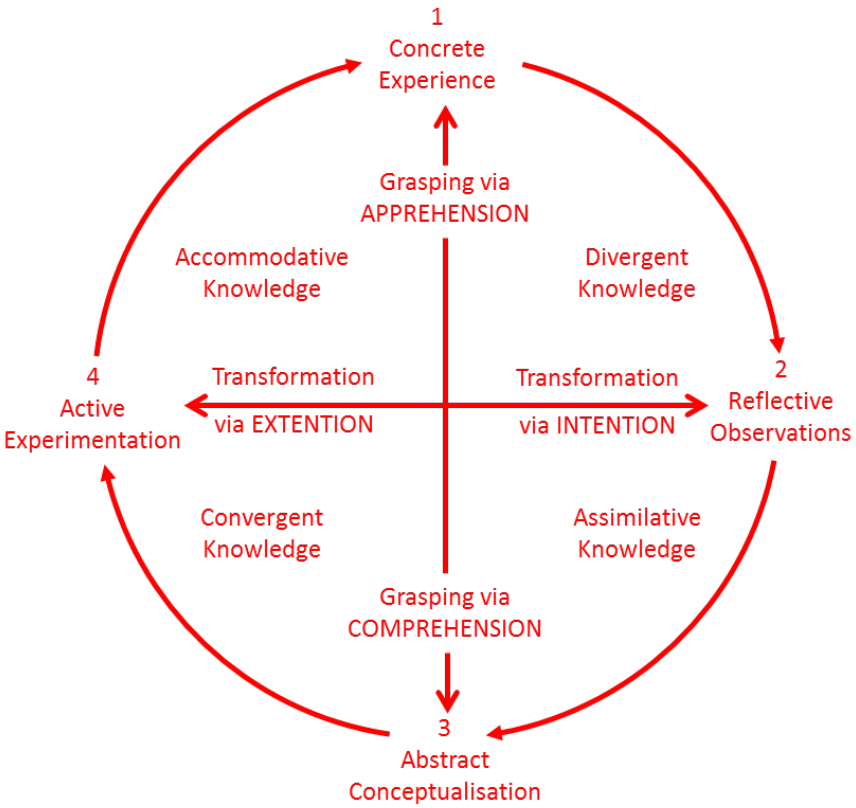

Fig 17 Kolb's structural dimensions underlying the process of experiential learning and the resulting basic knowledge forms (p. 42)

Here Kolb adds the concepts of knowledge and the process whereby it is created through the transformation of experience. In fig 17 above Kolb included an assertion that knowledge results from the combination of grasping an experience and transforming it, resulting in four different elementary forms of knowledge (p. 42). Going through the circular process he posits that experience grasped through apprehension and transformed through intention is divergent knowledge. Experience grasped through comprehension and transformed through intension is assimilated knowledge. When the experience is grasped through comprehension and transformed through extension is convergent knowledge, and final experience grasped through apprehension and transformed through extension is accommodative knowledge. (p.42). Thus far the development of Kolb's model of experiential learning can be clearly seen, and when he also expands the cycle of learning to include Pound's earlier work (1965) on models of problem finding and solution seeking (p. 33)(see fig 18 below) the experiential model becomes useable in the context of work-based learning, whereby students are encouraged to contextualise their theoretical learning in the workplace and utilise their experiences to find problems and solutions to them.

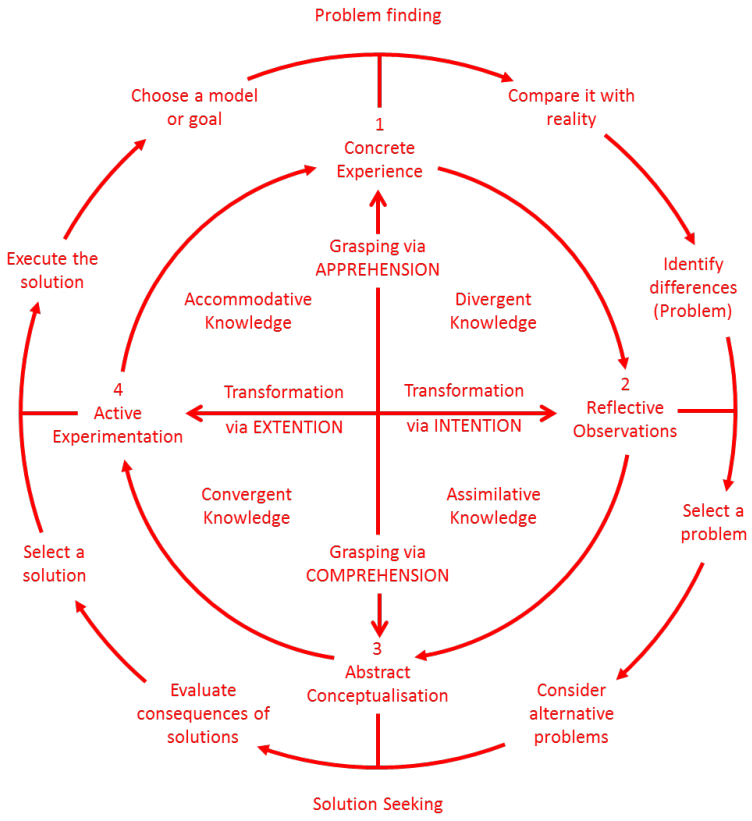

Fig 18 Kolb's model expanded to include Pounds problem solving model (adapted from Kolb, 1984 p. 33)

Whilst Kolb's model provides a sound approach to work-based experiential learning it hinges on a critical assumption that the reflective observation is both accurate and objective. This may not be the case in practice and the individual's response to the problem needs to be acknowledged. Looking to my earlier explorations of transformative learning theory in section 3.7 above, when a concrete experience in the work-place is identified as being different from the reality, as perceived by the individual, that individual may experience what Mezirow called a disorienting dilemma. (See fig 19 below)

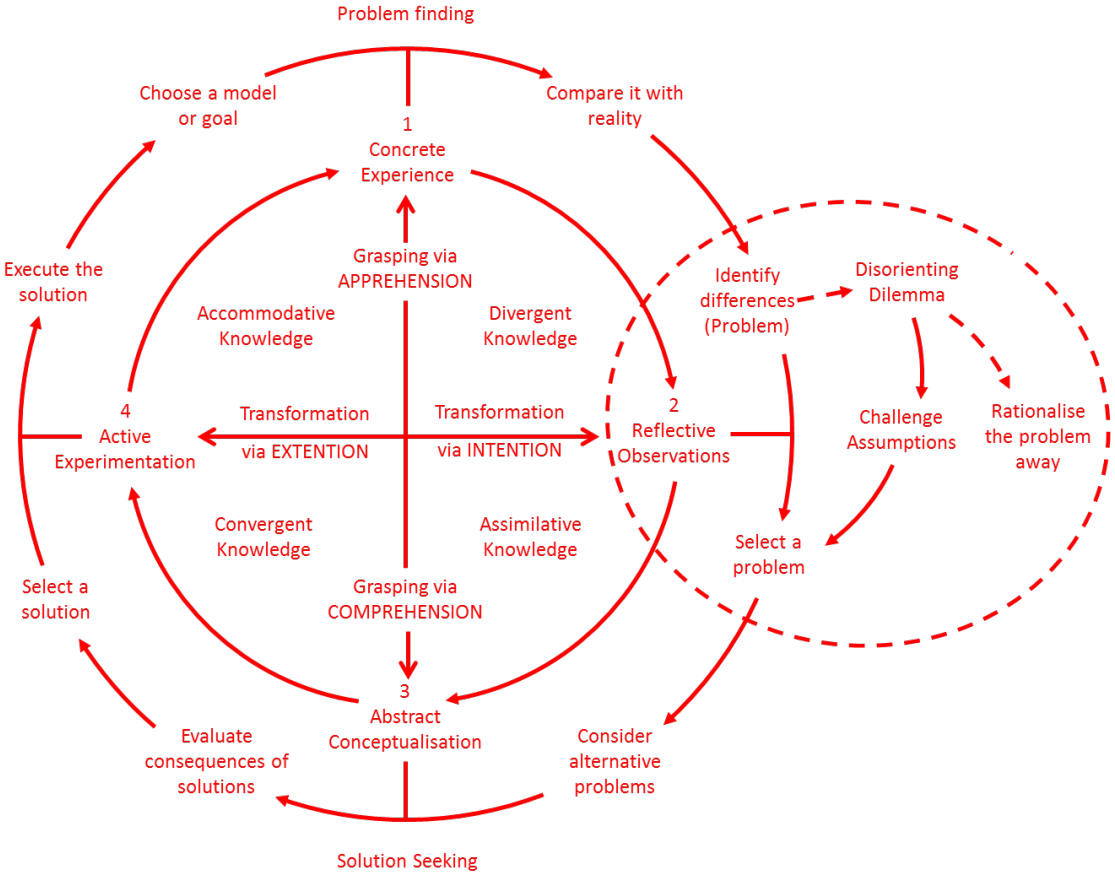

Fig 19 Disorienting dilemmas, option to embrace or rationalise a found problem (adapted from Kolb, 1984 p. 33)

The disorienting dilemma can break Kolb's learning cycle and present the individual with a choice. The work-based learner can embrace the transformative learning opportunity, challenge their assumptions and re-enter Kolb's cycle and work through the developmental process of learning, or they can rationalise the experience to make the problem go away, thereby eliminating the dilemma. Transformative learning opportunity lost. This process is evident in the story of the officer I introduced earlier in section one (p. 28) who experience a disorienting dilemma when taught the threshold concept of reflective practice in the classroom setting. He rationalised away the problem, preferring to abandon his studies until, through the help of his wife who supported the process of

reflection he challenged his assumptions. He embraced the remaining stages of Kolb's cycle and his learning became transformative.

To summarise, Kolb's experiential learning cycle is built upon ground-breaking work of Lewin, Dewey, Piaget and Pound and is undeniably useful in the context of reflective practice in work-based learning, however it is in the areas of reflective observation and identifying problems that a potential issue may arise. The issue is in how the individual learner interprets the experience against the reality as they subjectively see it, based upon their past experiences, cultural histories and the organisational culture in which they are learning.

When comparing the my personal experience of teaching the threshold concept of reflective practice, those students who challenged their assumptions continued their learning beyond the threshold, whereas those who did not challenge their assumptions did not. As Pounds (1965) points out, in order to solve a problem, one must first find it.

Finding a learning problem (Moon, 1999) and making sense of it is done in the first instance by finding the story (McDrury and Alterio 2003), and it is our reflections, observations and internal imagery that create the stories from which we can make meaning and learn.

3.8.2. Critical reflexivity

"Autoethnography is a form or method of research that involves self-observation and reflexive investigation in the context of ethnographic field work and writing" (Maréchal (2010, p. 43). Charmaz and Mitchell (1997) also tell us that in ethnographic writing, the voice is the *animus* of storytelling, the manifestation of authors' will, intent, and feeling. Animus is not the content of the stories but the ways in which the author's present themselves within them. If description tells the reader of who, what, why, where, when and how things happened, then voice clarifies the researcher's place in it (p. 208). "One characteristic that binds all autoethnographies…" says leading autoethnographer Professor Carolyn Ellis (2013) "…is the use of personal experience to examine and/or critique cultural experience. Autoethnographers do this in work that ranges from including personal experience within an otherwise traditional social scientific analysis (Chang, 2008) to the presentation of aesthetic projects – poetry, prose, films, dance, photographic essays, and performance – as autoethnographic research. Whilst autoethnography will be explored in depth in section 4 below, the aspect of critical

Reflexivity has been defined as a skill that we develop, an ability to notice our responses to the world around us, other people and events, and to use that knowledge to inform our actions, communications and understandings (Etherington, 2004 p. 19). To be reflexive, Etherington states, “we need to be aware of our personal responses and to be able to make choices about how to use them. We also need to be aware of the personal, social and cultural contexts in which we live and work and to understand how these impact on the ways we interpret our world” (p. 19). In the context of transformative learning reflexivity becomes critical when our self-reflection becomes critical in the examination of our assumptions and beliefs. Reflexivity enables individuals to more than just self-aware, it enables them to become agents in their own lives (p. 30), not only making sense of a present of past experience through their reflexive stories, but to craft new alternative stories going forward.

Etherington claims that stories are full and rich, emerging from the personal lived history of those who tell them. The very act of forming the stories, according to this view requires us to create coherence through the ordering of our experiences, providing an opportunity for the reclaiming ourselves and our histories. This compelling argument posits that new selves form within us as we tell and re-tell our stories, reinforced when we go through the physical act of writing them down. She refers to Frank (1995) to contextualise this storied approach to research, stating that ‘when we use our own stories, or those of others for research, we give testimony to what we have witnessed, and that testimony creates a voice’ (Etherington, 2004 p. 9)

3.9. Storytelling

Ray Mears (2001) sets the scene for the origin of all storytelling, “All draw near to the campfire circle as the elder gathers his thoughts and raises his face, now transformed into a many-mooded mask by the firelight. With the practice of his years, the storyteller conjures images of heroes, legends and mythical beasts from the fire smoke. The spirits of the forest sit there too, obscured by the shadows, tickling the listeners’ spines with their chill touch in perfect synchrony with a ghost story” (p.228). Such oral storytelling predates all human written history; as such, it is the oldest and most substantiated means of preserving and sharing beliefs and cultural heritage and a means for humans to remember and story information (Abrahamson, 1998). Storytellers were highly esteemed as they helped the community to make sense of complex cultural and religious issues, offered comfort in difficult times and entertained (Barton and Booth, 2000; Parkin, 2004). The campfire as the original classroom may have changed but as a cohort of police investigators sit in a circle to share their stories in a storytelling workshop, each in turn takes the role of the elder, shaman, priest or troubadour and prepares to share their story, and the remainder sit in respectful wide eyed attentiveness. We listen to the stories, which are indeed full of heroes, legends and perhaps even a mythical beast or two. These professional stories gel the group in common and collective experience, and as the first phase of the storytelling workshop it paves the way for an effective learning state of mind. In this sub-section, I will explore through the literature the nature and use of storytelling as a transformative learning tool.

3.9.1. Storytelling and cultural learning

The daily practices of a profession, the cultural norms and collective assumptions are told and reinforced through storytelling and cultural myths (Hopkinson and Hogarth-Scott, 2001 p.35). A typography of organisational mythology was developed (Martin, et al, 1983) from a study of organisational stories, in which, although organisational members present their experiences as unique, the authors identify common scripts and themes across organisations, and argue that these are self-serving rationalisations of past organisational behaviours. Hopkinson and Hogarth-Scott go on to suggest that myth is central to the concept of culture and a code drawing together the beliefs and values of the group, a suggestion supported by Hansen and Kahnweiler (1993). In this perspective the stories, mythical or otherwise, define the cultural group and the sharing of the stories acts as an explanation of the world embodied in those stories (McGuire, 1990), through

organisational myths as "social attempts to manage certain problematic aspects of modern organisations through definitions of truth and rational purpose" (Boje, Fedor and Rowland, 1982 p.18) substantiating practices, procedures and behaviours as being the "only way". It could be argued that in the strong police culture the emphasis of cultural stories and cultural myths could be compounded to impact on acts of professionalism.

3.9.2. Storytelling and transformative learning

As discussed above one of the key characteristics of transformative learning is reflection (Mezirow, 1991). In an exploratory case study of reflective learning through storytelling, Tomkins (2009 p.125) draws together Moon's (2004 p.154) five-stage 'map of learning' as a means of locating reflection with McDrury and Alterio's (2003 p.47) five-stage model of learning through storytelling (See Table 01 below):

Map of Learning (Moon, 1999)	Stages of Learning through Storytelling (McDrury and Alterio, 2003)
Noticing	Story finding
Making sense	Storytelling
Making meaning	Story expanding
Working with meaning	Story processing
Transformative learning	Story reconstructing

Table 01: Links between reflective learning and storytelling (Tomkins, 2009 p.126)

Moon (1999) further splits the five stages into two categories of learning, 'surface learning' at stages one and two, and 'deep learning' at stages three to five.

To help understand the transition from surface learning to deep learning, Tomkins (2009) offers an example of a when a student tries to make sense of a work incident that he/she has identified as being important, their thinking would be characterised by a series of disconnected emotions and ideas. As the student transitions into deep learning he/she sources alternative meanings and interpretations to link the ideas into a more meaningful account. The reflective process then develops into deep learning through stages three and four, involving meaningful, reflective and well-structured ideas, until transformative learning is reached at stage five (Tomkins, 2009 p.125). Moon (1999) suggested that the most likely circumstances in which the process of moving from surface to reflective deep learning is when there is a clear intention to do so and the reflective process is facilitated in a small group. These reflection enhancing circumstances can lead to deeper understanding from experiences where the gap between what is known and what is not

known, what Vygotsky termed the zone of proximal development, is facilitated with the guidance and encouragement of a more knowledgeable person (Kozulin, et al, 2003 p.14).

King (2003 p.2) argues that "the truth about stories is that's all we are", and if stories are central to our lives, then they are the common medium through which we connect socially and learn. It is also completely inclusive in that everyone everywhere has the potential to possess and tell stories (Grisham, 2006). In relation to learning, Parkin (2004) tells of a resurgence of storytelling in education research as a teaching pedagogy and learning tool in both education and business. Abrahamson (1998) argues further that storytelling forms the very foundation of education, and McDrury and Alterio (2003) assert that storytelling in education is a highly reflective learning process with subsequent learner transformation or insight, and one that approximates real-life experiences (See Fig 13 below). This view is supported by Pagano (1991) asserting the duality of storytelling and reflections on ourselves and relationships, and suggesting that selfhood is developed and "encouraged by the stories we tell each other" (p.256).

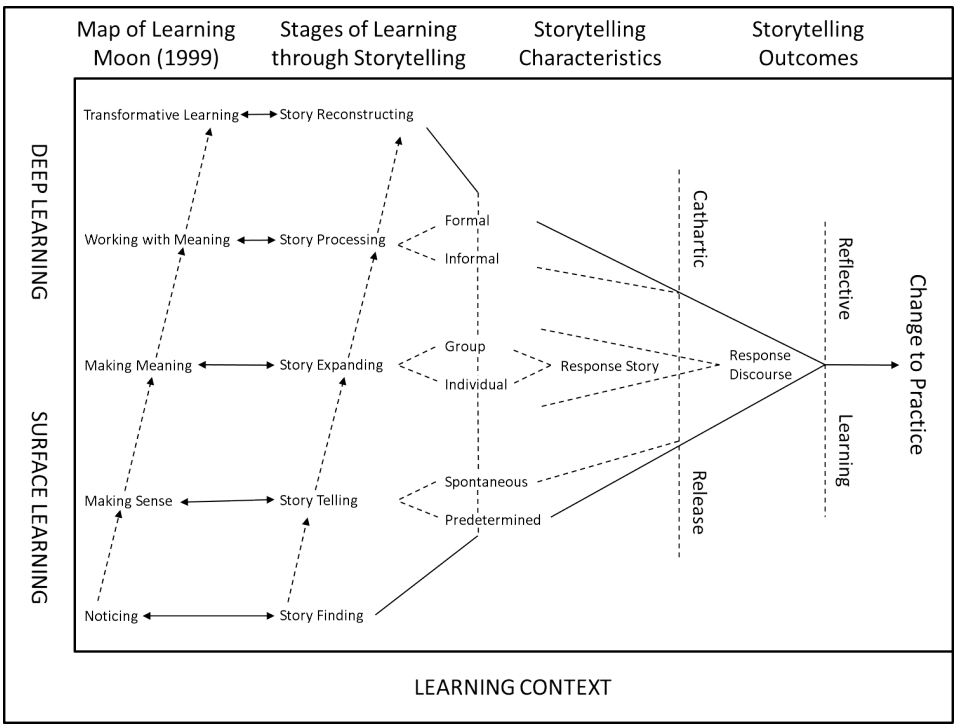

Fig 20 McDrury and Alterio's model of reflective learning through storytelling (2003)

McDrury and Alterio's model of reflective learning through storytelling follows a desirable and developmental progression route of the storytelling and reflective learning process, and is certainly applicable to exploring stories found in the critical incident technique. However in the case of this research the progression was being scuppered at the first hurdle, not reaching the storytelling or making sense stage. Resistance to the reflective

process needed to be overcome and the model of transformative reflection with the facilitated a storytelling approach, offered a solution. To the same ends McDrury and Alterio (2003) offer a model to illustrate the process, however I see the process as a being more cyclical in nature as opposed to linear process depicted in fig 14 above.

3.9.3. Artistic media in storytelling and transformative learning

Schön (1988) discussed storytelling as a mode of reflection but acknowledges the fragility of memory "…for storytelling is the mode of description best suited to transformation in new situations of action.... Stories are products of reflection, but we do not usually hold onto them long enough to make them objects of reflection in their own right.... When we get into the habit of recording our stories, we can look at them again, attending to the meanings we have built into them and attending, as well, to our strategies of narrative description." But what methods can be used to enhance the recall of stories? Schön goes on to note that there is a need to capture those stories in portfolios to make them objects of reflection, capturing what Clandinin & Connelly in Schön (1991) call "unpretentious narrative." The various mediums used to capture such stories of experience, according to Connelly and Clandinin (1990) include; Field notes collected on participant observation, journal records, interviews, letter writing, autobiographical writing, and other narrative sources. The process of writing down the story seems logical in the process of recording and certainly in the process of my own autobiographical writing I found the process useful; However, I also found the use of artistic mediums useful to capture the imagery and retell the story very powerful.

Deirdre Davis Brigham (1994) describes, "Our emotions are both preceded and accompanied by images. Our stress is created by perceptions and images. Our relationships are mightily affected by the images that accompany our core beliefs. She states: "…The ways in which we relate to the world and to others are dictated by our images of ourselves and how we imagine our futures" (Brigham, 1994 p.33). If the saying is correct and a picture is worth a thousand words then more use could be made of imagery in all its art forms to tell our experiential stories. More and more use is made of art in transformative learning, through autoethnography, (Ellis, 2004; Muncey, 2010), through fiction and film (Jarvis, 2012), and through artistic expression (Butterwick and Lawrence, 2012). Whether creating or witnessing artistic images that tell a story, the process can bring about community interaction and transformative learning. There is a need however to consider how the story in narrative art is interpreted.

The way we view a piece of art is dependent on the language of artistic conventions. These conventions set the standard way in which a certain idea is depicted and interpreted symbolically, for example in Christian art a lily is known to symbolise the virginity of Mary, lambs are disciples, and deer drinking from a pond can be seen as the recreation of the faithful (Arnheim 1974). In artistic representations of temptation a snake or serpent has been often depicted, and has also been associated as a phallic symbol since earliest times (Carr-Gomm 2001). Conventions are however, not always clear nor academically taught outside the discipline of art education and therefore there is a potential risk of misinterpretation in assessment of student work. In order to overcome the risk of potential misinterpretation, academics in assessing student created artefacts must be aware of the influence of their own artistic conventions and look past them. However, this could be challenging for academics trained in non-artistic disciplines, a topic not covered in the literature explored.

3.10. Review summary

The outcome of the first action research cycle were themes that had impacted on my own professional learning and may hold a key to the development of a pedagogic solution to the research problem. In this critical literature review I have considered those themes in-depth.

The literature has shown us that we are all victims of our own histories and prior learning, and when our meaning perspectives are distorted, or misinformed, or culturally manipulated the resulting actions born in that thinking has in some cases had catastrophic impact, causing miscarriages of justice and even loss of life. This has resulted in the professionalism reforms within the service, and in police education, fostering a higher education approach for experienced police students.

In relation to improving critical professional practice and work-based education there is consensus throughout the literature for the fostering of reflective practice and transformative learning. Theories, strategies and techniques of reflective practice are well established with reflection on experience being the most predominant; looking to Kolb (1984) as the seminal work that perhaps has been the most influential, which draws together the development of learning through experience and the transformative nature of the learning on the individual. Whilst Kolb's experiential Learning cycle is comprehensive in this regard it does not account for a key element of transformative learning, which the late Jack Mezirow calls a disorienting dilemma. This dilemma presents the learner with a choice, a choice of whether to critically challenge their assumptions and continue in the learning cycle or to rationalise away the problem.

Transformative learning is a growing theory, particularly in respect of development in practice. The focus of transformative learning is on the individual challenging the assumptions and beliefs that perhaps no longer serve them in the effectiveness of their decision-making processes. Such critical self-reflection in the context of experiencing a disorienting dilemma is acknowledge as being an uncomfortable process that forces the individual to challenge their existing view of the world, and perhaps more importantly, their view of themselves, their personal and professional identity. This introspective perspective on our behaviour is called autoethnography, which has become an accepted methodology for critical self-reflection, and draws on storytelling and artefact creation, among others, as techniques to facilitate understanding and change.

The use of storytelling and art in learning are well represented in the literature and the storied approach to making meaning, learning and development is considered a human condition. From an anthropological perspective storytelling is a key element in the rites of passage an individual goes through in changing identities. This liminal process often occurs under the consciousness of the individual and outside the normalities of day-to-day activities. The liminal space to learning could be argued as being a condition of learning and change in which the individual has the space to conduct the reflexive process of change and transition.

Acknowledging that the focus of the review has been in part limited to the themes identified in my own personal autoethnography, I have privileged these areas of literature to gain a better understanding of the pedagogic problem I faced in teaching certain threshold concepts in work-based police higher education. The review could therefore be considered limited in scope and breadth, however there is benefit is such focus and within the areas covered there is a congruence between the models and theories that give me as a researcher confidence to take these understanding to the next stage of the research.

Section Four: Methodology

In this section I will set the scene for the research by outlining the assemblage of my methods used. I will then address in detailing the creation of the facilitated transformative reflection model and workshop, and critical evaluate the workshops effectiveness using collaborative autoethnographic narratives from my own perspective in facilitating the workshop, and from the perspective of a participant.

4.1. Method assemblage

John Law (2004) in his book 'After method: mess in social science research' suggests that research methods in social science are enacted within a set of nineteenth or even seventeenth-century Euro-American blinkers, misunderstanding and misrepresenting itself. He argues that method is not a set of procedures for reporting on a given reality; rather it is performative and helps to produce realities (p.143). He comments that in practice 'bright ideas are very far from realities', and the key is in the word 'practice'. If new realities are to be created, then 'practices that can cope with a hinterland (an area lying beyond what is visible and known) of pre-existing social and material realities also have to be built up and sustained.' Law calls the enactment of this hinterland and its bundle of ramifying relations a 'method assemblage' (p.14).

Heather Davis (2014) demonstrated in a presentation of her own work how she used a method assemblage in three progressive categories of; cognitive frames for the inquiry; means to enact the inquiry and finally the means to investigate the inquiry. The method assemblage for this research follows Davis's progression (See fig 21 below).

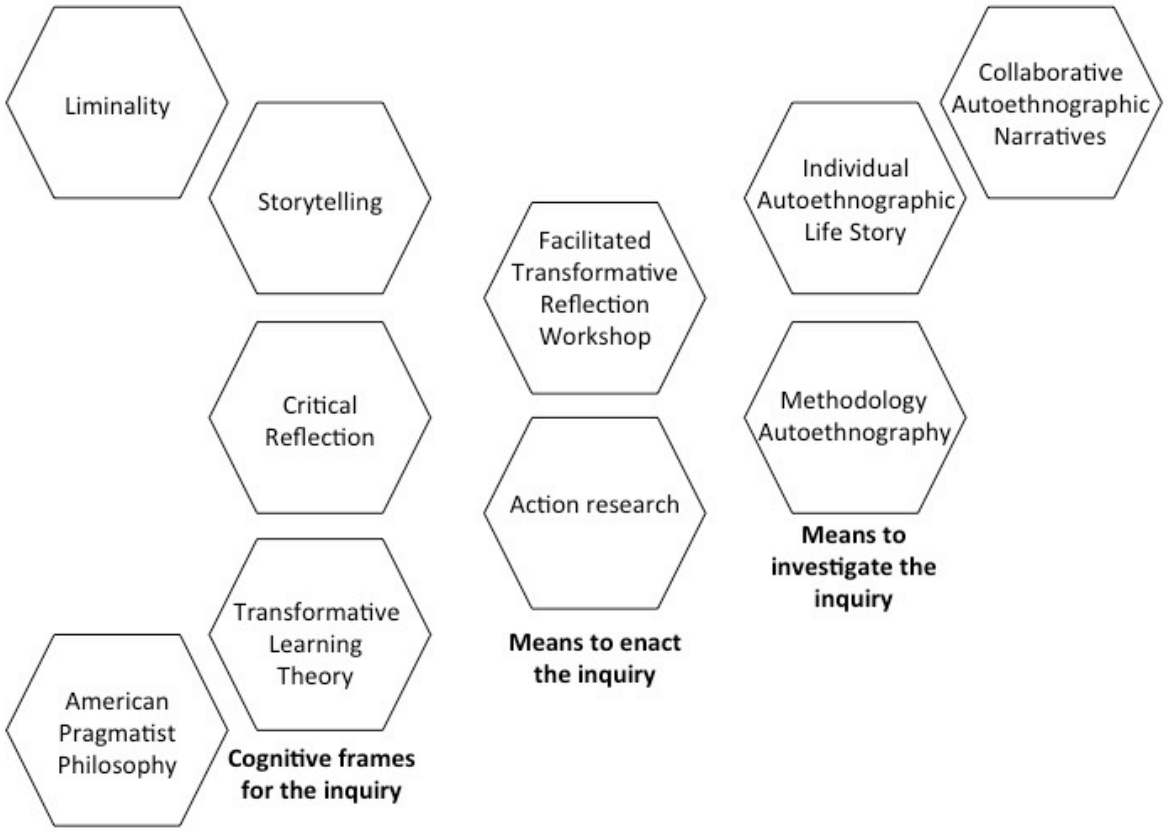

Fig 21. Method Assemblage - Adapted from Davis 2014

4.1.1. Cognitive frames for the inquiry

In the first category of cognitive frames for the inquiry the underpinning philosophy is that of the American pragmatists. Crotty (1998 p.3) tells us that on close examination of any research methodology we will discover a complexus of assumptions buried within it and it is these assumptions that constitute our theoretical perspective or philosophical stance, the perspective from which we view the world. As I assume that I can look for and find culturally derived and historically situated interpretations of my social experiences through the words, symbols and images of reflective storytelling, then the appropriate theoretical perspective for my research would be symbolic interactionism, a form of interpretivism.

Stemming from the thoughts and writings of the American pragmatist philosopher George Herbert Mead, symbolic interactionism considers situations from the point of view of the actor, so when a sociologist refers to meaning, it is the subjective meaning the actor attributes to their actions (Coser, 1971 p.340). The research implications as seen by Psathas (1973 pp.6-7) would necessitate the situation being seen as the actor sees it, therefore the role of the actor must be taken by the observer, and this forms the

interaction. What makes the interaction symbolic is the use of 'significant symbols' through which humans communicate, such as language and other symbolic tools (Crotty, 1998 p.75), and it is through this dialogue that perceptions, feelings and meanings can be interpreted. To further abstract symbolic interactionism, it has three basic assumptions (Blumer, 1969 p.2), firstly that human beings act towards things on the basis of the meanings that these thing have for them; secondly that the meaning from such things is derived from, and arises out of, the social interaction with others; and thirdly that these meanings are handled in, and modified through, an interpretive process used by the person in dealing with the things he/she encounters. To do these tenets justice, says Crotty (1998 p.72), they need to be set against a backdrop of pragmatist philosophy, an efficacy in practical application (Rescher, 1995 p.710). This symbolic interactionism as a form of Interpretivism sits in the epistemology of constructionism, where the meanings of who I am and how I know are not discovered but socially constructed in the stories we tell, share and retell. It is one thing to tell our own stories, making public the version we choose to share, however the telling of other's stories places a responsibility on the interpreting storyteller.

From the philosophical standpoint of symbolic interactionism stem the theoretical perspectives of transformative learning (Mezirow, 2009), critical reflection (Schön, 1983; Kolb, 1984; Jarvis, 1999; Bolton, 2005; Appleby and Pilkington, 2014) learning through storytelling (Moon, 1999; McDrury and Alterio, 2003) and liminality (Van Gennep, 1960). Each perspective has its own theoretical framework each of which have been considered in section three to be suitable frames for this research, and from which the transformative reflection model and workshop were developed and are the central point of evaluation in this research.

4.1.2. Means to enact the inquiry

In the enactment of this research I have used an action research approach as detailed in section 1.3 of this report. Although the structured model of action research (see fig 03 on page 27 above) depicts a neat staged process, I would concur with Law (2004) that the model belies a messy and iterative cycle of planning, action, observation and reflection. Whilst action research forms the structure of this inquiry, the focus is very much on the creation, development, facilitation and evaluation of an enactment model. (See section six).

4.1.3. Autoethnography as a means to investigate the Inquiry

Denzin (2014) in his book 'Interpretive Autoethnography' suggests that we as researchers "must connect (auto)biographies and lived experiences, the epiphanies of lives, to the groups and social relationships that surround and shape persons. As we write about lives, we bring the world of others into our texts. We create differences, oppositions, and presences, which allow us to maintain the illusion that we have captured the real experiences of real people. In fact, we create the persons we write about, just as they create themselves when they engage in storytelling practices (p.6)." Although in the development and evolution of the literature on autoethnography has made a precise definition difficult, Ellis and Adams (2014, in press) defines autoethnography as referring to "research, writing, stories, and methods that connect the autobiographical and personal to the cultural, social, and political. This approach considers personal experience as an important source of knowledge in and of itself, as well as a source of insight into cultural experience (p.254)," and this is equally applicable to the researcher as well as the researched.

In defining myself and the students as autoethnographers, I agree with Ellis (2009) when she says "I am both the author and the focus of the story, the one who tells and the one who experiences, the observer and the observed…I am the person at the intersection of the personal and cultural, thinking and observing as an ethnographer and writing and describing as a storyteller (p.13)." In other words autoethnographers use reflexivity to story the intersections between society and the self, the particular and the general, the personal and the political (Berry & Clair, 2011). As autoethnographers we write stories about our lives because we think they can provide a useful way of knowing about general human experience (Ellis and Adams, 2014 in press p.255), and those stories are written in certain ways claiming the features and conventions of literary writing such as scenes, dialogue, characterisation and plot (P.255). Maréchal (2010) associates autoethnography with narrative inquiry and autobiography (p.43) as it foregrounds experience and story in meaning making, arguing that "narrative inquiry can provoke identification, feelings, emotions, and dialogue" (p. 45).

As conventionalised narrative expressions of life experiences, autoethnographies have structure in relation to how they performed, told and written about, and have problematic presuppositions and assumptions such as:

- The existence of others
- The influence and importance of race, gender and class
- Family beginnings
- Turning points
- Known and knowing authors and observers
- Objective life markers
- Real persons with real lives
- Turning-point experiences
- Truthful statements distinguished from fictions

(Denzin, 2014 p.7)

In the first phase of this research, having engaged with the real persons, real lives, and real world problem of resistance in my teaching of police investigators, I used autoethnography as a means define the issues, making initial observations from my autoethnographic narrative the beginnings of which are situated with my early family experiences and go on through the objective life markers, and the critical incidents, which became turning-point assumption (p.9) that as I know my own life, therefore I'm in the best position to write it.

In considering the nature of the truth of stories, whether they are fact or fiction, or mix of both. Denzin cautions that "there is more at issue, than just different types of truth" (p.13). He suggests that the problem involves facts, facticities, and fiction. Facts referring to events that have occurred, facticities describe how those facts were lived and experienced by interacting individuals and fiction is a narrative that deals with real or imagined facts and facticities. Truth, being the statements that are in agreement with facts and facticities as they are known and commonly understood, creating a verisimilitude, or what is for the reader a believable experience (p.13). However, establishing the truth in the enactment of this research inquiry is a messy and protracted process of gleaning knowledge and understanding, requiring a combination of research methods to fully investigate the facts and facticities.

Narrative inquiry has a long intellectual history and is increasingly used in studies of educational experience. The main claim by Connelly and Clandinin (1990) for the use of narrative in research in education is that "humans are storytelling organisms who, individually and socially, lead storied lives. The study of narrative, therefore, is the study of the ways humans experience the world. This general notion translates into the view that education is the construction and reconstruction of personal and social stories; teachers and learners are storytellers and characters in their own and other's stories

(p.2).” As a part of my multi-methods assemblage, narrative inquiry has first of all helped me as a teacher to make sense of my life narrative, and secondly helped me together with one of my learners to co-construct our narratives to show multiple perspectives on our joint experiences of the facilitated workshop and transformative reflection cycle (Ellis and Adams, in press 2014).

Narrative inquiry is a form of qualitative research that involves the gathering of narratives; written, oral, and visual, but, narrative inquiry is a lot more than the uncritical gathering of stories. Trahar (2009) asserts that “Narrative inquirers strive to attend to the ways in which a story is constructed, for whom and why, as well as the cultural discourses that it draws upon (p. 1).” Although used in many disciplines and in a variety of ways, the inquirer focuses attention, not just upon the collected facts, but also on the assemblage of methods of how the story was constructed, why, and for whom? what discourses it draws upon? and what it accomplishes (Riessman and Speedy, 2007)? In conjunction with the action research approach in this inquiry my initial individual autoethnographic narrative was constructed first and foremost to explore how, when and why my critical turning point experiences became transformative, with the clear intention of identifying issues, themes and the discourses themselves for inclusion in an intervention workshop and for further exploration in the literature. In relation to analysis and evaluation of the learning effectiveness of the storytelling workshop and transformative reflection cycle, co-constructed personal narratives of the shared experiences of teacher, student and researcher were written to expose and explore any transformative epiphanies (Ellis and Adams, in press, 2014).

Bochner (2007) states that in the gathering and telling of stories, we are gathering "knowledge from the past and not necessarily knowledge about the past... Making stories from one's lived history is a process by which ordinarily we revise the past retroactively, and when we do we are engaged in processes of languaging and describing that modify the past. What we see as true today may not have been true at the time the actions we are describing were performed… Thus we need to resist the temptation to attribute intentions and meanings to events that they did not have at the time they were experienced” (p.203). Polkinghorne (1995) also reinforces the need for caution and reminds us that it is often only retrospectively that we come to understand and give meaning to events and memory is always selective and may play tricks on us. Atkinson and Coffey (2003) add "(It) is far from uniquely (auto)biographical... (it) is grounded in what is tellable (p.118).” Acknowledging the difficulties and challenges of making

meaning from the recollections of critical incidents it is hoped that in viewing the actions from alternative perspectives and using alternative creative media to retell the stories goes some way to negate our memory tricks. In relation to the recollections of teacher and student the time frame between experience and creation of narratives was eight months.

When faced with judging whether or not a story is true, the first indication would be its verisimilitude, or trustworthiness. In their book 'Using narrative inquiry as a research method', Webster and Mertova (2007) share three aspects of verisimilitude, which a narrative researcher may find helpful in justifying the validity and reliability of storytelling and narrative research: Firstly that the stories should resonate with the researcher's experience. Secondly, there should be a level of plausibility. And thirdly the truthfulness of accounts, particularly when using critical incident technique can be confirmed through like and other events, creating corroborative evidence. They go on to say that the reader's experience resonating with that of the researcher's experience is an important factor in narrative research. "…The story sounds true because it either reminds the reader about something that has happened to him/her or it opens a new window to the reader. Sometimes this may generate new understandings by the reader, whereby, upon reading the story, they gain a new understanding of an experience" (p. 99).

Smith and Charles (2013) acknowledge the extraordinary experiences of police officers and yet sometimes they show reluctance to share their experience with others, even though the act of sharing from 'our hearts and souls' opens the sharer to other extraordinary experiences (p.42) "The act of telling stories appears to have faded from importance in society. Yet there are many lessons in the hearing of each other's stories. In the telling of our stories, the listener is brought closer to the person telling the story. By opening our hearts to each other, we become clearer in our messages to each other. The listener finds their own meaning in another's story, and then may take the risk to tell their own story. All lives become enriched through the sharing. There is less distance between us when we share our moments – and we all have these moments" (p.43). Such shared moments and stories feature as key elements of this research in section five of the report and section 4 of the portfolio respectively.

4.2. Evaluating the facilitated transformative reflection model

The contributions of this research will be detailed in section five below and consist of a transformative reflection model and a facilitated storytelling workshop. Although standing together as theoretical and practical contributions, in my research methods I was keen to make further use of autoethnography to analyse and evaluate the impact of the contributions in a case study.

Cranton and Hoggan (2012) expose the challenge of evaluating transformative learning as lying in the many diverse conceptualisations of transformative learning as well as the individual perspective of the evaluator. An executive may define an increase in their professional clients' confidence as being transformative, and a teacher may describe a student's change in theoretical perspective as being transformative, both based upon their own conceptualisations of what transformative learning is (Cranton and Hoggan, 2012). In the context and phases of this research I have two perspectives; one is based upon my own experiential transformative learning through my autoethnographic narrative, and the other is from the viewpoints of a police educator engaged in teaching the threshold concepts of professional identity, reflective practice and transformative learning itself, and also the participants of the storytelling workshop.

The process of carrying out this research has been personally transformative. My now wider understanding of the various concepts and developments in theory combined with my own critical self-reflection has led to what Mezirow (2000) calls a deep shift in perspective during which the habits of mind become more open, permeable, and better justified. Not surprisingly my wider reading, understanding and personal experiences have developed into an holistic approach, incorporating Mezirow's (2000) focus on critical reflection, Brookfield's (1991) use of critical incident technique, Dirkx's (2001, 2006) inclusion of imagination, emotion and intuition, Taylor's (2008) individual psychological emphasis and the wider sociocultural impact of Habermas's (1984) emancipatory transformative learning, and McDrury and Alterio's (2004) use of storytelling. These integrated concepts explored in the literature review collectively contribute to the design of my evaluation strategy, which can be categorised as a collaborative autoethnography (Ellis, 2013; Chang, 2013).

4.3. A collaborative autoethnography

In this research I have taken a reflexive standpoint to observe, analyse and critically evaluate the effectiveness and impact of the transformative reflection model and storytelling workshop. Moving from my own learning into the development of the Transformative Reflection Model, and to the critical evaluation of the learning of the students participating in it, I have taken the same aesthetic approach. I considered the situation from the point of view of the actor, in this case one particular student Eva. I again used autoethnographic storytelling and art to enable her to voice her own story in order to see, as Psathas suggests, the situation as the actor sees it. Comparing our two stories (the teacher's tale and the Copper's tale – see Portfolio p. 140) through a third story of observing researcher (See the researcher's tale Portfolio p. 155) provided rich data to evaluate the research and consolidated the interaction between researcher and the researched.

Even though autoethnography and narrative inquiry have been around for some time, its use still requires justification. White (1980) asserts that "to raise the question of the nature of narrative is to invite reflection on the very nature of culture and, possibly, even on the nature of humanity itself. So natural is the impulse to narrate, so inevitable is the form of narrative for any report of the way things really happened, that narrativity could appear problematical only in a culture in which it was absent or as in some domains of contemporary western intellectual and artistic culture, programmatically refused (p.1)." Earlier, Barthes (1977) suggested that narrative "is simply there like life itself… international, transhistorical, transcultural (p.79)." For White (1980), narrative was more of a solution than a problem, of how to translate knowing into telling (p.1). Four decades on and narrative inquiry is an established research approach which featured among the five research approaches promoted by Creswell (2007) in 'Qualitative inquiry and research design', yet, I have been challenged many times in relation to its use in this research. The trustworthiness of story narratives has been a frequently asked question when I have been presenting my research at conference and research seminars, together with, "Can the focus on so few voices be valid? Why choose this particular student?" I acknowledge the legitimacy of these questions as they highlight potential dangers and limitations of such a small and intimate sample size if the findings were to be generalised.

In response to the validity question, I champion the quality and depth of insight gained, which may be missed in a larger sample, a point echoed in Clandinin and Connelly's

(2000) general procedural guide for a narrative study as they recommend the use of one or two participants.

In response to the issue of trustworthiness of the narratives I refer to Bruner (1990) who said "…Unlike the constructions generated by logical and scientific procedures that can be weeded out by falsification, narrative constructions can only achieve 'verisimilitude'. Narratives then are a version of reality whose acceptability is governed by convention and 'narrative necessity' rather than by empirical verification and logical requiredness, although ironically we have no compunction about calling stories true or false"(p.44). Richardson (2000 cited in Wall, 2006) also argues that if personal narratives are evocative and believable they surely meet the "criteria of coherence, verisimilitude, and interest". Just as we strive to emancipate the learning of the professional students through transformation, so too is the power of storytelling which holds 'symbolic, emancipatory promise' (Wall, 2006).

In response to the question of why this particular participant and not another, the answer is a simple one, she was the first of the students to fully articulate a transformation through the use of reflective and reflexive narratives and artefact creation. Her powerful response initiated an equally powerful response in my own reflexive practice. I have outlined in detail the sequence of events in the 'Teachers tale' in section 4.1 of the portfolio p. 157.

Whilst the duet of voices from myself as researcher and Eva as participant, written in a new autoethnographic approach of 'blind' collaboration, created rich narratives for evaluation, other students were considered too. The wider impact on other students' experiential learning and professional practice was captured through a separate impact case study featured in section 15 of the portfolio p.242.

Creswell (2007 p.54) highlights that the differentiation between narrative research types rests with the analytical strategies employed by the authors. Polkinghorne (1995 p.12) distinguishes between two, the "analysis of narratives" and "narrative analysis". The former uses paradigm thinking to create descriptions of story themes or taxonomies of types of story, and the latter in which the researcher collects descriptions of events or happenings and then configure them into a storyline or plot. In this research I have used both strategies. Firstly in the analysis of my individual autoethnographic narrative to search out its themes for use in creating an alternative pedagogical approach, and secondly in the narrative analysis of the stories described by the participants of the

subsequent transformative reflection workshop, namely myself as the teacher in 'a teacher's tale' and Eva one of the participants in 'a copper's tale.' An autoethnographic approach consists of an account written by the individual who is the subject of the study (Ellis, 2004), which in my case I extended to portray my entire life story (See section 3 of the portfolio p. 121), looking at experiences found in single and multiple critical events. The 'narrative analysis' approach follows Clandinin and Connelly's (2000) general procedural guide for a narrative study, and is made up of five elements:

1. Determine the degree of fit the research problem or question has with narrative research. Narrative research is best for capturing the detailed stories or life experiences of a small number of individuals. – In this narrative research the focus is restricted to two individuals, myself as both the teacher and the researcher, and Eva as a research participant.
2. Having selected one or more individuals, spend considerable time with them gathering their stories through multiple types of information, including artefacts; participants may record their own stories. – Eva wrote her own version of her storytelling workshop experience entitled 'a copper's tale' supported by the creation of a photographic artefact. My own story was told in two voices, my voice and perspective as a teacher delivering the workshop and the voice and perspective of being the researcher.
3. Collect information about the context of these stories such as personal circumstances, experiences, culture and histories. – As a methodological design feature the contexts were woven directly into the texts.
4. Analyse the participants' stories then 'restory' them into a framework that makes sense. This framework may consist of gathering stories and re-ordering them into chronological sequence for the 'restorying' process in which the researcher provides a causal link among ideas. – Again as a design feature the stories were written chronologically and the 'restorying' took the voice of the researcher in the researcher's tale.
5. Collaborate with participants by actively involving them in the research. In narrative research, a key theme has developed around the relationship between the researcher and the researched in which both parties will learn and change in the encounter (Pinnegar and Daynes, 2006, in Creswell 2007). – Collaborative but blind writing of stories created an opportunity for Eva and me to negotiate the meaning of those stories, adding a validity check to the analysis (Creswell and Miller, 2000).

4.4. Ethics

There are many ethical issues that have become apparent during this pedagogic research and in this section I intend to demonstrate how I addressed these issues at each stage of the research to protect the student participants from harm. As the research developed so did my ethical understanding and approach. In the early stages I was guided by the university regulations, which were quite clear and prescriptive and certainly fit my early approach of simply trying out an alternative approach to my teaching on cohorts of police officers on the BA Applied Investigation. It was clear who my participants were as adult professional work-based learners and when I explained to them why I was trying this alternative approach, they gave informed consent to participate. The ethical guidelines in these circumstances allowed for self-certification and did not require ethics committee approval. However, there is a danger in this prescriptive criteria approach in that the researcher can be lulled into a false sense of security thinking the ethical requirement box has been ticked, requiring no further consideration. What became apparent as my research developed was that my ethical considerations needed to develop inline with it. The participants were expanded to include myself as a reflexive researcher, and with the autoethnographic methods used, the stories of the participants required consideration too, their work environments, other people involved in their stories. The complexity intensified even further in my evaluative case study with one particular student participant Eva (pseudonym). The relationship and boundaries between researcher and researched became blurred and subject to constant change. The power relationship grew from being between teacher and student to being a collaborative approach between peers. The dynamic nature of these changes meant that consent obtained based on initial information became obsolete as the research and learning moved on. There was a need to move away from purely adhering to guidelines that did not cover the relational nature. In this section I will discuss my ethical approach as it developed during the research, and also my considerations post-research

4.4.1 Ethical considerations during research

Chang (2008) highlights a commonly held assumption that since most autoethnographies are mainly focused upon self, that ethical issues involving humans do not apply (p68), but as Morse (2002) points out, other people are always present, even in self-narratives, either as active participants in the story or as associates in the background. For example in figures 08, 09, and 10 artefacts have been used in my reflective story that feature

research could be sort, as such they have been rendered unidentifiable. Autoethnographies should be treated in the same way as any other social science research in the consideration of the protection of participants from any harm. Clandinin and Connelly (2000) remind autoethnographers and self-narrative writers to ponder a significant question: “Do they own the story because they tell it?” Chang (2008) recommends that it would be advisable in such research to check whether Institutional Review Board (IRB) approval is required. The IRB (a committee made up of faculty members) review and approve research so that the rites of the participants are protected (Creswell, 2002). In the case of this research approval was not required under the criteria of self-certification specified in the University of Sunderland regulations.

Even though IRB ethical approval was not required I have still been sensitive to ethical considerations, particularly in relation to the collaborative nature of researcher and participants and especially in the gathering of personal and emotional data that reveal the details of life (Creswell, 2007 p.44) and how to protect privacy and confidentiality. In this sub-section I will detail how I have addressed ethical issues of consent, consultation and vulnerability (Tolich, 2010) to ensure no harm comes to any participant, using Tolich’s ten guidelines for autoethnographers to adhere to around three ethical considerations of consent, consultation and vulnerability (See table 02 below). In addition to these guidelines the process too required consideration such as how much time I ask participants to give to my research, and how I can reciprocate their contribution. As we have seen in the literature on transformative learning, it starts with a disorientating dilemma (Mezirow, 1990) and can lead to an emotionally painful experience in losing one’s old frame of reference and meaning (Kegan, 1982; Rich and Parker, 1995), how to inform and prepare participants for such potential trauma and also much support is offered during and after an intervention was also considered. I also needed to consider how to address potential legal issues that could arise, particularly when discussing police and criminal scenarios and old cases. Weis and Fine (2000) ask us to consider the researcher’s role as insiders/outsiders to the participants and how respectful and supportive relationships are established without stereotyping and using labels that the participants do not embrace. They also ask for consideration of whose voice will be presented and how I the researcher will appear in the study, reflecting on who I am as well as reflecting on the people I study.

Ethical Guideline (Tolich, 2010)	Research Action
Consent	
1. Respect participants' autonomy and voluntary nature of participation and document the informed consent processes that are foundational to qualitative inquiry	Students involved in the workshops and Eva's involvement and participation in the research was voluntary.
2. Practice 'process content' checking at each stage to make sure participants still want to be part of the project (Ellis, 2007)	Process consent was checked throughout the research.
3. Recognise the conflict of interest or coercive influence when seeking informed consent after writing the manuscript (Jago, 2002; Rambo,2007)	Issues power relationship between teacher and student were considered and discussed. It was felt by both parties that none were apparent and additional post-research consent was obtained.
Consultation	
4. Consult with others, such as your institutional ethics committee (Chang, 2008)	The research was self-certified
5. Do not publish anything you would not show the persons mentioned in the text (Medford, 2006)	Subsequent publications were written jointly with the participant
Vulnerability	
6. Beware of internal confidentiality: the relational risk is not that the researcher will expose confidences to others, but that confidences will be exposed to other participants or members of their family, friendship or acquaintanceship networks (Tolich, 2004)	Considered
7. Treat any autoethnography as a permanent 'inked tattoo' and attempt to anticipate your own, and others' future vulnerabilities	By the very nature of the autoethnographic approach such vulnerabilities were considered and accepted.
8. Audio-visual anticipatory research ethics claim that no photograph is worth harming others. In a similar way, no story should harm others, and if harm is unavoidable, take steps to minimise that harm	All, photographs in relation to Eva's participation were created by herself.
9. If you are unable to minimise risk to self or others, the default position should be that you should use an *nom de plume* (Morse, 2002)	'Eva' is the *nom de plume* on the participant
10. Assume that all people mentioned in the text will read it one day (Ellis, 1995)	Considered

Table 02 Ethical Guidelines for Autoethnographic Research - Adapted from Tolich (2010)

In addressing these concerns and considerations I have made certain provisions in relation to them. To maintain privacy all names appearing in this report other than my own and those I acknowledge and cite are pseudonyms. Permission for inclusion of collected data has been sought and granted by those to whom it applies. The ethical issue of making private lives public in the domain of academic publication and the representation of their voice and the reflexive nature of my own voice (Hertz, 1997) required a more complex approach, an approach that has shaped the presentation and case study evaluation of this research.

Using narrative, reflexive practices and storied methodologies in research requires the forming of research relationships with participants who can help the researcher discover new knowledge by sharing their stories (Etherington, 2007). As such researchers need to challenge their practices to ensure 'ethical mindfullness' (Bond, 2000) and an 'ethic of trust' Bond, 2006) in the developing relationships with participants. Ellis (2007) tells us that such relational ethics "recognizes and values mutual respect, dignity, and connectedness between researcher and researched, and between researcher and the communities in which they live and work… As part of relational ethics, we seek to deal with the reality of changing relationships with our research participants over time" (pg. 4). The relationship between myself and participants such as Eva have indeed changed, moving from lecturer and student through researcher and participant to collaborative peers, and during this process mutual respect, dignity and protection have been front of mind and action.

Acknowledging my role as a teacher in active participation of the storytelling workshop, as well as being a researcher of it, it is essential to understand my roles in relation to power hierarchies and in relation to gender, race, class and citizenship (Hertz, 1997). The challenge is to hear the separate voices of teacher and researcher, not to mention the voice of the participants. In the collaborative process of writing the tales of the teacher and the copper, Eva and I were keen to avoid any influence of power hierarchies between teacher and student, a point Eva later highlighted in correspondence, she wrote:

"…When you asked me to write my own story 'a coppers tale' you were very clear that it needed to be absolutely honest. I think that's worth pointing out so it is clearly understood to the reader. I've read about criticism of the act of reading another's memories, in effect, and that the writing of the story will inevitably be influenced by the fact that it will be read by someone else and it won't be completely authentic. It was important to me that you

laid out a framework so I could have some structure to work to, but you left the content to me. Had that not been the case, it wouldn't have been so truthful - 'laundered material?'…

…Although I downloaded your piece before writing mine I didn't allow myself to read what you'd written as that would have inevitably influenced my story - I probably would have wanted to consciously link some things you had said to mine. As it turned out, the themes have naturally appeared to be very similar - your prejudice about traffic cops, mine about detectives etc…

…A trusting relationship is absolutely imperative when asking someone to reveal their inner thoughts. It's quite an intrusive process (which I found easier than I thought so don't misread that!) so by setting the boundaries to your expectations of me, you addressed these beforehand, and in turn, this allowed a truthful voice to be used. I think that the use of so many swear words is an indication of the level of truth, although I didn't realise that at the time, I see it now when I reflect back on the process."

Eva has illustrated what Hertz (1997) discussed as the reflexive clash of identities between researchers and their informants and how there is a need to reconcile personal differences as well as similarities with these respondents. With this in mind and to capture the necessary verisimilitude, the duet of reflexive voices in the teacher/student relationship is expressed in the context of developing ethical considerations.

The developing nature of the research process also calls into question the notion of 'informed consent', which traditionally considers the right to information concerning the study, the right to withdraw at any time, and confidentiality, which are usually required in codes of ethics (Etherington, 2007). Whilst the researcher can usually provide such information in advance of the study, they may not be able to provide information yet to unfold in the development of the research (pg.601). As such there is also a need to revisit research information at the conclusion of the research to consider further protection of the participants as the research is published and disseminated.

4.4.2. Post-research ethics

Maintaining participant confidentiality whilst detailing rich accounts of the participant's life presents unique challenges for qualitative researchers (Keiser, 2009). Keiser identifies a dominant approach of protecting participant confidentiality, in which issues are addressed during research planning and form the basis of informed consent (pg. 4). Guillemin and Gillam (2004) note that such a procedural approach, whilst useful for

prompting researchers to think about ethical considerations up front, it does not address specific ethical dilemmas as they emerge during and post research. Keiser (2009) offers an alternative to the dominant approach, which addresses how participants are made better informed of the use of the data, such as who the audience of the research will be and how it will be disseminated. It also addresses the changes that may have occurred during the research process by revisiting the informed consent process when the research is complete (pg. 7). Keiser's alternative post-research approach gives participants greater control of their data, a choice of how confidentiality is maintained such as using a pseudonym, or whether they would prefer to have their identity made explicit. It also gives the researcher the confidence of having addressed the ethical issues at each key stage of the research process. This approach was taken at the conclusion of this research and revised informed consent was obtained with participant Eva (pseudonym). Keiser with practical insight offered a template post-research confidentiality form (pg.13), my adaptation of which is detailed in section 17 of the portfolio p. 250.

Section Five: Contribution

At that early stage of the action research process I looked to the most recent contemporary writings on transformative learning theory developments particularly in relation to putting theory into practice, and to make sense of how my practice developed, conceptualising the process into theory. In this sub-section 5.1 I will describe how the storytelling workshop is supported by core elements of transformative learning with the elements of liminality, storytelling and artefacts as themes found in my individual autoethnography. I will also describe how I made sense of this alternative pedagogy conceptualising a 'transformative reflection model' as an extension of Kolb's (1984) experiential learning cycle (See fig. 16 below). In sub-section 5.2 I will present the workshop for application in practice in the form of a workshop lesson plan in two parts.

5.1. A contribution to knowledge: Transformative Reflection Model

Professor Edward Taylor co-edited with Jack Mezirow 'Transformative Learning in Practice' (Mezirow et al, 2009), which was to be Mezirow's last contribution to his life's work before his sad death in September 2014. In this work Taylor extracted several core elements from insights gained in transformative learning research in community, workplace, and higher education. He states that these elements are "the essential components that frame a transformative approach to teaching." (p. 4) the core elements are: Individual experience, critical reflection, dialogue, holistic orientation, awareness of context, and authentic relationships. In general Taylor finds that transformative learning in education requires the teacher to be both an initiator and a facilitator in a learner-centred approach (Illeris, 2014, p.10).

The facilitated workshop design was to focus upon the reflection stage of Kolb's cycle (1984), which was presenting difficulties and resistance in some students as I initiated learning tasks around critical incidents they had experienced, and extend a further cycle in which Taylor's core elements of transformative learning could be incorporated (see fig 16 below). The facilitated extended cycle in effect created a liminal learning space, in which the content and process of the experience could be critically reflected upon using an autoethnographic storying to explore their individual experience, starting a critical examination of their normative assumptions that underpin their emotions, value judgements and normative expectations (Mezirow, 2000, p.31). The facilitated process would then extend the students' critical reflections into an imagining phase to include the

alternative perspectives of others involved, fully contextualising the experience in another autoethnographic story, and then to retell that story in an artistic media of their choice to gain a further alternative perspective to reflect upon. After creating these alternative perspective stories in an imagining and liminal learning space the students return to review with others in the group each other's reflections, engaging in a professional dialogue and communicative learning phase before re-engaging in the experiential learning cycle.

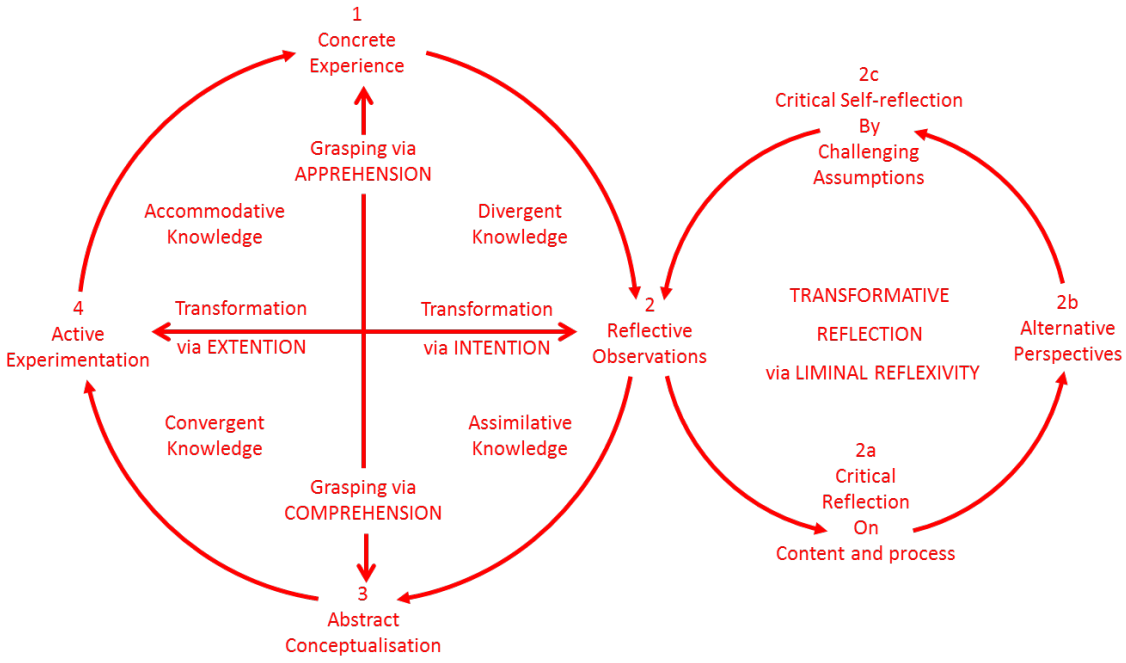

Fig 22. Transformative Reflection Model (Lawson et al. 2013)

The Transformative Reflection Model is derived from Kolb's (1984) experiential learning cycle and forms a conceptual reflection process for use in facilitating transformative learning in professional practice. The process is designed to focus in on the reflection stage and extend it into a liminal space in which critical experiences can be critically reflected upon from various alternative perspectives to give greater insight and understanding of the underlying assumptions we hold in relation to how we make sense and meaning from the experience. In the context of this research the model forms the structure of a facilitated storytelling workshop in which the police investigators are encouraged to play with alternative narrative and artistic techniques to enable them to challenge their assumptions in a critical self-reflective way. The stages of the model correspond with the stages and phases of transformative learning, learning through storytelling, and liminality frameworks as shown in table 03 below.

The use of storytelling was introduced as a tool to assist students in the understanding and development of their critical self-reflection. The starting point begins with the identification of a 'critical incident'. Summarised by Tripp (1993), critical incident technique asks learners to identify an event they consider to be of significance in their career, from which they hope to gain better understanding of and eventually reframe their assumptions around the incident.

In the first instance the story is 'found' when we ask the students to identify an occasion when their professional identity has been challenged (a disorienting dilemma). This is the 'critical incident', which is then considered objectively, analysed and evaluated. As a period of time has already passed between the incident taking place and the facilitated exploration of the story in the classroom, we propose that this 'space' offers the students the period of described by Van Gennep (1960) as 'separation', where the student is separated from their previous social environment (away from the workplace in the University setting). Normality is suspended in this conceptual liminal space.

In critical reflection at (2a) the students tell their version of the story, making sense of it in self-examination. The students are asked to write a short narrative from their professional perspective around the content and process of the chosen incident.

At (2b), directly related to their exploration of the impact on their professional identity, the students are asked to subjectively explore alternative perspectives of the incident, considering the feeling and rationales of the other characters in the story. This step starts Mezirow's (2009) third phase of transformative learning in the critical assessment of assumptions. The students are also asked to further broaden their perspectives by expanding their story, retelling it using an artistic medium of their choice. Their creative artefact, whether it is a painting, poem, an installation sculpture, lyric or collage, together with the two narrative stories are created in their own space university over the period of around one month. On returning to the university at (2c) their artefacts and stories are presented to the rest of the class where they are discussed in terms of underlying assumptions that shaped the meaning perspectives before during and after the experience.

The alternative perspectives are used to encourage the students to challenge their assumptions critically reflect, and take them to the threshold of Van Gennep's (1960) transition or "sacred time and place". This period of liminality continues through phases (3) abstract conceptualisation and (4) active experimentation (Kolb, 1984) of the

transformative reflection cycle, this extended period of self-awareness work in which stories are processed in ways to work with meaning, map across Mezirow's (2009) 4th to 9th phases of transformative learning (See table 03 below).

The final stage of the transformative reflection process begins with a new story, reconstructed from the old forming a new professional identity, what Van Gennep calls 'incorporation' (1960). This continues as they build confidence in their new roles and relationships by 'investing' the time, space and learning spent in the liminal phase until they have reintegrated themselves into their new life. It is argued that the student's old professional identity has been 'stripped to make way for the new (Goethe, 2003). The process of reconstruction or transformation of identity allows the students to then move into a new cycle of both 'being' and 'doing' (Ibarra, 2003)

In order to understand the academic relationships and synergies of the cognitive frames of inquiry I have reviewed and mapped each of Mezirow's (2009) ten phases of transformative learning with the five stages of learning through storytelling (Moon, 2004; McDrury and Alterio, 2003) and the three phase process of liminality (Van Gennep, 1960; Turner, 1969) together with the framework stages of the facilitated storytelling workshop approach of transformative reflection (Lawson and Blythe, 2014) (See table 03 below).

Ten Phases of Transformative Learning (Mezirow, 2009)	Five Stages of Learning (Moon, 1999)	Five Stages of Learning through Storytelling (McDrury and Alterio, 2003)	Three Phases of Liminal Transition (Van Gennep, 1960)	Seven Stages of Transformative Reflection Model (Lawson et al, 2013) after Kolb (1984)
Disorienting dilemma	Noticing a problem	Story finding	Separation	Reconstructed critical experience
Self-examination	Making sense	Storytelling	Transition (Liminal space)	Critical reflection
Critical assessment of assumptions	Making meaning	Story expanding		Alternative perspectives
				Critical self-reflection
Recognition of a connection between one's discontent and the process of transformative	Working with meaning	Story processing		Abstract conceptualization
Exploring options for new roles, relationships and action				Active Experimentation
Planning a course of action				
Acquiring knowledge and skills for implementing the plan				
Provisional trying of new roles				
Building competence and self-awareness				Extended professional competence
A reintegration into one's life on the basis of conditions dictated by one's new perspective	Transformative learning	Story reconstructing	Incorporation	

Table 03 Mapping the Transformative Frameworks (Lawson and Blythe, 2014)

5.1.1. Transformative reflection model: A student's perspective

To see the process from the student's perspective who has gone through the facilitated workshop, and to evaluate any transformation, one student named Eva wrote her version of the experience in a story, entitled 'The Copper's Tale'. The tale was written as part of a collaborative autoethnography, the full version is featured in section 4 of the portfolio.

The analysis of the 4,297 word narrative offers the opportunity to collect the student's descriptions of the events and milestones along her transformative journey. Here only a

few excerpts help illustrate the stages and phases which map the transformative learning framework (Lawson and Blythe, 2014):

The student refers to her preconceived assumptions of the class she will join. Being a traffic officer, she fears her classmates will form the stereotype of her experience with detectives;

'Detectives. Urgh. I remembered an incident as I tried to suppress my snobbery.'

The storytelling workshop begins with obvious resistance from the student;

'Brilliant. I didn't come all the way to London to hear detective war stories, most likely about how brilliant they are. This is the point they'll realize I haven't solved any famous murders or interrogated a perp into a false confession.....'

The suspension of normality in the beginning of the liminal phase is met with emotional resistance from the student when she instantly thinks of an occasion when her professional identity has been challenged;

'My heart sank heavily and I felt a familiar panic engulf me.....it was no surprise to me that I had been carrying around a burden of sadness, even all the way to London'.

The critical self-reflection begins in a short session where the students tell their neighboring classmate a brief version of the story. To aid this facilitated liminal space the students are asked to respect each other's stories and experiences as private encounters, which should be shared within the confines of the classroom only;

'*I toned the story down as we chatted about our story in our groups. 'The wise ones are ranks above me, they'll think I'm so weak'.*

During the month away from the classroom, the students make sense and meaning from the critical incident by retelling it to themselves whilst writing the accompanying narratives (alternative perspectives) and creating their artefact. The story is expanded with the inclusion of the alternative voice (McDrury and Alterio, 2003). The transition into the liminal space is recognized to be troublesome and 'frequently involves the humbling of the participant (Meyer and Land, 2006). The student recalls this experience;

'I'd worked hard on the homework and enjoyed the creative process, but not the topic. The issues were painful and I'd tried to fight them with both fists.....It had bubbled everything

up to the surface. The volcano had erupted and the lava had over spilled, scorching my fingertips when I dared to go near...'

The student demonstrates that in this liminal space there is a temptation to try and return to the old self. This is the period where the old identity is being 'stripped' according to Goethe (2003) as the subject is pushed into a 'between place where new meanings / identities / relationships shimmer on the horizon of the old' (Cobb, 2013).

'Maybe I should have chosen another subject, maybe I should have made something up. It was too l late. That was all I had.'

The presentation to the class of the artefact (in this case a short movie) and accompanying narratives can be seen as a ritualistic process, with accompanying emotions likened to the feelings of isolation of those engaged in rites of passage (Van Gennep 1960).

'*They'd laugh; they'd snipe at me.... I wanted to sit at the desk and put its presence between me and them to act as a barrier to their inevitable disapproval.... I felt a disorientation and dizziness that made my palms sweat. My limbs shook. There was no turning back.'*

Mezirow's (2009) fourth phase which he describes as the 'recognition of a connection between one's discontent and the process of transformation' is clearly demonstrated;

'I'd had 48 hours to reflect on the process of creating my homework and the reaction. My mind was a muddle. I'd pieced the jigsaw together when I'd put the movie together. I'd allowed the dark and toxic thoughts to be laid onto the screen.... They weren't in my head anymore...My brain was itchy. I wanted to know more.'

The exploration for new roles and planning of a course of action, as described by Mezirow (2009) in the following steps of the transformative process and accompanying active experimentation phase (4) of the transformative reflection model are demonstrated by the student's excitement as the liminal space following the workshop allowed;

'A few weeks passed before it finally dawned on me that I'd woken up. I'd been inspired.... My thoughts were consumed with a cunning plan. Could I use what I'd learned to start a project? I thought I had a glimmer of an idea but kept shutting the page of my project proposal, refusing to believe it was a worthwhile plan'

The student was now experimenting with future possibilities, investing time in preparing a written proposal for a professional project within her role. The project had been researched as she acquired knowledge and skills for implementing the plan.

'So I went ahead and did it.... six months later we visited the [venue] with the small team. I had endured the most exciting roller coaster ride. Something was different. I could speak to people. I could speak to people. I could form new partnerships... I was being me, and loving every minute of it... I'd just ploughed ahead, never stopping the roller coaster... the fear of the height and speed didn't faze me....'

The reintegration of the student into her new life, as described by Mezirow (2009) as being conditional, is clear;

'Now when I walk the corridor at my old office I hold my chin up and make sure I don't look at the ground. I smile and speak to people. I relish the conversation....'

The transformation of the old identity into the new continues through the reflective cycle as the student's story is reconstructed and the loop begins once more in her final words;

'I hadn't realized how hungry I'd been for learning until I dipped my toe in the water and felt it quench my appetite and thirst. Hell, I might even jump in feet first next time'.

The narrative analysis provides key points along the student's transformative journey and displays a clear linear process, which maps each stage of the five models discussed. The inclusion and impact of the creative artefact in the workshop will lead to future paths of exploration for the university. Whilst this leaves the opportunity to conduct more rigorous future research with forthcoming cohorts, I would propose that the models of transformative learning (Mezirow, 2009), transformative reflection (Lawson et al, 2013), learning through storytelling (Moon, 2004; McDrury and Alterio, 2003) and the three phase process of liminality (Van Gennep, 1908; Turner, 1969) can be mapped together to create a new and incorporative learning process in which each concept compliments and facilitates the other.

This analysis and evaluation demonstrates that storytelling in a facilitated liminal space, together with narrative inquiry can be used to stimulate a creative perspective in the mindset of the police student, promoting a more complex understanding of their professional identity, and thereby positively impacting on their transformative learning and ultimately on their professional practice.

The above analysis and evaluation featured in a collaborative paper between researcher and student and was presented at the 11th International Conference for Transformative Learning at the Teachers Training College, Columbia University, New York, in October 2014. (See portfolio section 8 p.189) Further academic acceptance of the transformative reflection model and its application is demonstrated in sections 6 – 12 of the portfolio.

As a contribution to practice, the detailed lesson plans of the two-part storytelling workshop are included in the following sub-section 5.2.

5.2 A contribution to practice: Facilitated storytelling workshop - Lesson plan part #1

Week no: 33 **Date: 18th February 2015** **Time: 09:00 – 12:30** **Course: BA Applied Investigation** **Subject: Storytelling Workshop Part #01** **Facilitator: Ron Lawson** **Learner Profile:** There are 12 students, 3 female, and 9 male. The students are all serving police officers, qualified to PIP level 2 with varying lengths of service between 15 and 25 years. This is day 2 of the programme and although the group is lively, several students appear slightly overwhelmed by this their first university experience – use pair/group/nomination to ensure support and participation **Rationale for session:** This facilitated workshop is part of module WBL301 Extending Professional Competence. The workshop is delivered in two parts, this being the first. The rationale is to foster transformative learning, reflective practice and an understanding of how professional identities, beliefs and assumptions impact on professional behaviour. The facilitated approach will utilise the frameworks of learning through storytelling.	**Workshop Aims: the big picture** The aim of this the first part of the workshop is to introduce the students to the concepts of professions and critical professional practice, transformative learning, reflective practice and encourage them to apply their work-based knowledge and experience to critically self-reflect on their own professional assumptions. Using the model of transformative reflection the students will critically reflect on a work-based experience of when their professional identity has been challenged, using storytelling and the creation of artefacts to explore alternative perspectives on that experience. By developing their critical reflective skills and taking alternative perspectives the students can transfer this practice into their work places to extend their critical professional competencies. **The big picture** (Written on board) • We are the stories we tell - activity • Fostering transformative learning • Critical professional practice • Professional identities • Challenging stories - activity • Alternative perspectives • Artefacts – activity and examples • Liminality and spaces to learn • Transformative reflection - home work activity	**Learning outcomes:** By the end of this first part of the workshop students will be able to: • Contextualise the concepts of critical professional practice within their own work-based experiences. • Demonstrate an understanding of transformative reflection and professional identity. • Identify a critical incident from their own experience, in which their professional identity has been challenged. • Create two short storytelling narratives of the incident from their perspective, and the perspective of the other involved, and an alternative version of the story, in an artifact created in an artistic medium of their choice.

Time	Content	Teaching and support strategies	Student activity	How students demonstrate their learning	Notes for resources
09:00 – 09:30	**Connect Activity** (a brief activity involving every student to contextualise professionalism in relation to their workplace) What does being a professional police officer mean? **Share the big picture** (Aims and outcomes should remain displayed throughout the session and referred to when accomplished)	Give instruction, Q&A	Share expectations, experiences and respond to questions	To themselves, each other and the facilitator	Flip Chart and large coloured pens
09:30 – 10:15	**We are the stories we tell** (A brief activity to engage the students in a storytelling mode of learning) What is your war story?	Give instruction, and share a brief personal story to illustrate the process. Facilitate timekeeping	Students share their favourite 'light hearted' story from their career so far (Restricted to 3 minutes duration)	To themselves, each other and the facilitator	
10:15	**Main activity including:**	Introduce the	Group debate	To each other	

– 11:15	**New input** (New knowledge, concepts and theory via a variety of stimuli with input divided between facilitator and students) **Student engagement with new material** (Transformative reflection and meaning making) Fostering transformative learning and reflective practice Critical professional practice and modes of knowledge Professional identities Liminality and spaces to learn	concepts and theories giving definitions, and police related examples Demonstrate the transformative reflection model in the context of professional learning and development Periodically assess understanding through levels of debate and direct Q&A	and Q&A	and the facilitator	Flip chart and large coloured pens PowerPoint / Keynote presentation slides
Coffee Break					
11:35 – 12:20	**Main activity (Continued)** Challenging stories (A brief activity in which students identify a time in their careers when they have had their professional identity challenged) Alternative stories (A brief activity in which students consider the perspective of someone else involved in that challenge) Artefacts (An introduction to the use of artistic media to glean a further alternative perspective on the challenge)	Give instruction and provide support and guidance Give instruction and provide support and guidance Demonstrate several examples of artefacts created by previous students	In pairs, each student identifies and shares a brief account of when they felt their professional identity had been challenged In pairs each student considers the perspective of someone else involved Question and debate	To each other and the facilitator	A selection of case study artefacts including: Poetry Sculpture Painting Digital stories (Note -produced only with explicit permission of its creator)
12:20 – 12:30	**Recall and review:** (A brief activity involving every student recalling information learned throughout the workshop, relating information to the outcomes – on the big picture board) Red, Amber Green (RAG) – on a post-it note students write something they have learnt today that they feel confident with (green), something they are a little unsure of (amber) and something they feel they will need help or support with (red)	Give instruction and distribute post-it-notes	Participate in RAG activity and place appropriate post-it-notes on the RAG board	To themselves and the facilitator	Post-it-notes and RAG board
For part #2	Following this workshop the students will consider a relevant critical incident in which their professional identity has been challenged (not necessarily the one discussed in the workshop) and write two 500-word narratives, one from their own perspective and from the perspective of someone else involved in the challenge. They will also create an artefact to illustrate the story in a media of their choice – Students will be given the opportunity to present their work to the in workshop #02 (Presentation is **NOT** compulsory – however it is encouraged to offer a presentational and communicative learning opportunity for all of the students involved in the workshop)				

Facilitated storytelling workshop - Lesson plan part #2

Week no: 37 **Date: 18th March 2015** **Time: 09:00 – 12:30** **Course: BA Applied Investigation** **Subject: Storytelling Workshop Part #2** **Facilitator: Ron Lawson** **Learner Profile:** See Lesson Plan #1 **Rationale for session:** See Lesson Plan #1		**Workshop Aims: the big picture** The aim of this the second and final part of the workshop is to apply the model of transformative reflection to the critical incidents the students have identified, exploring the narratives and artefacts created to enhance experiential learning. **The big picture** (Written on board) • Recap and review quiz - activity • Narrative and artefact presentations • Challenging assumptions - activity • What's changed: learning from transformative reflection		**Learning outcomes:** By the end of this final part of the workshop students will be able to: • Broaden their meaning schemas to see things from alternative perspectives. • Critically self-reflect upon actions, thinking, assumptions, beliefs and values that impact upon professional practice. • Demonstrate an ability and intention to transfer learning into the workplace	
Time	**Content**	**Teaching and support strategies**	**Student activity**	**How students demonstrate their learning**	**Notes for resources**
09:00 – 09:30	**Connect Activity** (Brief activity involving every student recalling information from previous workshop) Recap and Review – Pub Quiz **Share the big picture** (Aims and outcomes should remain displayed throughout the workshop and referred to when accomplished)	Give instruction and ask questions in relation to first workshop. Announce winning team Review correct/incorrect answers	In teams of three write down the answers to facilitator's questions	To themselves, each other and the facilitator	Blank quiz answer sheets
09:30 – 11:00	**Main activity:** (Student presentations of their two narratives and artefacts) **Student engagement** (Transformative reflection and meaning making) Student presentations 1 – 9	Facilitate presentations	Individual presentation of 10 minute duration each	To each other and the facilitator	Computer and projector Other facilities required for presentation (pre-negotiated with students)
Coffee Break					
11:20 – 11:50	**Main activity: (Continued)** Student presentations 10 – 12	Facilitate presentations	Individual presentation of 10 minute duration each	To each other and the facilitator	Computer and projector Other facilities required for presentation (pre-negotiated with students)
11:50 – 11:20	**Challenging assumptions** (A brief activity involving every student to reflect on their assumptions before, during and after this transformative reflection activity)	Give instructions and facilitate discussion	Discussion	To each other and the facilitator	Flip chart and large coloured pens
12:20 – 12:30	**Recall and review: (**A brief activity involving every student recalling information learned throughout the workshop, relating information to the outcomes – on the big picture board) Repeat (RAG) exercise from workshop #1 and close.	Give instruction and distribute post-it-notes	Participate in RAG activity and place appropriate post-it-notes on the RAG board	To themselves and the facilitator	Post-it-notes and RAG board

Section Six: Conclusion

6.1. Transformative Reflection and Reflexivity in Work-based Education

The intended aim of this work was to explore the use of a storied pedagogic approach to facilitate critical self-reflection and reflexivity in the transformative learning of professional work-based students. In achieving this aim through the research objectives I have made a positive and practical contribution to the academic and practitioner discourses of transformative learning and work-based education. As pedagogic theories and practices grow they bring into focus new problems, new models of understanding and new methods of teaching are required. In this research I encountered such a problem, created a new model of transformative reflection and an alternative pedagogical method of solving it in the delivery of a facilitated storytelling workshop using alternative perspectives and creative media to enhance reflective practice. The transformative reflection cycle addresses a potential issue with Kolb's experiential learning cycle when professional work-based students can encounter a disorienting dilemma in response to an experience, causing a break in the learning cycle at the reflective observation stage. The transformative reflection cycle creates an opportunity to enhance the reflective observation stage in a liminal learning space in which critical self-reflection and reflexivity are facilitated through an autoethnographic process of exploring alternative perspectives on the experience through storytelling and the creation of artefacts.

The research has been a reflexive process for myself and has reinforced my epistemological standpoint of symbolic interactionism. The thread of symbolic interactionism has been woven throughout the research. In section 2 of the report I reflected on my own experiential learning, this time through the lenses of professional identity and transformative learning, examining the significant symbols in the stories, words and pictures from the critical incidents that have shaped my personal and professional identity. In this exploration I could see how my professional identity is not only influenced by what I do in my profession but also by whom I am as an artist, both are intrinsically linked to who I am and how I know. In my knowing I interpret words, symbols, shapes and colours to make meaning of the world around me and I personally cannot escape the aesthetic in all that I think, say and do, and hence I tend to privilege creative methodologies of enquiry such as storytelling and autoethnography (Ellis, 2004; Muncey,

2010), both of which I have used to investigate this inquiry. In section 5.1 and 5.1.1 I have again drawn on my philosophical standpoint of symbolic interactionism to map the interaction between the theories of transformative learning, learning through storytelling, liminality and my transformative reflection model, evaluating the same through the eyes of Eva, a student participant, and drawing the conclusion that transformative learning had indeed taken place.

I have talked much of storytelling, a natural and instinctive skill that in different contexts such as personal development, organisational development and social research can be cultivated to an art form, but to really make sense and take meaning from it, the most important skill to develop is listening. Whether as a professional teacher, student or as a researcher, in listening we must be able to hear the truth and the rhetoric, recognising the myriad of versions for what there are, alternative perspectives, which adds a richness to our understanding in reflective practice, if we can overcome any resistance to them. In this focused research told in reflexive voices I have been able to truthfully explore the alternative narratives in the stories that have developed because of it. As a teacher it has enabled me to enhance and extend my approach to teaching experienced professional students, which in turn has enhanced and extended their own professional competence. As a researcher it has taught me to listen more intently to the alternative voices, my own included, and resist the temptation to focus on the first thing that fits or nearly fits as a plausible explanation. As a student, the playful and creative approach to learning helped me overcome self-imposed limitations and resistance, which is also evident in the stories of the participant.

What started as a pragmatic problem solving exercise has developed into an exploration of self, voice and alternative perspectives in police education. Transformative reflection through storytelling has not only provided a solution to a pedagogical problem and in some way made police education transformative; it has also provided me personally with the liminal space to progress as a rite of passage into the professional doctorate.

6.2. Contribution to practice and dissemination

The contribution however, has not been limited to the development of an academic model and dissemination of a pedagogic technique, but has extended to the professional competence and practice of those engaged in the process, myself, the investigative students, and also to other professionals who are now accessing the model through continual professional development. The development and use of the storytelling

workshop has enabled many professional police students to extend their reflective practices in creative and innovative ways. The officer featured in the opening story of this report (p. 28) went on to develop reflective practice within a regional crime team and gained promotion to Detective Chief Inspector on the strength of it. Another Officer adapted and developed the storytelling workshop for use with early release young offenders. And Eva, featured in the 'Copper's Tale' above took the storytelling workshop to a new level, working with school children. All three officers feature in a Research Excellence Framework (REF) impact case study paper by Professors Gail Sanders and Peter Smith (2013) (See section 15 of the portfolio p. 242), corroborating the impact of my research at individual officer, force and policy levels. The case study achieved a 'world leading' category in the REF awards.

The facilitated approach has been recognised as good innovative practice by external examiners of the police programme, and featured as a case study in 'Facilitating work-based learning: A handbook for tutors' (Helyer, 2015) (See section 14 of the portfolio p. 239). This work also resulted in an invitation for me to speak at a world symposium for work-integrated learning in Sweden in 2015 (See section 10 of the portfolio p. 219).

Although initiated in the context of police investigative education the findings of this research are also applicable to other professions, particularly with education professionals (See section 9 and 9.1, 12 and 12.1 of the portfolio). The research has extended beyond the faculty of the business school and the facilitated Transformative Reflection workshop is now featured as a CPD event within the university as a whole (See section 11 of the portfolio p. 220).

From an academic point of view, the concept and activities of transformative learning are known all over the world (Illeris, 2014) and the work of the late Jack Mezirow, and other important contributors who succeeded him such as Professor Victoria Marsick and Stephen Brookfield, is now synonymous with the Teachers College, New York. Perhaps the most significant outcome of the dissemination of findings through conference papers and engaging in professional dialogue has been the successful presentation of this research together with Eva at the 11th International conference for Transformative Learning at the Teachers College, New York in 2014 (Lawson and Blythe 2014) (See section 8 in the portfolio p. 189). In the paper and presentation the transformative reflection model together with Eva's digital story and overview of the teacher's, copper's and researcher's tales were well-received, and subsequently shared and acknowledged by

Victoria Marsick herself in a keynote speech to the 63rd International Conference for Adult Learning two weeks later (See sections 8.1 and 8.2 in the portfolio pp. 212 and 214 respectively) In relation to Autoethnography as a research discourse, it was also reassuring that the dissemination of this work has reached the highest level within that research community. I was approached by Professor Carolyn Ellis to discuss my conference paper (See sections 7 and 7.1 of the portfolio pp. 197 and 203). The unsolicited approach from Professor Ellis, a leading authority in autoethnography as a research method, together with the request to use my work by Victoria Marsick, a Professor of education and a leading authority in transformative learning, is testament to the reach, impact and academic contribution this research has made.

6.3. Limitations and further research

There are two factors concerning this research that highlight limitations and present opportunities for further research. This pragmatic work was very much focused on solving a pedagogic problem and testing it in out in the field. As such I would acknowledge that my focus and potential cognitive bias was on testing the facilitate workshop and transformative reflection model for success. Although my intentions and observations were corroborated, as evidenced in the narrative testimony and professional impact of Eva and the other officers featured in the REF impact case studies, my attention is now drawn to whether some students perhaps still did not quite grasp the threshold concepts after being through the workshop. It would be arrogant and inappropriate to assume success in every case and perhaps even greater learning could be gleaned from those not so successful interventions. This was a danger in only using one student and myself as participants, however the intention was not to generalise, but to explore the pedagogic issue. As my research grows beyond this doctoral submission and takes in more students from a greater variety of professions the rich data collected will address this limitation in future research.

Secondly, it has been identified by commentators on transformative learning (Mezirow 1990; Kegan, 1982; Rich and Parker, 1995) and in this research that the emotional challenges in changing meaning perspectives after a disorienting dilemma requires an emotionally intelligent approach in facilitation that supports participants. As facilitators in this process we have a duty of care to ethically provide means of support for participants. It is therefore intended, in the pursuance of the continued development of the research

beyond the DProf qualification, to further explore the provision of support through coaching and mentoring.

6.4 Post viva reflexive thoughts

In my own critical self-reflections on this research process I realise that I have learned as much about myself as I have learned about theory and knowledge. Without doubt my professional identity has changed and developed in the transformative process that I have adopted and adapted, moving from teacher to researcher. Now as I read through the final amendment draft of this report and focus in particular on some of the earlier passages, written over two years ago, I come to them again with a fresh pair of eyes and from a new perspective. That perspective has been heightened by the critical comments of supervisors and viva examiners, for which I am eternally grateful. I am reminded of the famous quote attributed to the 12th century theologian and author John of Salisbury, "We are like dwarfs sitting on the shoulders of giants. We see more, and things that are more distant, than they did, not because our sight is superior or because we are taller than they, but because they raise us up, and by their great stature add to ours."

Post viva and on the advice of my examiners I have taken a more critical stance to my research, which has further enhanced my personal critical reflexivity and understanding and thereby made me more confident in my assertions and in my teaching. Through this reflective and reflexive process my learning continues to be transformative, and as such my meaning perspectives continue to change enabling me to glean even more understanding from my reflections.

My reflexive approach to this research project has caused a fundamental and emancipatory shift in the way I learn, the way in which I teach, and the way I relate to my students as research partners. I hope my contribution to theory and practice enables others to do the same.

A key aim of the Professional Doctorate was to provide opportunities for personal fulfilment, professional development and career enhancement. This aim has been fully achieved in the opportunities which have been presented in direct response to this research and its outcomes. The presentation of this research at four international conferences, together with invitations to speak at Higher Education Academy (HEA) workshops, research seminars and CPD events at my own institution and other

universities around the country, have not only been very enjoyable experiences but have also broadened the networks of my community of practice and community of research.

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Portfolio

1. Learning outcomes matrix

Evidence of the knowledge and skills outcomes specifically applicable to the DProf

Learning Outcome	Evidence	Ref
K10. Deep understanding of the recent developments in their profession nationally and internationally	In the doctoral report current reforms in police education are explored, particularly around the professionalisation of the investigative process.	1.2, 3.1, 3.1.1
K11. Deep understanding of current theoretical frameworks and approaches which have direct relevance to their own professional context	The focus of the doctoral report is on the use of action research, and autoethnography as a research method to establish whether or not transformative learning can be facilitated through the use of storytelling and use of artistic mediums.	Report 4.1 - 4.4
S11. Create work of publishable quality and of a standard which satisfies peer review within the profession	The academic writing outcomes of this research so far have been three conference papers, which have also been accepted as referable in the 2014 REF. The work is also featured as case studies in two textbooks.	Portfolio 5, 6, 7, 8, 14
S12. Solve complex multidisciplinary problems within the context of the workplace, taking into consideration budgetary, political, strategic, ethical and social issues	The practitioner outcomes of this research have been: A) The facilitated storytelling workshop, which has been accepted and adopted in the context of police education. B) The research approach has influenced and impacted on the creation of the MA in Investigative Management.	Report 6. Portfolio 4 – 17
S13. Exhibit competence as an independent professional and the capability to continue to undertake work at an advanced level, contributing substantially to the development of new techniques, ideas or approaches.	The academic contribution outcomes of this research have been: A) The creation of a model of Transformative Reflection, building upon Kolb's experiential learning cycle. B) The use of collaborative autoethnography as a research method in the context of police education. C) The development of the facilitated storytelling workshop as a pedagogical technique.	Report 5. Portfolio 4.
S14. Make a contribution to knowledge and practice within a specific area of their profession	Ditto	
S15. Present and defend their work to their peers, professionals and academic colleagues	The outcomes of this research have been presented and defended at three international research methods conferences, and will subject to the DPROF viva.	Portfolio 6, 7, 8, 15

2. Professional career and identity timeline

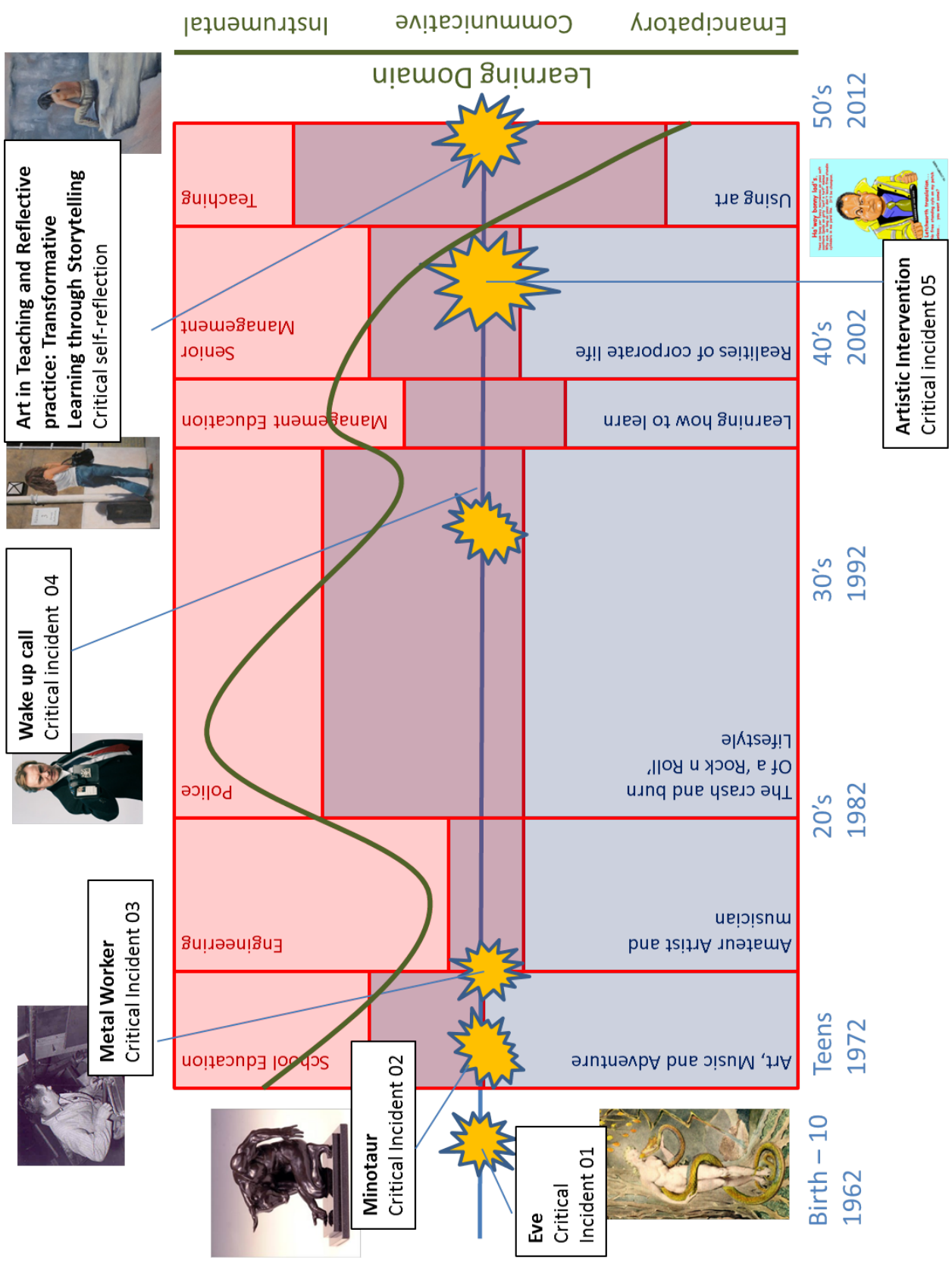

Fig 04. Professional career and identity timeline

3. Full circle: An autoethnography of critical incidents in words and pictures

3.1 Learning to be like Dad

Carl Gustav Jung stated, “Nothing has a stronger influence psychologically on their environment, and especially on their children, than the unlived lives of the parents.” This was certainly evident in the case of John Stanley Lawson and the influence his father had on him, and in turn, he had on me his youngest son. Born in 1920, John Stanley was the eldest son in a coal miner’s family and affectionately named ‘Stan’ after his father’s pit pony, the name stuck. His early years were poor and hard in the economic depression of the 20’s, especially during the national miner’s strike of 1926, however despite those dark and dirty days he developed a love for colour and art. At the age of fourteen Stan wanted so desperately to become an artist that he secretly signed up to an Australian correspondence course on ‘the art of drawing’ with a view to attending art school, but Granda was having none of it and forced him into an engineering apprenticeship. His artist’s dream compromised and artist identity taken away, Dad knuckled down to a career and often his frustrations would boil over and fights would develop, leading to his immediate drafting into the Second World War. D-Day and a wife and family later Dad returned to his career a lot calmer and quickly worked his way up into middle management where he settled, accepting his lot and role in life without any further question. However, the very late arrival of yours truly in 1962 seemed to give Dad a new lease of life. He wanted to regain his old dreams of becoming an artist and thankfully he wanted me to live his dream too.

As I sit here fifty two years later, an academic reflecting on my use of art to facilitate the teaching of professionalism to police officers I am drawn back to where it all started in my early years of social learning when Dad taught me to draw and paint. It appears I have gone full circle, from having a my own budding identity as an artist taken away just like Dad, only to have it returned almost half a century later. In the photograph below (Fig 07) I sit with Dad debating the early lessons around the meaning of life on the very spot where I now teach. It is this cyclical nature of life, experience, learning and professional identity that I explore in this short autoethnographic piece.

Fig 05 Full Circle

Dad as a recovered artist was a bit of a paradox. On the one hand he was a complete prude, and at the first sign of any heavy petting or nudity on the television, it was immediately switched off. Yet he would happily share his art books with me to discuss the composition and tonal values of the great masters, including the nudes of Rubens and Modigliani. He even taught me to draw a reclining nude before I started school. Art was his passion and even though he never surpassed amateur status he found freedom in it, a freedom he would share with me, only to take it away in adolescence.

3.2 Formative limitations: learning the rules and conventions

Accepting my Dad's freedom through art and having to accept my schoolteachers' restrictions on art was the first compromise of my formative education. Artistic temperaments can be fragile as identified by Jung "Great talents are the most lovely and often the most dangerous fruits on the tree of humanity. They hang upon the most slender twigs that are easily snapped off." During an art class in my infant school, a task was given to paint a biblical scene. Most of my classmates depicted Jesus in a manger, on a donkey, or on the cross. Influenced by my father's classical art books I painted a naked Eve in the Garden of Eden. Eve with modesty discreetly preserved by a serpent strategically coiled around her body, not dissimilar in composition to the "Temptation of Eve" an illustration from Milton's Paradise Lost, see fig 08 below (Blake, 1808 in Milton, 2003). In my innocence, I thought I had more than satisfied the artistic task and eagerly awaited the teachers praise. I was disappointed. My naïve artwork far from impressed them, having applied their own lens of artistic convention, they condemned my

disapproving look and judgemental “tut tut”. If it was good enough for Dad, Rubens and Modigliani, what had I done wrong? I was confused, disappointed and discouraged.

Fig 23 “The Temptation of Eve” (Blake, 1808)

My reluctance to paint continued throughout infant, primary and even comprehensive school, only in the safety of my own home would I even consider to doodle. However, I did not feel quite so restricted in my more practical artistic skills for technical drawing, metalwork, sculpture and pottery lessons. The sculpture element of pottery class was a radical and contemporary subject introduced by Mr X, an inspirational art teacher new to the faculty. I was now fifteen years old and preparing to leave school. Under his support and guidance my skills grew and grew and once again I felt confident in my artwork. I ventured out of the shadows to take the lead in class; the new sculpture room was my domain. I would even sneak out of Maths and English lessons to work on my latest creations. This probably did not help my mediocre academic performance, however transferring these creative skills to my metalwork and technical drawing classes were paying dividends and I was top of the class in both. For the first time in my school days I was happy basking in my artistic praise and I forgot about Eve and the serpent, little did I know a mythical beast lurked around the corner to shatter my confidence.

It was coming up to the end of year art exam in 1977, this time in the class we were tasked to create our own version of the mythical 'Minotaur', a half-man, half-bull creature. I struggled with the concept. I had modelled a decent bulls head in clay, but was unsure of how to create the human element of this beast. Prompted by an anatomical drawing of the male musculature featured in an advertisement in my Dad's newspaper for a piece of exercise equipment called a "Bullworker", which I thought very appropriate, I set to modelling a powerful athletic male body to attach to the already made bull's head. The result was a crouching Minotaur similar to Deran Wright's bronze in fig 09 below. To say I was pleased with the result would be an understatement. A buzz of excitement went around the classroom. "Have you seen Ronny's minotaur? Its mint!" I remember someone saying. Before long everyone in the class were surrounding me, showering praise. I had never experienced anything like this before and I was riding the crest of a huge wave and I loved it. But my mini tsunami was about to break landfall. Mr X attracted by all of the excitement and a summons by one of my classmates to come and witness Ronny's masterpiece.

Fig 24 Minotaur (Wright, 2004)

The noise silenced, the adoring crowd separated and Mr X reached down from the pedestal I had put him on to take my sculpture in both hands and raise it for inspection. I held my breath awaiting the praise from a teacher who actually understood art and me. His flippant comment and the resulting roar of laughter from the class shattered me like a dropped glass. "It's a bit gay isn't it" he said with a pouting effeminate gesture to reinforce his joke. He laughed with my classmates as he handed back the bovine lump of clay. The laughter didn't seem to stop for the remaining hour of the class. I put the

Minotaur down and never touched or looked at it again. He will never know the damage he caused with those six tiny words.

My artistic aspirations crushed for the second time, all I had left was my technical drawing and the one teacher who actually saw some potential in me, Mr Y. Mr Y was as much impressed by my metalwork skills as he was by my technical drawing. After pulling a few strings with his father-in-law, the head of a silversmith school in Sheffield, he made arrangement for me to enrol, providing I passed my exams. A new dream and a potential profession was emerging, one in which I could really be me, an artist. I worked extremely hard to regain ground in my failing subjects. For the first time in my entire school days I revised, and also for the first time I realised that I actually had some academic potential. It worked in all the required subjects bar one. I didn't get the required grades for Chemistry. "Chemistry, what the hell has chemistry got to do with being a silversmith?" I said, angry and disappointed, ready for giving up another dream. Mr Y reassured me that all was not lost; all I had to do was stop on at school.

3.3 Silversmith turns sheet metal worker: an identity lost

"Stop on at school?" Dad asked. He appeared shocked. I remember Mam standing behind him dour faced and arms folded spurring Dad on. "Stop on at school" he repeated shaking his head. "No son, it's time you brought some money into this house. You are going to be a sheet metal worker like your Uncle Ron, and you start work on Monday!" I couldn't believe it, why was the only person who believed in me as an artist taking it away from me. After all, the same thing had happened to him, and also to Uncle Ron, as far as I Knew. I was fighting the tears as Dad took me that Saturday morning to my place of execution, or so it felt. 'Robson's Sheet Metal – Ventilation Ductwork' it said on the sign. We pulled up to the huge locked gates and Dad got out of his van with the keys. Dad was the manager of the company's sister firm that occupied the same site, that's how I got the job. I was told to stay in the van until Dad chained up Kym, a huge German Shepherd guard dog that patrolled the grounds. "This is a prison" I thought. Dad's demeanour changed as he showed me around the factory, he was almost apologetic. I had not questioned his decision, but he knew how I felt. "Serve your time son, it's only four years, then once you have the trade you can do whatever you want". Serve my time? It was really sounding like a prison sentence, and what crime had I committed? Dad went on to proudly describe the reputation his younger brother, my Uncle Ron had within the trade. "Look at Uncle Ron, he's done very well, now he is an artist, and that's a fact" Dad said

winking at me. Indeed he was, I remembered the rampant lion Uncle Ron made out of stainless steel for his golf club (See fig 10 below), perhaps all was not lost, and I could be an artist like my namesake. It's only four years after all I mitigated.

Fig 25 Uncle Ron's Rampant Lion

Four years later and I was at the top of my trade. I had grown up, got married and moved into my own home. I had even dared to start my artwork again and painted portraits for family, friends and colleagues. However, I was more comfortable with the term artisan than artist, creating images on commission, more of an artistic transaction than the creation of a work of art, I thought. This seemed an acceptable mask to wear at that time, after all, I did not want to appear arty-farty in heavy industry and risk an early death by ridicule or by those six tiny words.

Unfortunately Dad had suffered a nervous breakdown, or so we thought. We were to later discover it was a symptom of the early stages of cancer. He still painted in his studio, converted from my old bedroom. By now I had fulfilled my duty, served my time and I was ready to move on, but to do what? One Monday morning working with a colleague who was second-hand telling some of his brother's funny, heroic and sad stories. His brother was a policeman. We laughed aloud at some of the capers and I thought "I can see myself doing that". Three months later I joined Northumbria Police.

3.4 From steel to copper: keeping the queens peace

Although my decision to join the police was a fickle one, no life-long ambition, I still had a fairly definite expectation of the required professional standards and how they would fit my own personal values and identity. These were reinforced at police training school

when the militarised training regime began. Fourteen weeks of marching to and from classes, bulling boots, ironing crisp immaculate uniforms, inspection parades every morning and the torturous gym sessions were only scratching the surface of the battle-ready preparations. The heaviest regimental discipline was in the classroom. Each act and section of the law were learned parrot fashion and repeated on mass and individually, and if a word or phrase was recited incorrectly a punishment was issued such as twenty press-ups or a run around the parade square to jog your memory. It was very hard work but looking back on that fourteen-week boot camp I feel a sense of achievement, not just in surviving, but thriving. I was the fittest I have ever been in my life, I was toughened up both physically and mentally, I can still recite many of those acts and sections like a machine. I made good friends and I was battle-ready for sure, but I hadn't realised what battles Mrs Thatcher and the home secretary were preparing me for. I came out of training school straight into the 1984 miner's strike. None of the lessons prepared me for that.

I had been posted to the Sunderland division, my hometown. I was stationed at Farringdon Police Station in the Sunderland West sub-division, and my foot beat was Pennywell, the hardest, socially deprived council estate in the force with the highest crime rate. It was also where I was born and brought up. The early days were challenging, working full shifts on the streets followed by extended shifts on the picket-lines. My baptism by fire was both painful and emotional. Being punched, kicked and squirted with acid by grown men at the pit was bad enough, but nothing hurt or burned my skin more than being spat in the face by Mary, my old friend's wife who worked at the pit canteen, two years earlier I had even painted her portrait. Like water on hot steel my new life as a copper was hardened and annealed by Mary's spiteful spit.

Back on the beat things were much better. It was not long before word got around the estate that Ronny Lawson was now a policeman. Some of my former school pals were now career criminals, ram-raiders, car ringers, fraudsters and even one armed robber, who had earlier thought my Minotaur was mint. They were also informants, which granted them CID (Criminal Investigation Department) status so when arrested they were only interviewed by detectives. Now when arrested and sat in a cell awaiting interview they proclaimed that they were speaking to no-one until they had spoken to Ronny Lawson. "Ronny who?" the hard-nosed detectives would ask, and I was plucked off the beat in my shiny boots and starched uniform to sit in the interviews. It was fascinating and exciting, just like being in a film. I soon had as many informants as the detectives.

recovering more stolen property, and making more arrests. I swapped my uniform for a suit and teamed up with Z, an ex-military policeman on a newly formed burglary squad. I was 'good' cop; Z was 'bad' cop.

3.5 The impact of police culture: challenging professional identity

Several years into the job and I was on a career high but I had fallen into the cultural trap. I worked hard, played harder; the investigations and convictions were mounting, I was working ridiculous hours and neglecting my family. You see it in every detective crime drama on the television. But I was seduced by the lifestyle, consumed by drive and ego. I was walking on water and everything I touched turned to gold, resulting in even more work. However, the vicious cycle was about to come to a dramatic stop.

I liken the next critical period of my life to a children's fairy tale about 'Chicken Licken' who when an acorn fell on his head he thought the sky had fallen and he must tell the king. In my case three acorns fell in quick succession. The first literally knocked me from my feet, a knee complaint got worse and I was forced to take sick leave for six months. The second hit me when I was down. Whilst I was neglecting my wife, my colleague Z wasn't, and in true bad cop style their affair blossomed. The third broke my heart completely, Dad died. The sky had fallen and I must tell the King, but the king was unsympathetic. I spoke with my superintendent who was only concerned about the impact the affair was having on my working relationship with Z and the effectiveness of the team. For the first time in my police career I took stock of where I was and who I had become. Consumed by my own perceived professional identity and over inflated ego I was spent, and needed to regain my own self-respect. I divorced both my wife and the police.

3.6 Back in heavy industry: a push for a new way of learning

Picking up where I left off in industry brought with it some unexpected learning challenges. Leaving the police with refined communication and emotional intelligence skills honed during investigative interviews, I found myself rising quickly to managerial roles. Just like Dad returning from the war to settle into his managerial career I too settled but felt uncomfortable when promoted beyond the levels that dad had achieved. Amongst the senior managers and directors I felt like an imposter, uneducated and unable to speak their language, I soon self-sabotaged myself out of the company only to repeat the scenario in the next, and the next, and the next job. Something had to change

accepted that if I wanted to get on I must get educated and learn the management speak. I did not realise it at the time but the seeds of my transformative learning were starting to germinate. My plan was get qualified before I was forty, get a top managerial job for ten years and then semi-retire into academia and teach what I had learnt.

I thought I had achieved my full academic potential when at the age of forty, equipped with a new tool box of theories, tools and techniques for making the workers do what you want them to! I left Durham University with the piece of parchment that proclaimed I was now a Master of Business Administration (MBA). It was only a piece of paper but it was a powerful one, it opened doors to high paid career opportunities.

3.7 Artistic intervention and authentic leadership

Three years later in 2005 with my MBA armed and ready I was tasked to lead a cultural change programme in one of the most strategic plants in one of the world's largest Gas companies, and the plant in question was the largest medical gas filling and distribution plants in Europe, supplying most of the London hospitals. Although a plant of strategic importance to the company, it was also the poorest performing and as far as the company were concerned it was the workforce to blame. On arrival, I found a well-established sub-culture that had not been covered in any of my MBA modules and battle commenced.

Disarmed by the introductory pleasantries I started work with an air of confidence, a confidence that was to be weighed, measured and found wanting. The workforce had a very well established sub-culture, and in their world they were in charge. In order to meet operational targets the managers danced to the tune of the workforce, or rather to a few of the workforce. If targets were to be met then the managers had to turn a blind eye to what was happening on the shop floor; sleeping on the job, rushing to get the gas cylinders filled (dangerously) and then going home, whilst getting paid until the end of the shift. Bullying and intimidation was rife with the weaker members of the workforce and the managers falling victim. It was not long before even me as the new operations manager was personally threatened for the first time, and like showing the proverbial red rag to the bull I responded with equal amounts of hard-nosed posturing, more akin to my police days. Surprisingly this approach was welcomed. Not that it changed anything; the workers inappropriate behaviour was just driven underground and I was now playing by their rules. The sub-culture was more like a prison culture, dark and menacing. The

workers were like prisoners on three wings, the morning, evening and night shifts. Each wing was run by a "Daddy" the hardest most intimidating prisoner. The managers were seen as guards, with me taking the so called lead as Governor.

I had to throw away my MBA books and think on my feet. Experience had taught me that taking people like this on head to head only meant one thing – a sore head. How could I overcome this resistance to change? Rather than try to change the people I thought about how I could change the environment. Everyone's perception of the plant was an industrial one; it was dirty, dark and noisy. I tried to share my vision of a clean, well-kept workplace more like a pharmaceutical laboratory than a factory. After all they weren't just putting gas in metal cylinders; they were in effect putting medicine in bottles. I started with general housekeeping and health and safety. Although the workforce resisted any improvements that even hinted at productivity, they were relatively happy with anything that improved health and safety. However, the sub-culture was so well established that even when they agreed on an improvement they found it intolerable to work with management on anything. Unable to find common ground for negotiation with representatives of the workforce I realised that two of the protagonists ('Daddies') were also artistic, one a caricaturist and the other a photographer. I dropped my fierce management mask in frustration at the lack of progress and engaged them in an artistic intervention to use their artistic skills to promote desired safety and housekeeping behaviours in the workplace. After a frenzy of creative activity, they produced a series of artefacts; motivational posters, caricatures, spoof magazine covers and a DVD slide show. The images created were not politically correct; they were humorous, peppered with in-jokes and featured the workforce in aggressive stances promoting good housekeeping and teamwork (See fig's 06, 07 and 08 below, identities obscured). Their perception of me as the 'guvnor' was captured in a micky-taking caricature (fig 09 below). The material was printed and posted around the workplace and to everyone's surprise; the intervention was a massive success. Although I did not realise it at the time this was the turning point of my life, career and artistic liberation. The intervention was a massive success, the cultural change embedded and the plant became productive. But the MBA tools and techniques hadn't worked, yet being my authentic self and using art had. I was baffled, intrigued and determined to find out why. My transformative learning seeds had grown a stem and sprouted leaves, I started my studies and as a result became a visiting lecturer in preparation for the next phase of my career.

Fig 06 – Spoof Magazine Cover

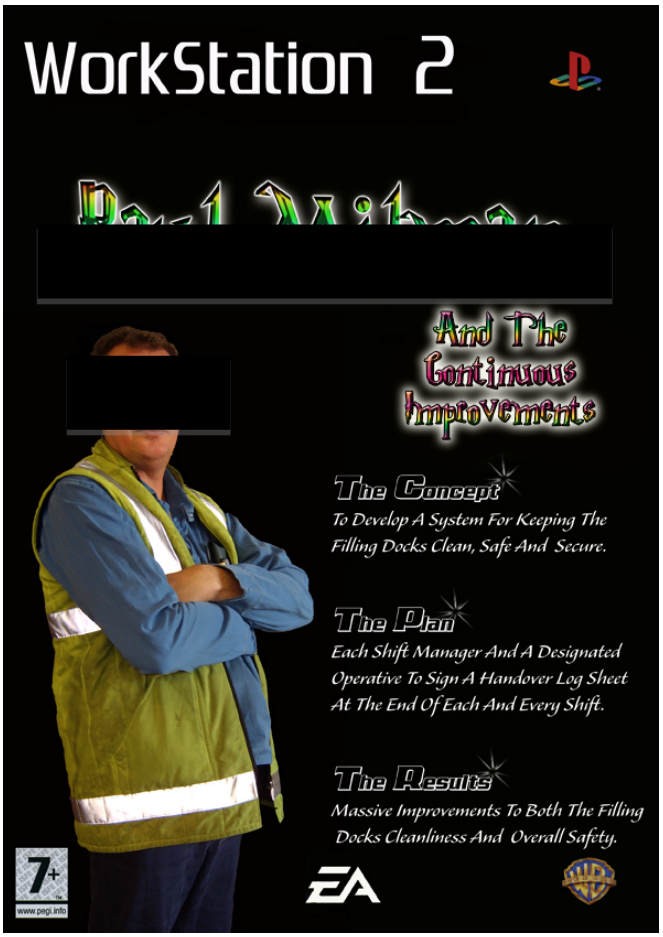

Fig 08 – Spoof Play Station 2 Game Cover

Fig 09 – Motivational Teamwork

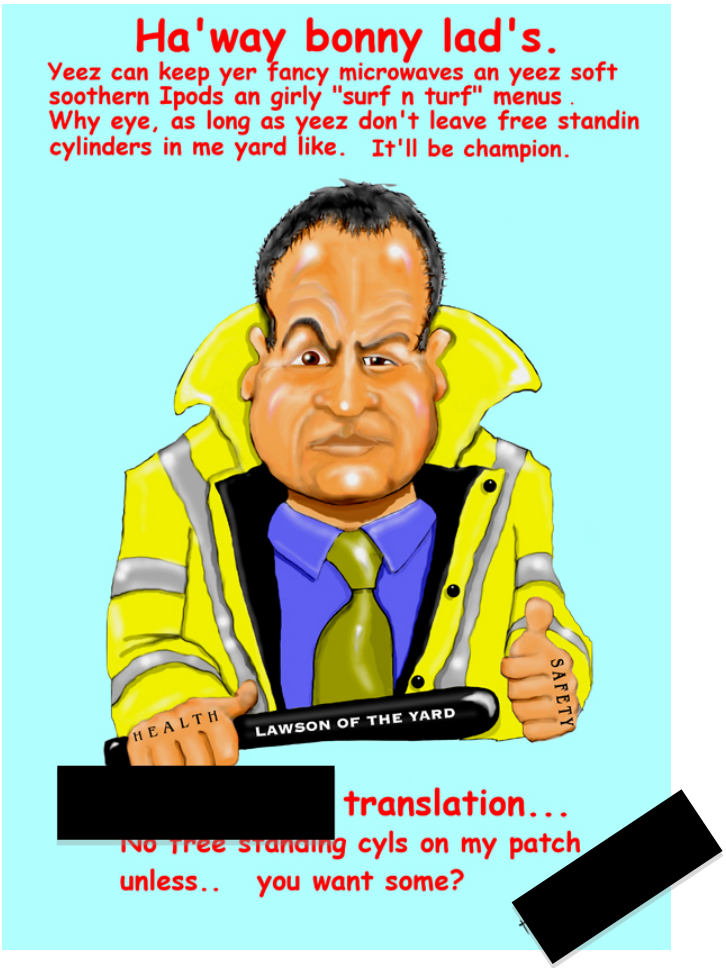

Fig 10 – The Guvnor

3.8 Making sense of it all: art, research and reflective practice

I attended an art of management conference in Paris to take part in a discussion workshop on the use of art in research methods. Whilst there, I considered the validity of images and paintings as research artefacts and data.

My watch showed 11:45am as I walked out of Building 3 with my head and heart buzzing with artistic enthusiasm, generated and fuelled by the tangible positive energy of the many delegates attending the second Art of Management and Organisation conference, held in the European School of Management. It was approaching lunchtime on that sunny Parisian Thursday and for the first time during the conference I took some time out from the proceedings to sit and reflect. Alone, apart from a few of my fellow delegates scurrying their way to the next presentation in another building, I sat down on a bench in the centre of the courtyard and greedily stretched myself out, lounging on the five foot long wooden laths, which despite their hard angular appearance were surprisingly comfortable having been gently warmed by the late morning sun. For the next fifteen minutes I enjoyed some solitary, quiet time to reflect on my experiences. This in itself seemed quite a surreal experience in the centre of one of Europe's busiest cities at midday. The protective high walled university buildings that surrounded this oasis struck dumb the noisy traffic outside and yet on the inside provided the courtyard sparrows with the perfect acoustics to amplify their tiny cheeps as they dropped from the sunlit trees to squabble over crumbs in the shade. "Was I truly in Paris?" I questioned. My senses sang a resounding "yes". My aesthetic receptors had been super charged by the conference's events so far with streams of: Art and Aesthetics; Artful Intervention; Art of Subversion and Art of Oppression; Creativity and Poetry, all tied together with threads of dramatic performance; visual arts and music.

12 o'clock now and the multi-cultural MBA students and conference delegates were starting to spill into the courtyard for lunchtime. I sat up allowing two students to share the bench, and watched them as they chatted and ate food. I reached for my sketchbook. My faculties were now so highly strung and in tune with my surroundings that all five senses were absorbing every morsel of aesthetic data. My pen danced across the page in a frenzy to capture each transient moment. I observed their brightly coloured summer clothes illuminated by the sunlight and the abstract shapes formed by the shadows of their single and grouped bodied against the age distressed walls. I could smell the food drifting from the refectory and hear the young musicians tuning their instruments and

lunch. This was a truly wonderful and artistically inspiring time and after I had exhausted my short frenetic sketching I joined my colleagues to enjoy the good food and jazz.

The following day on my return home I was still on an artistic high and I guess the process of making my rough sketches had embedded those moments in my mind. I felt compelled to relive the experience through my painting and hopefully convey the same experience to others through the two-dimensional medium of oil paint. I share the image of my painting artefact, see fig 05 below.

Fig 6 – Red shoes in Paris

I became absorbed by the concept of using my art in my research and telling stories in my teaching. The more I researched professional identity in the context of my own life story the more I understood about changing identities and the liminal process of rites of passage. I painted 'Vision Quest' in fig 16 to illustrate the changing identity of a young Indian brave.

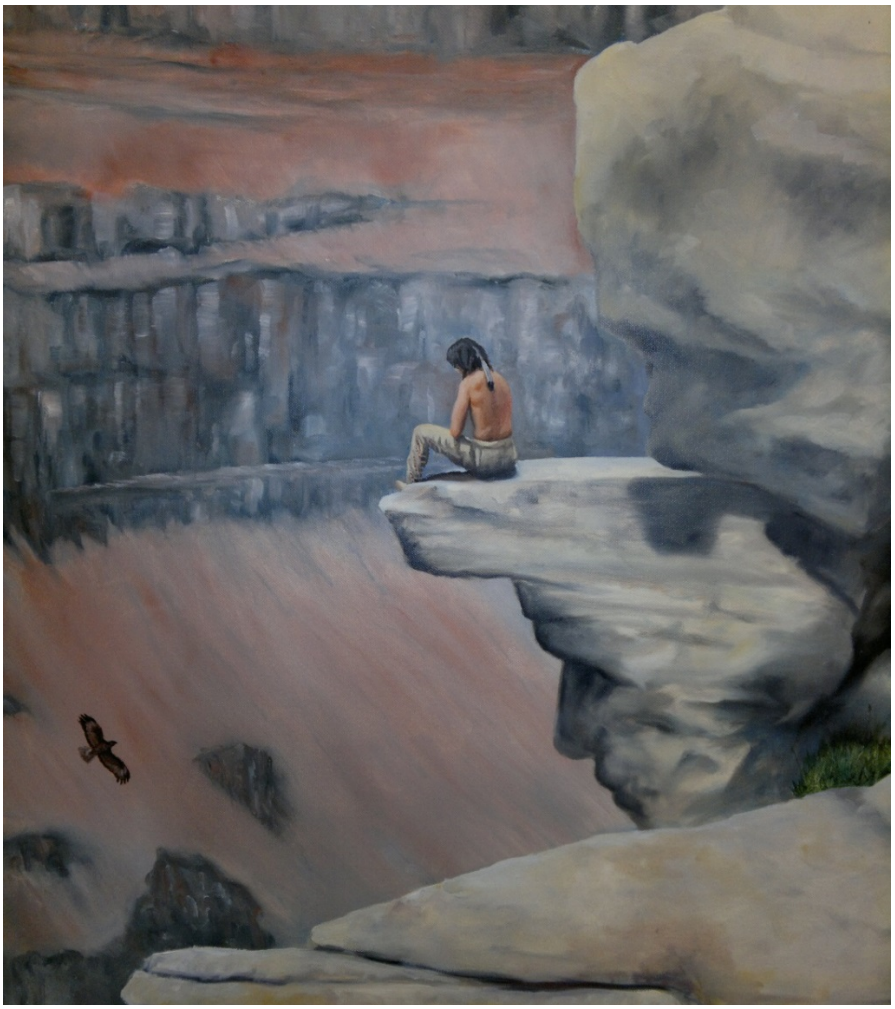

Fig 12 – Vision Quest

As I progressed into the reflective practice element of this doctoral programme I was again tasked with creating a piece of art for a class presentation, happily this time there were no 'Tut Tuts', and certainly no six tiny words, but it did challenge some of my core assumptions, making it a now fully blossoming transformative learning experience that would completely influence the way in which I approach my research and teaching.

It was Friday afternoon in the business school and I was searching without luck for some inspiration on how to present my research ideas to the professional doctorate class the following Monday. The insight was found in a series of huge drawings of the Northumberland coast by faculty colleague Kevin Paton, in an impromptu exhibition of his fine art graduation work. In an empty classroom he carefully unrolled the paper sketches on the only surface big enough to accommodate them, the floor. The new carpet of

massive and dramatic images floating in a sea of charcoal was moving me aesthetically, and my creative inspiration was further fuelled by Kevin's passionate and reflective explanation of how he himself was inspired to create them. Later back in the office, whilst packing up for the weekend and deep in conversation about the drawings and the use of artefacts, I confided in Professor Gail Sanders that rather than prepare a presentation for her class on Monday, I felt more inspired to get my paints out when I got home and paint a picture. Gail responded with a professorial challenge; if I did paint a picture, I would have to bring it to class on Monday and use it for my presentation. The theme for my presentation and the medium I would use was decided in that moment.

Back home. I prepared my makeshift studio and focused purely on reflection, both as a topic and an image, then after a short series of painterly splashes and scrapes with a palette knife my abstract image was created (See fig 21 below). It was a frenzy of activity, painting, framing and hanging of the painting on my sitting room wall. Now was the time for me to be an academic and reflect on my newly created artefact. After a couple of cups of tea and a round of buttered toast, I had quickly and fully analysed the image. I could see the gentle ripples of the pond that represented my life, the equally gentle noise of the bulrushes rustling in the wind on the far bank symbolising my natural growth and flexibility, seen in the reflective surface of my life. This process of analysis could be described as a dissection followed by articulation, or the reconstruction of the image. I was on an academic navel-gazing roll and content with my evaluation I immediately started mentally preparing my rippling pond speech for Monday. Then my son Alex came into the sitting room and threw a huge boulder into my pond shattering my reflective illusions. "That looks great Dad!" he said admiringly of my painting "I really like the way the mountains explode into the sky". "WHAT?" I said, but before he had time to answer I realised in an instant that I had committed the cardinal sin of creative thinking and problem solving, single-loop thinking. My so-called artistic mind was not thinking creatively at all. My logical left-brain had taken over and looked for the first things it could find to logically fit the brief. It didn't even have to be an exact fit, reflections = water = life = nature = plausible metaphor, then all my brain had left to do was use all its intellect and intelligence to reinforce and defend this stand-point. I had accepted the first plausible explanation and closed my mind to alternatives, such as Alex's wider perspective across a sea with the distant volcanic mountains erupting into the sky. I am not saying that my first thoughts were right or wrong, or that Alex's perspective was more right or wrong, what I have realised in this critical incident is firstly that in reflective practice we must not close

our minds after the first explanation is found that fits, or nearly fits. It is crucial for full reflection to open our minds to more alternatives, which will ultimately facilitate more informed findings. Secondly, I have realised that in the symbolic interpretation of an artefact, the denotations, connotations and higher-order levels of signification of the associations brought to mind through the artefact can mean completely different things when viewed by the artist who created it and by another observer who cannot possibly share the same cultural knowledge. Indeed when presented in the class the following Monday there was much debate around whether the image was inspired by a Tuscany or Northumbrian landscape. To one fellow student it represented a battle field. Everyone had their own perspective and they argued to support it. Alex's exploding mountains observation has exploded some of my personal assumptions about my so-called creative thinking. So for effective reflective and transformative learning I feel it is necessary to first test my own assumptions, perceptions and even question my foundation epistemology and theoretical perspectives through critical self-reflection.

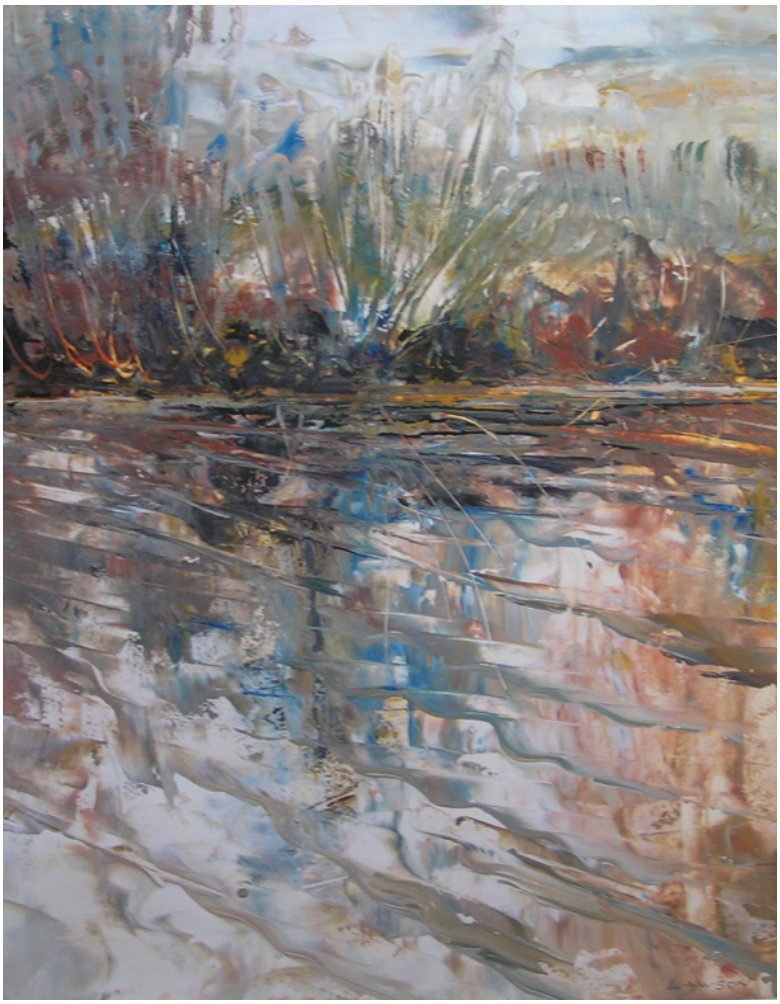

Fig 26 Alternative Perspectives

3.9 Come full circle: an identity recovered

It had all started with me wanting to grow up strong like my Dad and live our shared dream of being artists. Unfortunately, just like the slender twig on Jung's tree of humanity I was easily broken, sometimes by insensitive school teachers and sometimes by the ones I loved. I developed coping strategies such as compromise, conformity to the rules, and cowardly letting others take away my personal and professional identity. Thankfully my artistic roots were tenacious and I continued to grow, and although shaped by my environment and experiences, at my core was the desire to keep growing and learning. However the one thing I completely underestimated about growth and learning was their cyclical nature, which only now in reflection I can fully see.

In the retelling of the autoethnographical critical moments that have caused me to transform my identities through life, I can see many learning cycles. Patterns of parental influence, good and bad, recycled over generations; patterns of formative learning at school where the objective was to square our natural circle to fit a standard box; patterns of identity with a circle of our being-self overlaid by a circle of our doing-self that creates an overlap of professional identity; patterns of thinking when our minds keep going around the same circles of thought; and finally, patterns of growth with circles of experiential learning and transformative reflection.

My story is a powerful reflection to me, just as yours will be to you, after all we are who we say we are. I have come full circle, I now teach professional identity and transformative learning on the exact spot I once picnicked with Dad. The methods I have used to make sense of my own learning such as storytelling, the use of art and critical self-reflection, featured here I now use to teach experienced professional students in the form of transformative reflection. The circles of my artistic being-self and my teaching doing-self are almost completely overlapped creating a professional identity in which I am at one with who I am as an artist and a teacher. I have recovered the identity lost from me as a teenager and now I have the greatest influence on the profession that once had the greatest influence on me as I teach professional identity and reflective practice to police investigators.

4. Collaborative autoethnography

4.1. A Teachers Tale

"Due to a technical problem this service to London Kings Cross will be delayed a short while in Darlington until the driver and guard resolve the issue, we apologise for any inconvenience caused".

"Well that is all I need, and so bloody ironic" I thought to myself. I'm going to be late for class at our London campus, a class mainly made up of British Transport Police detectives; at least they will understand rail problems and forgive my lateness.

"I hate being late and I hate these early morning trains to London there's always something eh?" the passenger sitting opposite barks at me over his broadsheet.

"You and me both" I replied, quickly plugging in my laptop and ear phones, I didn't want to encourage any further conversation. My avoidance strategy paid off and I scrolled through my presentation slides to the sound of Sea Sick Steve on his one string Diddley Bo!

I contemplated the slides for today's storytelling workshop and reflected on how well the previous cohort had responded to this new approach. I stayed a while on the 'creative hands' slide and smiled to myself at its power and impact. I had been surprised by the responses to this simple image of a pair of kiddie's hands, with ten tiny fingers spread and covered in paint. Some loved the idea of using artistic mediums to tell their stories, whilst in others it instilled pure panic and fear at the very thought of it.

For me, part of the success of the first workshop had been the creative artefacts produced by these so called hard-nosed detectives, and I liked the idea that they had chosen their own preferred artistic medium, not just following my example of using a painting. I remembered Diane's performance installation using a child's plastic shape ball, talking us through her career to-date with different transitions represented by different shapes, such as a square, and explaining with poignant examples why at the time she didn't quite fit in the triangular hole. I remembered Andy's heart breaking poem about what colour his granddaughter should paint his picture, blue, yellow or red? He opted for the Windsor grey that represented his melancholy mood as he approached retirement from the force. I then remembered their subsequent written assignments and how they had used the artistic exercise to make sense of assumptions they experienced in their work place.

As the train slowly started to move out of Darlington station I closed my laptop and my eyes thinking and praying that the first success was not a fluke and the storytelling workshop actually did help facilitate transformative learning. A lot was riding on today's workshop for a repeat performance. "No pressure then, Ronny!" I thought as I nodded off to the last track on the album, Seasick Boogie.

Hot flustered and late, I arrived in class. Not a good start, but at least in my race from Kings Cross to Canary Warf I had no time to listen to my ego's negative take on what could possibly go wrong, which it unfortunately has a habit of doing. That time came as soon as I sat down at the front of the class to fire up the computer and projector. The nine students were deep in conversations each looked very experienced and from the tone of the sound-bites I overheard, appeared very confident. I could feel my heart pounding, the combination of my post-London (mini) marathon exhaustion and pre-teaching stage fright.

The first slide entitled 'war stories' on a comic book cover was projected on the screen. The conversations quenched, I took a very deep breath and launched. "Are you sitting comfortably?" I asked. "Then I shall begin..." A little clichéd I know, but it brings a chuckle, which breaks the ice and settles me into my stride. The workshop had begun.

The shared war stories were fun and we could all relate to each other's including my own as a former police officer; however one of the officers, Eva, was a traffic cop and as soon as she introduced herself and her current role, I was transported back twenty nine years into my sergeant's office as a young probationer, with only a few months in the job taking a major bollocking for not reporting enough vehicle excise licence offences. The sergeant was a newly promoted traffic cop, it was not a pleasant experience. I avoided traffic at all costs, I was useless at it, I hated it and I hated that sergeant. Back to the workshop and my defences were up again like a wet-behind-the-ears probationer. I looked at Eva and realise the ridiculousness of my fear of being found out to be a useless probationer. She looked back at me smiling, unaware of my thoughts.

The academic input on professional practice and identity that followed was also well received and debated intellectually. "So far so good" I thought, but now it's time for slide two and the first challenge. I put up the slide showing two stags with antlers locked and I asked the class to discuss in groups a time when their ideas of professionalism had been challenged. I held my breath in anticipation, remembering the disastrous response I received on my first class the previous year. Within seconds the chairs were rearranged

into small groups and in full storytelling mode following the introductory exercise, the conversations commenced and my fears dissolved. I purposefully detached myself from these discussions, which appeared intense and showed no natural sign of concluding. After twenty minutes I regrouped the class and told the story of when my professionalism had been challenged in industry when I was an operations manager in [redacted], and how because of wrong assumptions on my part, I had made some major mistakes in dealing with it. However my story did have a happy ending in that I used an artistic intervention that worked. The class came with me on the storytelling journey and they asked some very pertinent questions around how and why the intervention had worked. I explained the concepts of professional identity and liminal transition, showing a painting I had created of a young Native American brave on his vision quest to illustrate my points.

I was pleased with the student responses, not just to my painting but also to their understanding of the concepts, sharing examples from their own transitions within the police service. My excitement grew in anticipation of the next and previously provocative slide, the kiddie's hands. I was not disappointed; there was a mix of expressions, shock, horror, excitement. "You're not expecting me to paint a picture?" someone shouted. One of the military police detectives, Craig, couldn't hide is fearful expression, trying to shrug it away with false Scottish bravado.

"No…" I replied "…but I am expecting you to use a creative artistic medium of your choice to help retell the story you told each other earlier about when your professionalism had been challenged". The responses were encouraging and the overall I felt the workshop was well-received; however the proof would be two months in the making when the students were due to return with their homework and artefacts.

The two months flew past and even the train journey was swift this time, with no hold ups. It was good to see the students again, each one appearing openly nervous about sharing their homework, which consisted of two narratives and an artefact, telling the stories of challenged professionalism from their own perspective, the perspective of someone else involved and also an artistic representation. I was equally nervous, partly in empathy with their task but also to see if their critical reflections demonstrated transformative learning, which had been the goal of the workshop in the first place. I was grateful that the students allowed me to video the presentations for my research and again in my clichéd style I launched the session with "lights, camera and ACTION", and the presentations

commenced. All of the presentations were unique, well-structured and well-presented, demonstrating transformative learning in spades, but one presentation in particular provoked such a wide range of emotions in me as a former police officer, teacher and researcher I can clearly remember every vivid and reflexive detail.

Eva, the traffic officer took to the classroom stage and shared her two narratives and showed her artefact. She told a story of how a relationship with a female colleague Leanne had turned sour and how Leanne had resorted to underhand tactics to intimidate and undermine, Eva felt humiliated daily. As I listened to Eva I could picture myself in similar situations back in the 'job', as it is affectionately known. I felt the injustice, and anger welled up in me as I followed her story. I could see it too in the faces of the rest of the class. I remembered how I had been protective over members of my old shift, and them me. I was instinctively feeling protective over Eva. However these elements of peer bullying as well as being upsetting, sparked another reaction, this time a mild panic as a teacher.

"Oh my God…" I thought "… how on earth am I going to deal with this issue of bullying? Should I? Could I? Will I?" I listened on worryingly.

The last two sentences of Eva's narrative snapped me out of my teaching dilemma like a slap across the face. She said "I think I've become a victim of identity theft. My professional identity has been stolen, and I don't think she is going to give it back." The researcher in me woke up the relevance and impact of these few words. "She's got it!" I shouted in my head. Eva had grasped those nettles of troublesome knowledge associated with the threshold concepts of professional identity, transformative learning and reflective practice, and contextualised it in her own narrative. "Excellent, I'm so glad I videoed this" I thought selfishly.

Then it was time to view the i-movie Eva had created as a visual artefact to illustrate how she felt about the story she had just shared. She felt she needed to explain the concept of the movie stating:

"My short video has many levels and it depends on how you want to look at it, whether from her point of view, the organisation's point of view or my point of view. Basically I've used a theme of clowns, which act as metaphors. How in this particular situation we see each other, the masks we wear at work to hide the people that we are. I've used some scenes from car crashes that symbolise the scene from which this situation started off, the

conflict with each other and the mess that ultimately has to be cleaned up afterwards, and the court process. I've used some images from that as a metaphor for how we judge each other, how we are judged by colleagues, and how inevitably there will be a trial and a proportioning of guilt at the end of it. Overall the series of images can be used as a kind of comparison to the ridiculousness of the situation, if you like, and how the sense of perspective of the job that we are there to do was lost in all the politics and infighting."

Eva showed the video entitled a clown's tale to the background soundtrack of the Emeli Sandé song 'Clown'. (Video can be viewed at: https://www.dropbox.com/s/gu625z3u1e8nbb6/eva%27s%20artefact.mov?dl=0

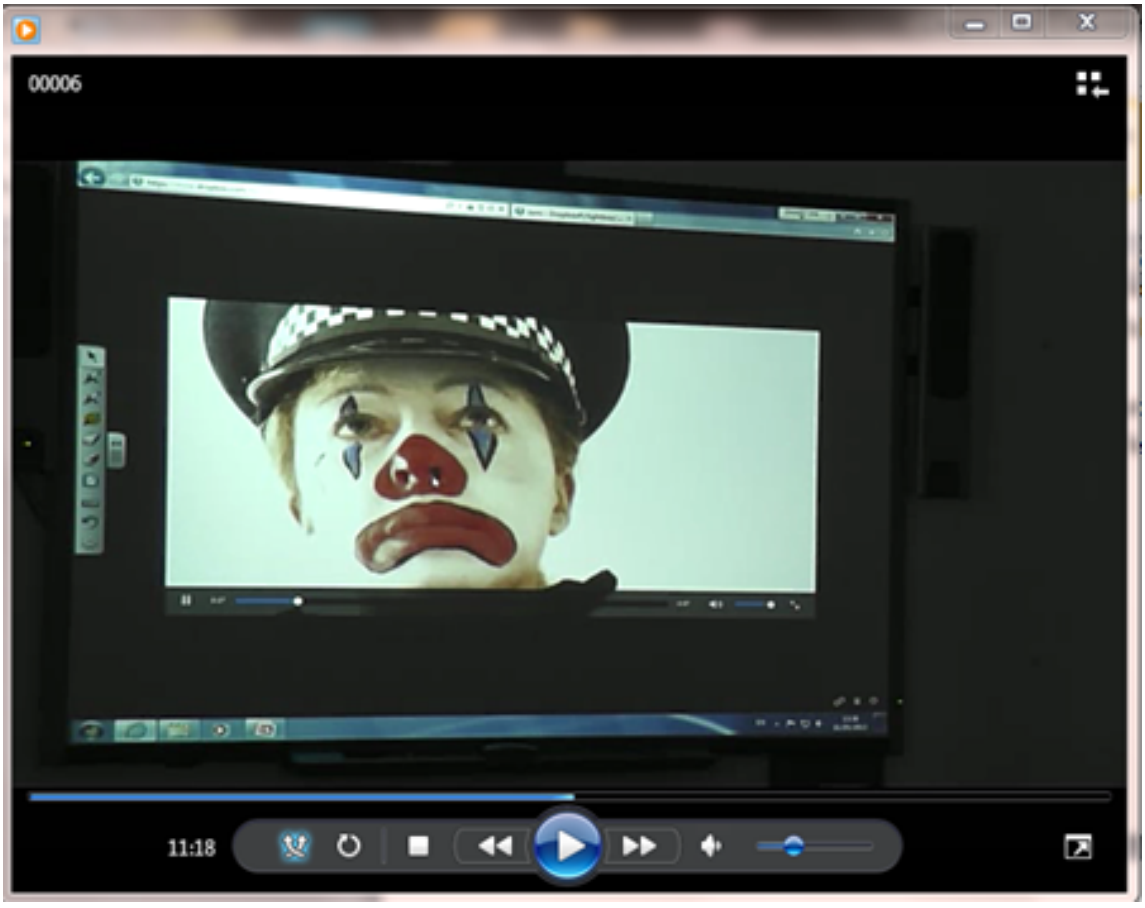

Fig 27 A Clown's Tale

The blend of images to the multiple layers of the emotive soundtrack had been well-edited to retell the story without the need of further narrative. I recognised in the image above that Eva had even made up her own face in the makeup of a clown, an image that deteriorates towards the end of the movie, smudged and unrecognisable as an extended metaphor of a lost identity. A theme I remembered that had emerged in my own professional autobiography. I could feel myself 'filling up' totally absorbed and connected to this powerful and emotional artefact. I could see from behind the video camera that the

Bunny cartoon stating "That's all folks" juxtaposed a sad story with the potential of happy ending, I hoped. The movie ended and there was a stunned silence followed by a supportive barrage of comments from the rest of the class. One said "You know what, I would sit her down and say watch that!"

Eva later commented in critical self-reflection that she realised that going round in circles thinking about the issues in the same old way was reinforcing her perceived loss of identity and that her assumptions about just putting up with it and trying to keep everyone happy no longer served her. She stated "Enough was enough; this exercise has given me the confidence to address the situation and I have realised that there had been a lack of humanity and I now have my professional identity back… I have enjoyed the reflective process, I get it, but I guess to get it, you have to be willing to get it!" Eva, like the other officers on the storytelling workshops had demonstrated transformative reflection and learning through the use of storytelling, alternative perspectives and the use of artistic mediums. The workshop had been a success, from my perspective as a teacher anyway.

Five months later I was sitting in the audience of the Sage, Gateshead with the Chief Constable and Crime Commissioner for Northumbria Police watching a stage performance of road safety artefacts in the format of a play, films and even a contemporary dance piece, all created and performed by school children from the force area. This time Eva was sitting in the audience behind me, for this was the culmination of her own facilitated storytelling workshop. Eva had taken her transformative learning into the workplace, working with six schools to explore alternative perspectives in relation to road traffic accidents as part of a national road safety campaign. She had utilised the storytelling workshop with the children and teachers and this was the presentation of their artefacts. I sat in awe of the performances, powerful and creative, innovative and insightful. This was perhaps the most humbling experience of my professional career and I was again reflexively engaged. Looking at the performers I thought "They have no idea, and nor should they, that what they are performing now is rooted in a pedagogical approach to solving a problem I faced in teaching police officers". My research had exceeded my expectations and my wildest dreams, not only impacting on my community of practice but also impacting through it into the schools of the region. I couldn't be more pleased.

4.2. A Copper's Tale

It was Tuesday afternoon when I left Newcastle to head to London on the train. Still wound up and reeling from the topic of conversation over brunch with a Scottish colleague, my tummy was full of Eggs Benedict and I was glad to step onto the quiet coach. Table or double seat? Table or double seat? I plumped for the double seat to share with my bag and be alone with my thoughts, relishing the thought of putting a few hundred miles between work and the big city. A group of girls sat on the table opposite, wearing school uniforms and gabbling in loud posh tones. Their blazers and striped scarfs reminded me of Hogwarts as I eyed their bags for broomsticks. 'THIS IS A QUIET COACH!' I screamed in my head. Surely Dumbledore wouldn't approve of such disorderly behaviour. I plugged the earphones into my ipad and started the film in a quest to drown the witches out, remembering to divert my eyes over the water as the train glided over the Tyne below. The glorious view of the bridges unfolded and I studied the criminal mix of ancient imposing buildings and the concrete jungle as they fought for supremacy.

Professor Fate and The Great Leslie distracted my attention. A movie I had watched a million times before and never got tired of. The Great Race. Slapstick, innocent nonsense. The familiarity of the opening credits comforted me as I worried about what I was travelling in to. 'Oh God, what have I signed up for?' I hoped the room wasn't filled with ego driven detectives, inevitably in cheap suits carrying an air of indestructible arrogance. I wondered how I would fit in. Maybe it was a mistake? Had they really accepted my application? It said PIP 2 on the form. What if there were 50 detectives and me?

Detectives. Urgh. I remembered an incident as I tried to suppress my snobbery. "This is Eva", Paul had introduced me to the DCI at a joint incident room, "she's the best investigator north of the tyne". He left me standing proudly in the wake of his kind words in front of the DCI's desk and shut the door behind him. The boss didn't look up for several minutes. A D/S who sat in the corner hadn't flinched either. Finally, the boss looked up at me and pushed his chair back ever so slightly. I remember he was a tired, hungover looking man with a red nose that seemed to go hand in hand with CID. He studied me up and down with a cold face. Pausing for a second he threw his arms open and I caught a flash of an oversized gold sovereign ring as he clapped his hands together. The ring stayed firmly enveloped by his fat fingers, a smirk growing on his drinkers lips. "Finally", he said gleefully, "someone here to make the tea". Cheeky bastard.

'What if the room is filled with 50 of him?....shut up Eva. You won't know until you give it a go. Get on with it. But what if there's a detective test at the start? What if I don't pass?' Shit.

I paused the movie for a moment as I remembered to send my mum a text. "Let me know you get there ok. Let me know you get the train ok. Let me know you get to Nichola's house ok. Let me know how you get on." I rolled my eyes as I thought I had, after all, inherited my parents sense of free spirit, which generally meant not keeping in touch with anyone when you went away somewhere, according to the standard set by them anyway. In any case I'd flown ten thousand miles to the other side of the world, survived on my own for two weeks and managed to get back home only a few months earlier. No, the plane didn't burst into flames, I wasn't held hostage by a tribe of indigenous blood thirsty Ozzies. I even managed to not lose my passport. I sent the text and straightened myself out. Maybe I'll just get a coffee and leave it up to Professor Fate and his crew.

By the second day of the induction I felt more relaxed. The others were an okay bunch, quite laid back and equally as terrified of the world of academia, which was so far removed from report writing. I reeked of garlic and had a dull, white wine induced headache, which had seemed like a good idea the night before, to accompany a plate of tapas - sunshine on a plate. The tube had been quite different to the smoggy, smelly London I had remembered. I'd last been there when I was 11 and was quietly chuffed with myself for mastering the Oyster Card system. I remembered the last trip to London with a twinge of nostalgia. My brother had lost his teddy. A velvet soft brown bear named Deakin who had gone astray in an unfortunate incident on the tube, which I recalled. Gasping for air as we stepped off the overcrowded shuttle, we had made our way to the exit and the revolving forks. Dom, my brother, had only been 4. I clenched his hand as we hesitantly walked to the forks amongst the stench of stale urine. As we approached I became aware of a smelly man behind us, a tramp. We were close to daylight when we got to the barrier. Dom was wearing a tiny rucksack insistently, even though it was empty. It had been Deakin's home for the journey up until the point he had unwisely released him to clutch him in his hands, I think for reassurance. London was a different world from the farm. A scary world and not the magical one I had been promised by Dick Van Dyke and Julie Andrews on the rooftops. I pushed through the fork first, with Dom in tow behind. His child's strength wasn't enough to overcome the obstacle and I tried to pull him through. His rucksack straps became stuck on the silver forks. I had pulled his hand harder and the sound of the security alarms echoed around the concrete and faceless crowds. He

panicked, a look of fear dawning on his face as he wondered whether I was going to make a run for it and leave him to be eaten by the tramp. The tramp stepped forward with a kind face. He looked like a downtrodden and raggedy Santa Claus. He bent over and fumbled as he began to free the straps from the evil forks. At the same moment two guards sprinted over to the tramp and swamped him as he tried to protest his innocence in a slur of disorientation. Dom was free and Mum and Dad scurried us away to shield us from the security threat. "He was trying to help Dom, he was stuck" I had quivered. Deakin had been a second casualty in the incident.

The class started. I sat next to Gavin and Sandra, admiring the presence of their gentle wisdom. To my right sat Craig, a Scottish soldier who lived up to a reputation of the stereotype. Ron Lawson, an ex- detective from Northumbria. 'Great. Even the teacher is a detective. Now I'm definitely going to get found out'. The familiar accent relaxed me but surely he was going to be the one to realise I shouldn't be there. Within moments I'd no doubt be shown the door from the VIP room. I decided to sit quietly and try and blend in with a dictionary of bullshit to get me through. Ron engaged the class with his chat. It wasn't too long before the Scottish soldier tried to make a hushed joke about Ron's eyebrow hook. "Watch out for the raised eyebrow, that's when he saying something important".

War stories. I subconsciously rolled my eyes and then panicked in case he'd noticed. 'Brilliant. I didn't come all the way to London to hear detective war stories, most likely about how brilliant they are. This is the point they'll realise I haven't solved any famous murders or interrogated a perp into a false confession in a hilarious and harrowing tale. Yes, this is probably the point he'll ask me to make the tea'. Groan.

'Hang on, Ron's left the job. I might give him a second chance. "Think of a war story" he said with an insistent teacher's tone. 'Shit. How am I going to match the others and not get found out?' I felt like a child in a very grown up world. 'Think of a really good one Eva.' My mind raced with images. Road closures, blue lights, death, confusion. Nope, I had nothing. I panicked as I couldn't get the speedy slide show to stop long enough to choose a story. 'Right. Here's a plan. I'll wait until the others have spoken. I'm in the middle. That'll buy me some time'. I barely listened to the others as I searched for a decent story which could match the glitz of serious crime. 'The double fatal with the brain tumour, that'll have to do. It sounds fairly serious and the best I've got'.

The session continued after a short chatty lunch over Tesco sandwiches and yet another coffee. I listened with interest to Ron's [redacted] story. I was curious to hear the end. 'Wow, that was brilliant' I thought as I felt a growing anger at the attitude of the selfish and unkind workmen. I imagined the dirty warehouse floor with precariously perched volatile gas bottles in the corner. Ron's descriptive style allowed me to picture the bully's faces. I followed the story, half listening, half watching the images behind my eyes. The story had a nice ending, as all good stories should have. I felt for Ron. A Geordie in a hostile environment full of tossers. There was a feeling of camaraderie in terror ridden London and a sense of pride in his voice as he showed the image on screen of the doctor carrying one of his gas bottles. I wished he could come and tell that story to my shift. I identified with the characters, pairing them up with my colleagues as the story unfolded.

'I think he just said something about a painting' I thought. And there it was, on the screen. No, I hadn't imagined it. A huge deep red canyon. A boy. An eagle circling. 'That's pretty good, for a detective. He can actually paint. But he's a detective, detectives don't paint pictures. This isn't right. He's a normal person'. The Scottish whispers in my right ear interrupted by opinions. The others shuffled uncomfortably in their chairs. 'Maybe I'll keep quiet. Keep my praise to myself'. Was it a trick? Was it a joke I hadn't got? I glanced back at the painting. I understood Ron's explanation. A rite of passage. Finally, the right side of my brain woke up and was buzzing. 'This is too good to be true'.

"Pair up and talk about a time when your professionalism has been challenged." My heart sank heavily and I felt a familiar panic engulf me. Work. Leanne. I saw her dark features in front of me, and it was no surprise to me that I was carrying around a burden of sadness, even all the way to London. I felt a pain like I'd just hit the ground from the top of one of the sky scrapers I could see from the window. It was the only thing I could think of. I toned the story down as we chatted about our story in our groups. 'The wise ones are ranks above me, they'll think I'm so weak. I'll sound like a right mess if I spill my guts all over the desk.' I got it over with quickly with a sense of urgency only equalled by ripping off an Elastoplast.

"Homework.....I want you to come up with a creative interpretation of your story." 'Yes! I want to start now, when can I start?' I relished the thought of revealing 15 years of suppressed logic in favour of some creativity. Then I heard a Scottish groan of disapproval. 'Maybe I should just keep my excitement to myself'.

When I returned to London for the second cohort I was exhausted. Stress filled insomnia had burnt me out and the fight had left me days before. Ron walked in with an air of expectance. Nobody wanted to show their homework first. 'I'm not going first, no way. I'll wait until the end of the day when people are paying less attention and ready to go home. Maybe we'll run out of time, that would good.' I'd worked hard on the homework and enjoyed the creative process, but not the topic. The issues were painful and I'd tried to fight them with both fists, attempting to harness the Borders spirit passed down through generations. It had bubbled everything up to the surface. The volcano had erupted and the lava had over spilled, scorching my finger tips when I dared to go near. 'Maybe I should have chosen another subject, maybe I should have made something up.' It was too late. That was all I had.

I watched the rest of the class talking confidently and slowly, engaging everyone with their stories and artefacts. Had I gone too far? 'They'll be bored, they'll think it's weird. Shit.' It was my turn in a flash. 'I should've gone first, then it would be over with. Good move Eva. Nice one.' My introduction was too scathing. They'd think I was a weak grass. The walk from the chair to the front of the classroom was short but seemed to play in slow time. The exit door was invitingly close. They'd laugh, they'd snipe at me. I'll be facing a room full of Leanne's. Maybe she was right. Maybe I was useless. I wanted to sit at the desk and put its presence between me and them and act as a barrier to their inevitable disapproval. They had all spoken with an air of professionalism that I couldn't match. I was a traffic cop. They all seemed nice enough, but I was a traffic cop. Even if they didn't say what they thought, I'd be able to tell by their faces. I'd learned the skill of reading people very quickly, like a survival instinct. I forgot the video recorder was there and read from the sheets I'd prepared. It was easy reading the words, like a robot repeating instructions but I felt a disorientation and dizziness that made my palms sweat. My limbs shook. There was no turning back. I wouldn't see the men in white coats until they came for me. They were probably waiting behind the door. Maybe if I spoke quietly they wouldn't hear the words, or the anger which carried every vowel and consonant from my insides. 'No, that annoys Leanne. If it annoys Leanne, it'll annoy them'. I imagined her snapping at me to speak up. " I can't hear you, why don't you speak up?" as she relished the anguish I went through in trying to communicate with my shift, feeling her weight pushing down on me and strangling my throat with her badness. Did she know that I didn't even want to speak? Did she know that it took every last breath in my lungs to even open my mouth and breathe vital oxygen in her presence? Was she here, in this room?

I managed to read the words from the script. I don't remember doing it, but I guess I must have. I'd prepared a few words to explain what my homework was on the recommendation of a friend, who clearly hadn't understood what I was trying to convey. Maybe he was right, maybe I needed to explain what I'd done.

I hid behind the computer as I pressed play with an insolent hand. I looked at the screen, but couldn't watch. Had I explained it properly? Would the men in white coats transpose themselves from the pixels on the screen and take me away for some timely electric shock treatment? Had I disguised my face enough so they wouldn't recognise me? I took in a sharp breath as I froze half way through the film. 'Should I press stop? Surely they're bored by now. They've seen enough'. I decided on a stare at the carpet. Ashamed of what I created and everything it stood for. 'Yes, the carpet staring is a good ploy. Keep looking at that Eva, that'll make it go away'. As the film ended I wanted to go back to my seat, ready for the next person to take over. But the barrage of opinions and questions formed an invisible wall between me and my chair. They were annoyed, I'd shown myself up. They saw me as a victim. I hated that and wanted to tell them all to shut the fuck up and leave me alone. The few steps to my chair beckoned me, but when I sat down my muscles ached and the life had been sucked out of me. Emeli Sandé could go to hell. The clowns could go to hell. I'd had enough. Ron spoke, but I don't remember any of the words. They were carried away in the air conditioning. It had seemed like a good idea when I'd dreamt it up. I heard a familiar voice saying, "the trouble with you is you have too much imagination".

When we left the class I had 4 hours to kill. I don't think I had ever felt so lonely and isolated. London was a big place. I welcome the anonymity with no fear of bumping into someone I knew. I walked to St Pancras from the tube on the recommendation of my Mum who had told me about the amazing ceiling there. I lugged my bag to a cafe, stunned by my feelings of uselessness, and fearing I had exposed myself for who I really was. I stopped at the departure board after a coffee, curious to see where St Pancras actually took people. Paris. My phone rang and I didn't check to see who it was. 'Fuck off and leave me alone'. I stomped up the stairs in a mood. The ceiling was indeed stunning and I took a few photos. After a while I walked back down the stairs and paused involuntarily at the departure board again. I didn't even know why. Paris. Could I go there? Just for a few days? I could take some time off and just get on the next train. But for the lack of a passport in my pocket I think I would have gone, quite contently passing over the channel to leave an old life behind.

Fig 28 St Pancras Station

A couple of days passed and I was woken from a deep sleep by the phone. It was strange I had slept so heavily, even after a busy and late night on shift. Ron. I couldn't quite get my head around what he was saying. I'd got it. I knew I had got it, but a self-protective voice inside me told me not to be so stupid. I'd had 48 hours to reflect on the process of creating my homework and the reaction. My mind was a muddle. I'd pieced the jigsaw together when I'd put the movie together. I'd allowed the dark and toxic thoughts to be laid onto the screen amongst the mangled cars and ridiculous painted faces. The demons had been forced into the lyrics. They were Emeli's problem now. They weren't in my head anymore. They were carried in the spokes of the clown's bicycles and into the anonymous crowd.

My brain was itchy. I wanted to know more. What did it mean? I wanted to read Ron's paper now, and make sense of it all. Had he made a mistake? No, I didn't think he had. I

had understood it. I flicked through the Uni booklet and ordered Mezirow's book. I'd wait until Jack had the final word. Then I'd know the truth.

A few weeks passed before it finally dawned on me that I had woken up. I'd been inspired in a way that I hadn't felt for so long. My thoughts were consumed with a cunning plan. Could I use what I'd learned to start a project? I thought I had a glimmer of an idea but kept shutting the page of my project proposal, refusing to believe it was a worthwhile plan. I rehearsed my speech to the boss. What questions would the Dragons Den ask? What would they want in return for their investment of trust? I saw the hesitant look on his face when I had finished taking about transformative learning and an iconic venue, as if he was trying to stop himself saying 'don't be ridiculous Eva, I'm a busy man, this isn't going to work'.

" I didn't do art at school Eva. You're cutting your audience down to the artists....who were the ones I hated in my class. I was a science boy. How are your going to teach scientists?" I replied with a grace of confidence, "Ok. I understand what you're saying Sir, leave it with me. I know what I need to do".

So I went ahead and did it. Convinced the non-creative scientist called Sir. And sixth months later we visited the Sage together with the small team. I had endured the most exciting roller coaster ride. Something was different. I could speak to people. I could form new partnerships. I could be friendly and welcoming. I'd stopped cutting myself off with fear of being hurt and scathed by cruel words. I was being me, and loving every minute of it, embracing my old self with open arms. 'Welcome back Eva'. The enormity of the task hit me as I watched the others head upstairs to Hall 2. I had a moment to myself. Could I do it? I'd just ploughed ahead, never stopping the roller coaster to stop and check I was strapped in. The fear of the height and speed didn't phase me. My instinct had come crawling back with a very sorry look on its face. I trusted the fire in my belly again.

I saved the unwrapping of my white shirt until a few days before. It was washed and I told myself that the ritual of ironing the single creases in the sleeves would mark the night in question. I'd looked forward to switching the iron on. I'd chosen the track on the iPod to iron to weeks before hand. I couldn't wait. I'd never enjoyed ironing something so much. This was it. It was time.

As the guests arrived I didn't feel nervous, which was weirdly unsettling. The tasks had been ticked off and I watched the students beaming faces as they looked at their watches

hard I didn't want to miss a single second. The flames flew up in my belly when the trailer ended and a colleague leaned forward and winked at me with a reassuring smile. We'd pulled it off. I heard every note of the music, saw every graceful foot step of the dance, every dramatic pause of the play. For the first time in years I was moved. As a bereaved Mum bravely spoke to the audience I felt an empathy that had left me over a year ago. Dealing with families never stirred any emotion in me, ever. But that night was different. I pushed down the lump in my throat as I watched her husband twitching with nerves and grief. I watched with pride as they were escorted from the stage by a colleague I had introduced myself to only weeks ago. I watched the audience sit, engaged and frozen in their seats, captivated by what was unfolding in front of them. It meant something more than students being proud of their work. They had surprised me with their potential. Even though I'd seen the films a thousand times before their public airing, everything made sense for the first time. I knew it made sense to the students, the teachers and the audience, not just me with my silly cooked up ideas.

A handshake from the boss in the isolation of the concourse when the guests had left told me everything I needed to know. "That exceeded even my expectations Eva. I admit I wasn't convinced 6 months ago, but you pulled it off. It was either going to be a disaster or a huge success. Well done." I'd convinced the biggest cynic and the trumpets played their fanfare in my head with more clarity than I'd heard before. The drive home was jubilant. I turned the music up so loud I could hardly believe what had happened.

I was keen to hear Ron's opinion. No doubt he would start the conversation with, "well, how do you think it went Eva?" and leave me on the edge of my seat as he prepared his opinion, which I valued and trusted over everyone's.

Now when I walk the corridor at my old office I hold my chin up and make sure I don't look at the ground. I smile and speak to people. I relish the conversation, even if it's only about the weather. I hadn't realised how hungry I'd been for learning until I dipped my toe in the water and felt it quench my appetite and thirst. Hell, I might even jump in feet first next time.

4.3. A Researchers Tale

It was Christmas Eve morning 2013, Margaret my wife had gone shopping with her sister, and Tara the puppy had fallen asleep, an opportunity to steal some quiet time for research before the festivities began. Checking my emails I saw a couple of messages from Eva, sent the night before, with attachments. I opened the first, and I was faced with a huge black and white photograph of an old railway station roof, my recognition confirmed in the title of the message 'St Pancras'. I was puzzled but intrigued, it was a beautiful photograph and for some strange reason I thought of platform 9 and 3/4 from the Harry Potter films. "There must be some wizardry at play here" I joked to myself as I opened the second email and started to read Eva's 'A Copper's Tale', reading that she too had referred to the Harry Potter stories in her opening paragraph. "That's some coincidence, or is it just a very well chosen artefact to set the storytelling scene?" I thought.

In line with my research methodology I had asked Eva to collaborate with me in my research, us both telling the stories of our experience of the storytelling workshop. I had written my version of the events entitled 'A Teacher's Tale' and I asked Eva to tell the story from her perspective, a process not dissimilar to the homework she had done for the storytelling workshop itself. I was aware of Eva's transformative learning from the workshop through our collaborative conversations but I was feeling nervous about what she may have actually written. She had been adamant that she would write her version without reading my version first, although she had asked about the format and story line. We agreed a chronological approach from traveling to the workshop through to the subsequent road safety event at the Sage, and that our stories would be honest, even brutal if necessary, but most of all to be authentic. Easy to say, but how honest and brutal she was going to be, I worried? Would she rubbish me as a teacher? I thought a strong cup of coffee and a sweet mince pie would make me feel more optimistic. Suitably charged with caffeine and calories I read the Copper's tale with all the anticipation of a new Harry Potter novel.

"Wow" I thought, and "Wow" again. I hadn't expected that. Eva's account was packed with critical self-reflection, and written in a very open and honest way, that touched me as a person, teacher and now colleague in this joint research venture, but what about me as a researcher? How am I going to write the researcher's tale?

Already heavily influenced by her writing, I pick up Rosanna Hertz's (1997) edited book 'Reflexivity and voice' for inspiration on how I might approach my voice as a researcher

and resolve my concerns over how to reconcile the teacher's and copper's tales and acknowledge the reflexive practicalities of conducting my narrative research collaboratively. Without even opening a page I find the inspiration in the blurb on the back cover. It states: "Increasingly, qualitative researchers are concerned with issues pertaining to how their studies are written…" I smile at this little miracle of bringing a problem and potential solution together at just the right moment. It goes on "…They are equally concerned with creating a new ethnography in which the author's voice-as well as the voice of the subjects-is more fully realized, especially for the reader." In Eva's story I can vividly see the connections to my own personal learning journey, to the themes of professional identity, liminality and use of artefacts that not only echo the storytelling workshop but prove the learning from it.

The first connection between teacher and copper is an obvious one, a one that connects all human beings, and that is how we make sense of our world, using stories to remember other stories that offer some connection, either symbolically or emotionally to our current thoughts (Moon 1999). Working backwards, these thoughts seek out and link with other thoughts, memories, beliefs and assumptions of similar circumstance and context, the search is on. All of the life stories in our repertoire and even those long since archived are fair game for resurrection to help us make sense and meaning. I read in Eva's copper story how she links her visit to London with a childhood memory of a visit when she was eleven, when her younger brother Dom was trapped in a turnstile, and what is more, remembered with such vivid detail. Even those old memories can still influence our personal and professional identities today. Although Eva did not refer to it, I can see her current sense of justice as a police officer echoed in her protestations as an eleven year old, that the tramp was innocent:

"He was only trying to help Dom, he was stuck" She quivered.

I too in my individual autobiography frequently referred to my childhood experiences. In my case the lost and found identities of an artistic youth have remained in my consciousness to influence my current professional identity as a teacher.

In relation to professional identities the two tales shared a sense of 'imposter syndrome'. The fear of being found out, exposed, a vulnerability both the teacher and the copper have learned to hide behind masks of competence and confidence. Ironically we both were thinking virtually the same thing. In the teacher's voice I stated:

"…I avoided traffic at all costs, I was useless at it, I hated it and I hated that sergeant. Back to the workshop and my defences are up again like a wet-behind-the-ears probationer. I look at Eva and realise the ridiculousness of my fear of being found out to be a useless probationer. She looks back at me smiling unaware of my thoughts."

The fear is echoed in Eva's copper's voice stating:

"…Ron Lawson, an ex- detective from Northumbria 'Great. Even the teacher is a detective. Now I'm definitely going to get found out'."

As a researcher I wonder why we instantly remember the bad experiences relational to professional identities, which then lead us to generalise? Just like in the teacher's tale when I remembered my traffic orientated sergeant and used him to benchmark all traffic cops, Eva too in the copper's tale had remembered an early career incident with a detective inspector who had joked about her making the tea. This had impacted upon her expectations of the cohort and teacher, she stated:

"…'What if the room is filled with 50 of him?....shut up Eva. You won't know until you give it a go. Get on with it. But what if there's a detective test at the start? What if I don't pass?' Shit."

A culturally induced camaraderie was also present in both tales, one evident of organisational police culture and the other of a regional culture. In the teacher's tale I expressed that on listening to Eva's story of conflict and intimidation I felt protective over her as I would have back in the day as a fellow officer. Likewise, when as the teacher I shared a story of conflict and intimidation Eva too felt for me, this time as a comrade from the North East. She stated:

"…I listened with interest to Ron's [redacted] story. I was curious to hear the end. 'Wow, that was brilliant' I thought as I felt a growing anger at the attitude of the selfish and unkind workmen. I imagined the dirty warehouse floor with precariously perched volatile gas bottles in the corner. Ron's descriptive style allowed me to picture the bully's faces. I followed the story, half listening, half watching the images behind my eyes. The story had a nice ending, as all good stories should have. I felt for Ron. A Geordie in a hostile environment full of tossers".

The evident linkages between the teacher's and copper's tales are based upon shared emotion and cultural empathy, demonstrating the intertwined symbolic interactionism of

both. As a researcher I must acknowledge this impact, as even in writing this, the researcher's tale, my attempt to distance myself is virtually impossible, and probably shows.

As the workshop begins resistance was evident in Eva's comments:

"Brilliant. I didn't come all the way to London to hear detective war stories, most likely about how brilliant they are. This is the point they'll realise I haven't solved any famous murders or interrogated a perp into a false confession....."

The suspension of normality in the beginning of the liminal phase of the workshop when the students were asked to recall a time when their professionalism and identity had been challenged in the past was also met with emotional resistance from Eva:

"My heart sank heavily and I felt a familiar panic engulf me.....it was no surprise to me that I had been carrying around a burden of sadness, even all the way to London".

In the short session where the students tell their neighboring class mates a brief version of the story. To aid this facilitated liminal space the students were asked to respect each other's stories and experiences as private encounters which should be shared within the confines of the classroom only:

"*I toned the story down as we chatted about our story in our groups. 'The wise ones are ranks above me, they'll think I'm so weak".*

During the month away from the classroom, the students made sense and meaning from the critical incident by retelling it to themselves whilst writing the accompanying narratives (alternative perspectives) and creating their artefact. The story is expanded with the inclusion of the alternative voice (McDrury and Alterio, 2003). The transition into the liminal space is recognized to be troublesome and 'frequently involves the humbling of the participant (Meyer and Land, 2006). Eva recalls this experience;

"I'd worked hard on the homework and enjoyed the creative process, but not the topic. The issues were painful and I'd tried to fight them with both fists.....It had bubbled everything up to the surface. The volcano had erupted and the lava had over spilled, scorching my fingertips when I dared to go near..."

Eva demonstrates that in this liminal space there is a temptation to try and return to the old self. This is the period where the old identity is being 'stripped' according to Goethe

(2003) as the subject is pushed into a 'between place where new meanings / identities / relationships shimmer on the horizon of the old' (Cobb, 2013).

“Maybe I should have chosen another subject, maybe I should have made something up. It was too l late. That was all I had”.

The presentation to the class of the artefact (in this case a short movie) and accompanying narratives could be seen as a ritualistic process, with accompanying emotions likened to the feelings of isolation of those engaged in rites of passage (Van Gennep 1960). Eva showed trepidation in her preparations to present her stories and artefact:

“*They'd laugh, they'd snipe at me.....I wanted to sit at the desk and put its presence between me and them to act as a barrier to their inevitable disapproval....I felt a disorientation and dizziness that made my palms sweat. My limbs shook. There was no turning back”.*

Stories and alternative perspectives were key elements in the storytelling workshop as was the introduction of the artistic mediums to broaden those perspectives. As a researcher I felt that this was the perhaps the most important variable to test in the effectiveness of the workshop. All of the artefacts presented by the cohort were powerful and innovative however Eva’s digital storytelling appeared to have the greatest impact upon everyone and not just me as the teacher and researcher. However, from an ethnographic research point of view both the teacher and the researcher had read the situation wrong. The group empathy for Eva’s situation was powerful, defensive and mutually supportive, typical of cultural camaraderie. As teacher I had assumed the support had been well-received, however in a copper’s tale Eva tells of the opposite:

“…As the film ended I wanted to go back to my seat, ready for the next person to take over. But the barrage of opinions and questions formed an invisible wall between me and my chair. They were annoyed, I'd shown myself up. They saw me as a victim. I hated that and wanted to tell them all to shut the fuck up and leave me alone. The few steps to my chair beckoned me, but when I sat down my muscles ached and the life had been sucked out of me. Emeli Sandé could go to hell. The clowns could go to hell. I'd had enough. Ron spoke, but I don't remember any of the words. They were carried away in the air conditioning. It had seemed like a good idea when I'd dreamt it up. I heard a familiar voice saying, "the trouble with you is you have too much imagination".

At that time Eva needed some time and space to reflect, Kegan (1982) talks of the pain involved in giving up old frames of reference and meaning perspectives being like losing the self and just like the young Native American brave in the vision quest painting I had shown to the class, Eva needed some liminal time and space to recover and change, and that place was found in St Pancras railway station. She stated:

"…. I walked to St Pancras from the tube on the recommendation of my Mum who had told me about the amazing ceiling there. I lugged my bag to a cafe, stunned by my feelings of uselessness, and fearing I had exposed myself for who I really was. I stopped at the departure board after a coffee, curious to see where St Pancras actually took people. Paris. My phone rang and I didn't check to see who it was. 'Fuck off and leave me alone'. I stomped up the stairs in a mood. The ceiling was indeed stunning and I took a few photos. After a while I walked back down the stairs and paused involuntarily at the departure board again. I didn't even know why. Paris. Could I go there? Just for a few days? I could take some time off and just get on the next train. But for the lack of a passport in my pocket I think I would have gone, quite contently passing over the channel to leave an old life behind."

The 48 hours liminal space, the visit to St Pancras Station and wanting to run away to Paris, the additional photographed artefact depicting the rafters, purlins and sky lights of the Victorian roof in black and white (See fig 17 above), were all necessary in Eva's transformative learning, as was the two days reflection. Eva stated:

"…I'd had 48 hours to reflect on the process of creating my homework and the reaction. My mind was a muddle. I'd pieced the jigsaw together when I'd put the movie together. I'd allowed the dark and toxic thoughts to be laid onto the screen amongst the mangled cars and ridiculous painted faces. The demons had been forced into the lyrics. They were Emeli's problem now. They weren't in my head anymore. They were carried in the spokes of the clown's bicycles and into the anonymous crowd."

I felt the workshop had been a success and wanted to incorporate the story and an image from Eva's digital artefact in research papers I had planned for conferences in Demark and Portugal. I rang Eva on the Saturday morning, two days after her presentation. She agreed to allow the use of the story and image. Although I didn't realise it at the time this was the start of the autoethnographic research collaboration between the researcher and researched, it was also the start of Eva's own pedagogical challenges as she took her own learning from the workshop into the work-place, facing similar resistance to reflective

practice and use of artefacts in the police service. The exploration for new roles and planning of a course of action, as described by Mezirow (2009) in steps five and six of the transformative process (See table 02 above) and accompanying active experimentation phase (4) of the transformative reflection model (See fig 15 above) are demonstrated by Eva's excitement as the liminal space following the workshop allowed:

"…My brain was itchy. I wanted to know more. What did it mean? I wanted to read Ron's paper now, and make sense of it all. Had he made a mistake? No, I didn't think he had. I had understood it. I flicked through the Uni booklet and ordered Mezirow's book. I'd wait until Jack had the final word. Then I'd know the truth…"

"A few weeks passed before it finally dawned on me that I'd woken up. I'd been inspired.....My thoughts were consumed with a cunning plan. Could I use what I'd learned to start a project? I thought I had a glimmer of an idea but kept shutting the page of my project proposal, refusing to believe it was a worthwhile plan".

Eva was now experimenting with future possibilities, investing time in preparing a written proposal for a professional project within her role. The project had been researched as she acquired knowledge and skills for implementing the plan (See section 11 in the portfolio).

"So I went ahead and did it.....sixth months later we visited the Sage with the small team. I had endured the most exciting roller coaster ride. Something was different. I could speak to people. I could form new partnerships....I was being me, and loving every minute of it....I'd just ploughed ahead, never stopping the roller coaster...the fear of the height and speed didn't faze me....."

We were all in the Sage together, but this time I was a spectator. I was aware of Eva's project, I had even offered a little advice during the project, not that she needed it, but I felt better for offering some reciprocation for the help she had given me. I had been impressed by the way Eva had adapted the storytelling workshop to work with schools on a national road safety campaign and that evening was the pupils' presentations of their creative artefacts and alternative perspectives on a critical incident to parents, the Chief Constable, Crime Commissioner and even to the parents of children lost in fatal road accidents. This was a much more prestigious event and venue than our workshop presentations earlier in the year, and the performances deserved it. Film, drama, dance all featured in a spectacular and moving event. The curtain call to rapturous applause was

eye of one of the young dancers as she took her bows, I gave the 'thumbs up' in a gestured 'well-done' and she professionally smiled back. She looked elated and I wondered if she was aware of the transformative learning that had taken place. Now in hindsight having read Eva's tale, I give this a second thought and wonder if she, like Eva belied a silent disorientating dilemma behind the supporting applause. We would only know if she had the opportunity to air her voice too.

The reintegration of Eva into her new life, as described by Mezirow (2009) as being conditional, is clear;

"Now when I walk the corridor at my old office I hold my chin up and make sure I don't look at the ground. I smile and speak to people. I relish the conversation....."

The transformation of the old identity into the new continues through the reflective cycle as the students story is reconstructed and the loop begins once more in her final words;

'I hadn't realized how hungry I'd been for learning until I dipped my toe in the water and felt it quench my appetite and thirst. Hell, I might even jump in feet first next time'.

In critical self-reflection it is the challenging of these old assumptions that facilitate transformative learning. I remember reading Patricia Cranton (1994) writing about the challenges of fostering transformative learning. She commented on Jack Mezirow's sentiments about transformative learning being learning in action, an action that starts with a desire and a decision to embrace that learning, and challenge assumptions and prior learning that no longer serves. Eva, in a copper's tale expressed this desire and also took action.

My researcher-self has found the whole professional doctorate process a transformative and reflexive one, in which the power of narrative has been truly emancipatory. Like Eva I had experienced doubt, pain and imposter syndrome along the way, there were times I felt like running away to Paris to live out my bohemian artistic ambitions, but the developing narrative of my research, and supervising professor kept me in check and on track. Writing my life narrative was both therapeutic and informative, informing a potential solution to my pedagogical problems of how to teach the police, as well as shattering old assumptions and limitations. The narrow narrative research, focusing on the voices of the teacher and the student has also enabled a deeper understanding of both through collaboration, a process that has engendered the trust and openness

necessary to explore transformative reflection in an honest and authentic way from both perspectives.

5. Case study in, J., Kuit, J., Sanders, G., Smith, P. (2013) *The Professional Doctorate.* Basingstoke: Palgrave Macmillan.

might have done differently (a common misinterpretation of the reflective process). It is much more than that, it involves:

- self-awareness, understanding how your own values and beliefs affect a situation;
- understanding the motives and actions of others;
- being able to step back from the emotions of a situation to judge it rationally;
- critically examining a situation, using not just your own inherent knowledge, but knowledge sought from alternative, reliable sources;
- a willingness and flexibility to see the situation differently; and
- being able to step outside of yourself so that you are not blinkered by your own prejudices and biases.

The ability to step outside of yourself is the crucial feature of reflection. It is important for any professional operating in a fast-changing environment, but more so for you when you are engaged in your doctoral study because you will be expected to demonstrate your ability to think critically and show that you are cognisant of the different perspectives on your topic. Understandably, most people find this an incredibly hard thing to do. A common technique that is used to help individuals develop as reflective practitioners is the reflective learning log, whereby individuals are asked to write a regular diary and reflect on the events. However, unless the skills of reflection are already developed, the results are often descriptive and insufficiently reflective. So, to help you along the way to becoming a critically reflective practitioner and researching professional, we next offer some practical techniques.

3.7 Practical techniques

Professional community map

We started this chapter by discussing how important it is for you to be able to clearly define your professional community. Simply describing yourself as 'a nurse' or 'a teacher' or 'an accountant' will not help you with your doctoral work. Instead, map out your community in terms of the people (described in terms of roles) that you liaise with to make your job work. Who do you influence? Who influences you? Who do you need to work with to make decisions? Who depends upon the decisions you make? How far does your influence reach? (There is always a 'ripple effect' to any of the decisions we make as professionals. Where do your ripples go?)

Professional identity metaphor

We discussed how professional identity is not just about what you do, but about who you are: your values, beliefs, motives, experiences and so on.

However, because these things are so much a part of us, they can be hidden to us. A useful way to start exploring them is by using a metaphor for your identity. The most useful that we have found is the photograph. Take a photograph or draw a picture that represents who you are as a professional. (This must NOT be a photograph or picture of you.) Then, explain it to someone, preferably someone who does not know you very well (we use the peer group for this exercise). Let them question you on the symbols that you have used in your photograph. Afterwards, reflect on the exercise. Did the image really represent who you are and how you've got to where you are? Had you missed anything out? Could you clearly explain to your partner what your symbols meant? Had you hidden anything? Do you need to change the image to make it more honest/representative? Consider how Paul uses a simple metaphor in a very powerful way to explore the conflicts between his 'research self', his 'artist self' and his 'personal self'.

Paul's reflection

"'Reflection is one of the key building blocks of human learning; it has become established at the core of management and organizational learning' (Vince and Reynolds, 2009)

To add to Vince and Reynolds' (2009) comments on reflection, I would propose that professional identity is a secondary and complementary key building block of management and organisational learning. In my current role as a leadership and management educator, teaching professionalism to practising professionals, I find professional identity and reflective practice to be the threshold concepts (Mayer and Land, 2005) fundamental to my students' understanding of their own professionalism. However, the challenges of thinking and writing reflectively have proved difficult for those professionals who have honed their mechanistic and manageresque analytical approaches over many years. In an attempt to increase their levels of personal and professional self-awareness, the use of creative writing and imagery have proven beneficial to the reflective process, which helps the students explore their current and possible new identities (Ibarra, 1999; Hargrove, 2009). Although I can now contextualise my creative approach within the contemporary discourses on the subject, my initial explorations into the use of narrative and imagery came about when I was struggling with my own personal identity as an artist and my developing professional identity as a researcher back in 2004. I reflect in both narrative and image formats.

My watch showed 11:45am as I walked out of Building 3 with my head and heart buzzing with artistic enthusiasm, generated and fuelled by the tangible positive energy of the many delegates attending the second Art of Management and Organisation conference, held in the European School of Management. It was approaching lunchtime on that sunny Parisian Thursday and for the first time during the conference, I took some time out from the proceedings to sit and reflect. Alone, apart from a few of my fellow delegates scurrying their way to the next presentation in another building I sat down on a

continued overleaf

Fulton et al (2013)

Fulton et al (2013)

Paul's reflection

bench in the centre of the courtyard. I greedily stretched myself out, lounging on the five-foot long wooden laths, which despite their hard angular appearance were surprisingly comfortable, having been gently warmed by the late morning sun. For the next fifteen minutes or so, I enjoyed some solitary, quiet time to reflect on my experiences. This in itself seemed quite a surreal experience in the centre of one of Europe's busiest cities at midday. The protective high walled university buildings that surrounded this oasis struck dumb the noisy traffic outside and yet on the inside provided the courtyard sparrows with the perfect acoustics to amplify their tiny cheeps as they dropped from the sunlit trees to squabble over crumbs in the shade. 'Was I truly in Paris?' I questioned. My senses sang a resounding 'yes'. My aesthetic receptors had been super charged by the conference's events so far with streams of: Art and Aesthetics; Artful Intervention; Art of Subversion and Art of Oppression; Creativity and Poetry, all tied together with threads of dramatic performance; visual arts and music.

12 o'clock now and the multicultural MBA students and conference delegates were starting to spill into the courtyard for lunchtime. I sat up allowing two students to share the bench, and watched them as they chatted and ate food. I reached for my sketchbook. My faculties were now so highly strung and in tune with my surroundings, that all five senses were absorbing every morsel of aesthetic data. My pen danced across the page in a frenzy to capture each transient moment. I observed their brightly coloured summer clothes illuminated by the sunlight and the abstract shapes formed by the shadows of their single and grouped bodied against the age-distressed walls. I could smell the food drifting from the refectory and hear the young musicians tuning their instruments and playing snippets from the jazz medley that they were about to perform to delegates over lunch. This was a truly wonderful and artistically inspiring time and after I had exhausted my short frenetic sketching, I joined my colleagues to enjoy the good food and jazz.

The following day on my return home, I was still on an artistic high and I guess the process of making my rough sketches had embedded those moments in my mind. I felt compelled to relive the experience through my painting and attempt to convey the same experience to others through the two-dimensional medium of oil paint. I share the image of my painting artefact, see Fig 3.1.

Fig 3.1 'Red Shoes in Paris'

As I now reflect on this aesthetic experience, I can firstly see myself as artist absorbing through all of my faculties each aesthetic detail in the context of that time and place. I accepted some at face value; the heat of the sun; the smell of the food; and the sound of the music accompanied by the soft chatter of the students and sparrows. Other details I abstracted, seeing positive and negative shapes in the shadows and the

colours observed. I found myself switching to artist autopilot, constructing and deconstructing images into potential framed compositions that would help guide the viewer around my paintings enabling them to share the same aesthetic values as they stand before my interpretation of that aesthetic experience. My initial sketches formed a bank of reference from which I would later draw and invest into the finished oil painting. Secondly, I can also see myself as a social science researcher gathering data ethnographically about the social actors who in that day, in that organizational setting, played out their individual and group roles on that courtyard stage. My sketches were my field notes and the finished painting was a graphical research paper, or should I say canvas, presenting my findings. Thirdly, I can see the power of creating your own artistic image of an experience where subconscious imagery presents itself for reflection. Although it was not immediately apparent during the painting process, the abstracted image of Christ on the cross with Mary on bended knee looking up at him (see Fig 3.2 detail below) caused me, in reflection to consider the spiritual aspects of my personal and professional identity. This was something very important to me and influences how I see myself, but it was not front-of-mind at the time of the Parisian experience or at the time of painting, it was only apparent when engaging in conscious reflection. Bringing together storytelling and the creation of images are powerful reflective tools to explore and enhance self-awareness in professional identity.

Fig 3.2 Detail

This dichotomous dilemma between the intuitive artist and rational researcher posed an identity challenge to me at the time. I so much wanted to be both, allowing each to influence the other. The truth is they did. I cannot detach my personal self from my professional self and the narrative storytelling and painting artefact above are auto ethnographical tools (Muncey, 2010) that enabled me, back then, to explore my personal and professional identity, as indeed the same processes enable my students to explore their own professional identity through their storytelling and images now.

In this abstract Paul has used both creative writing and artistic imagery very effectively in his efforts to explore who he really was as a professional. The story is even more powerful when one knows more of the background to this story. Paul had wanted to be an artist from childhood, but had been prevented from following that route by his father, who maintained that it was not a real career path. As a result, Paul found himself progressing through a series of jobs in heavy industry and then the police force. He was successful at all of them, but never entirely comfortable. He felt that he didn't fit. It was only when he moved into an educational role and discovered that he was able to use artistic imagery as both a teaching tool and as research data that he finally felt that he had found his true identity. The emotion evident in his writing is something that he would never have allowed himself to display in his earlier jobs, and he only found the freedom to release it when he felt he had found his authentic professional identity.

6. Conference Paper 01 ELSIN conference, Denmark

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Alternative Pedagogies for the Professional Work-based Learner

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Abstract
The University of Sunderland Business School has a long history of successful delivery of work-based and professional education programmes. Our first programmes adopted very traditional approaches; the work-based programmes were adapted versions of the programmes that we delivered to on-campus full-time students who largely had no work experience. We soon learned that this model was neither effective nor popular with the experienced professionals with whom we were working, and so we were forced to look at alternatives. This has led to the development of a range of alternative pedagogical approaches targeted specifically at the experienced professional and a new model of work-based learning which we have refined and adapted to meet ever-changing employment contexts.
We have developed a model to facilitate the development of our candidates as reflective practitioners, who can work across territorial boundaries of knowledge and seek solutions to problems from outside their established professional field (Sanders, 2010; Sanders *et al* 2011) using techniques such as storytelling, metaphor and critical incident technique to help them break free of the 'mental grooves' (Thera, 1997, cited in Weick & Sutcliffe, 2006) that can often constrain their development as life-long learners. Our approaches seek to reignite the potential for continued learning that is often lost through the course of discipline-based education and professional development.

The approach has not been without its problems; developing new ways of thinking and trying to view their professional world through a fresh lens can be a difficult and daunting process for some students, and for some academics the shift from a purely discipline-based model of delivery is equally daunting. Here we discuss how our model of professional education has developed and share some of the experiences of our students from undergraduates through to Professional Doctorate; and we consider in more detail a case study of professional education of police investigators. In doing so, we will draw conclusions and make recommendations which we hope will be of use to others who run work-based programmes.

The rise of work-based learning (WBL) in UK higher education has manifested itself in a new type of programme which brings unique challenges for both academics and students. Over the last five years there have been a series of position papers and policy documents which have emphasised the importance of universities working more closely with employers (King, 2007; Department for Innovation Universities and Skills (DIUS), 2008; HEA, 2008a, 2008b; Confederation of British Industry (CBI), 2009a, 2009b). The recent economic crisis has emphasised the importance of international competitiveness and the reliance on development and application of knowledge and new ideas. Consequently there has been recognition that higher education has a key role to play in improving the performance of organisations and competitiveness particularly through the application of knowledge gained through research, which would appear to have been a key influence on UK Government policy.

Keywords: Pedagogy; Work-based; Professional; Identity; Storytelling

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1. Introduction

With a view to targeting the learning needs of experienced professional students, the University of Sunderland Business School have explored alternative pedagogical approaches to the traditional subject-orientated methods as delivered to less experienced full-time on-campus students. Turning to transformative learning, reflective practice and professional identity, the school has developed a model of work-based learning that critically reflects on the assumptions that the students hold in relation to their professional identity, community of practice and learning expectations. The model is one of transformative reflection and extends Kolb's learning cycle (1984) to include a reflective loop that engenders critical reflection on an experience, alternative creative perspectives and critical self-reflection. In this paper we will explore the school's move to transformative learning, the rationale for focusing on professional identity and reflective practice, and by way of example a short case study of one experienced and professional student, a police officer, who has recently completed the transformative reflection cycle.

The approach and model is in constant development through continuous improvement and each cohort brings something new in relation to their creative and novel explorations and research. Our goal is to build upon this momentum, develop our students as reflective practitioners and share these tools and techniques within our community of practice of professional educators.

2. A move to transformative work-based learning

2.1 Subject and consumer-orientated learning

The traditional subject-orientated delivery of programmes as provided to on-campus full-time students often fell short of the consumer-orientated learning expectations of the part-time experienced professional students. The goal of subject-orientated learning as defined by Patricia Cranton (1994) is the acquisition of content, whether that is facts, concepts, problem-solving strategies, or technical or practical skills, and the mastery of such theoretical knowledge for continuing professional development has been a focus of university delivered programmes for many years (Banta and associates, 1993; Jarvis, 1992). However, our experience suggests that the variety and complexity, contradictions and dilemmas of contemporary professional practice negates the effectiveness of any standardised subject-orientated delivery and requires a more student-centric approach in both open and closed programmes. The open programmes recruit students from a variety of professions and the closed programmes are delivered to profession specific cohorts or students from a particular corporate client. Both individual learners seeking professional development and organisation commissioned programmes come with a set of consumer expectations that require a bespoke contextualisation where the educator becomes a resource and facilitator of the self-identified learning needs of the professional student (Knowles, 1980; Cranton 1994). Malfroy and Yates (2003) describe such students as being 'on the cusp' of different *cultures* of learning – the university, the profession and the

workplace. Our alternative pedagogical approach to the traditional subject-orientated delivery builds upon this student-centric facilitation combining the different cultures to focus upon the individual voice of the student in the context of his or her profession in order to encourage learner empowerment, reflective practice and transformative learning.

2.2 The emancipatory nature of transformative learning

Learner empowerment is both a goal and a condition of transformative learning (Cranton, 1994) and the empowered learner is enabled to participate fully in critical discourse and reflection with a view to overcoming limitations in their own learning. At the centre of transformative learning is the uncovering of distorted assumptions or errors in learning that influence the perspective and world-view of the professional learner. The emancipatory nature of freeing ourselves from the formative learning limitations is often transformative… and emancipatory knowledge is gained through critical self-reflection (Mezirow, 1991).

The move from subject-orientated delivery of generic programmes to bespoke transformative learning in the work-place requires a sophisticated level of facilitation if it is to satisfy the consumer-orientated expectations of professional learning needs. The facilitation must empower the learner to critically reflect on their professional context and critically self-reflect on their professional identity, which is made up of the values, beliefs and assumptions about who they are and what they do (Ibarra, 1999). Transformative learning is learning through action and the beginning of the action learning process is deciding to appropriate a different meaning perspective (Mezirow, 1991).

3. Understanding professional identity and reflective practice in work-based learning

3.1 Professional identity and reflective practice as threshold concepts

There is much discourse around identifying the 'threshold concepts' which a professional student needs to grasp to make sense of their professional behaviours (Meyer and Land, 2005). In the context of our experienced professional students, these threshold concepts can be assumed to be professional identity and reflective practice. In order for them to be able to clearly articulate their professional standing, aspirations and goals for learning they first need to be able to define what their profession is; how they see themselves within that profession and how their experiences have shaped their learning. This is rarely straightforward with the types of candidate we recruit, many of whom have crossed professional boundaries several times through the course of their career. The variability of each transition and the infinite permutations of matching learning to the new professional situations is rarely a logical progression from one role to another; it requires a self-managed approach to their learning (Watkins, 2010). We believe that it is crucial to the success of an individual's learning programme for them to be very clear about the profession within which they are contextualising their studies and the professional experiences that have shaped their professional identity. To start in any other way would be to risk them setting off on a misdirected journey with an inappropriate learning strategy.

We have found that once the students have grasped the concepts of professional identity and how to reflect upon it, the path is paved for them to explore future work-based learning and developmental opportunities.

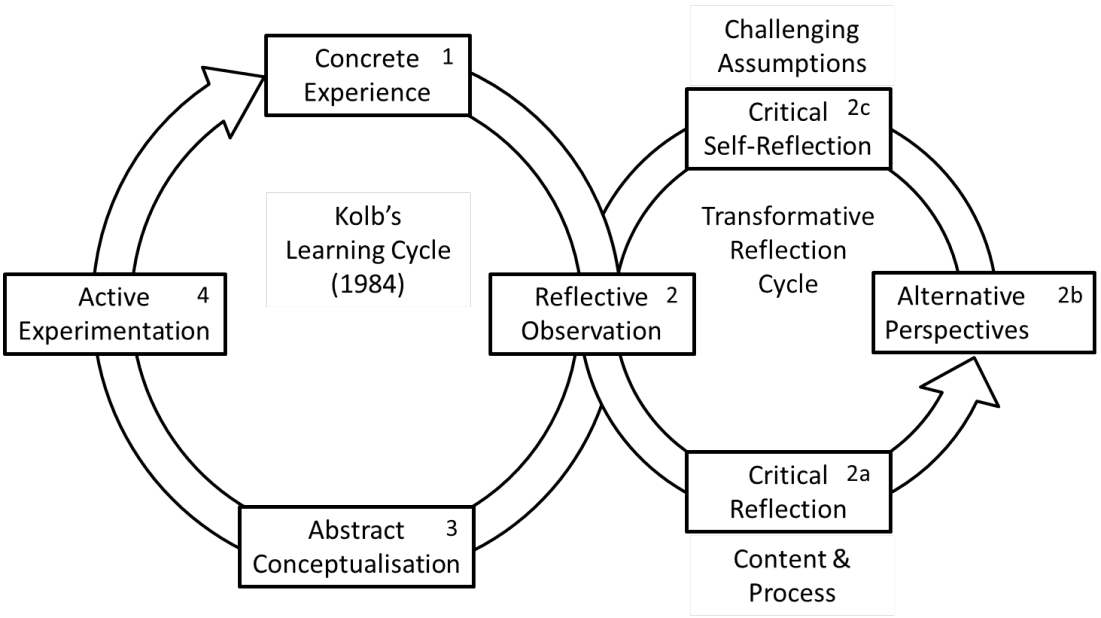
3.2 'Mental Grooves'- Challenging assumptions

Our professional student is typically an individual who is very experienced in their profession and may already have made a significant contribution to their field. A disadvantage of this level of expertise is the potential for what Baumard has termed 'territorialisation' (Baumard, 1999). That is, their knowledge and therefore their strategic approach to their professional practice is bounded by the cognitive map that they have created within that context, which can be a barrier to the creation of new knowledge in different situations. In effect the learning cycle (Kolb, 1984) is orbited so many times that the patterns and processes of thought become fixed and can cause problems with the systematic acquisition of new knowledge which is required of a professional student. This has informed our approach to the work-based professional programmes at the University of Sunderland. We have developed a model to facilitate the development of our candidates as reflective practitioners, who can work across territorial boundaries of knowledge and seek solutions to problems from outside their established professional field (Sanders, 2010; Sanders *et al* 2011) using techniques such as storytelling, metaphor and critical incident technique to help them break free of the 'mental grooves' (Thera, 1997, cited in Weick & Sutcliffe, 2006) that can often constrain their development as professional learners.

3.3 Building on experiential learning: a model for transformative reflection

In order to break free from the 'mental grooves' of repetitive thinking and problem-solving we have developed a model of transformational reflection that can be conceptualised as a spin-off cycle from stage 2 of Kolb's learning cycle (See Fig 1 below). **Fig 1 – Transformative**

Reflection Cycle adapted from Kolb (1984)



The new reflective cycle gives a structure and flow that can be facilitated to enable the student to review an experience/incident that has had significant impact on their professionalism and professional identity. In the first instance (2a) the experience is considered objectively when the content and process of the incident can be analysed and evaluated in the context of the profession. Then at (2b), directly related to their professional identity, the students are asked to subjectly explore alternative perspectives on the same experience in line with Kolb's view on reflective observation, considering the feelings and rationales of those concerned. In the third stage (2c) the student is encouraged to critically self-reflect, challanging their assumptions in relation to the experience. We have developed a range of alternative perspective tools and techniques that enable the student to jump out of the mental grooves and engage an alternative and creative mind-set.

3.3.1 Professional identity metaphor

Before considering a particular experience or incident we ask our candidates to develop a metaphor for their identity. To do this they need to really examine what and who they are and unpick their underlying beliefs, values and attitudes in order to be able to express them succinctly in metaphor terms. The most useful metaphor that we have found is the photograph. Candidates take a photograph that represents who they are as a professional. (This must NOT be a photograph *of* the individual.) Then, they explain it to someone who does not know them very well (we use the peer group for this exercise). They are questioned on the symbols that they have used in the photograph, and afterwards are asked to reflect on the exercise to consider whether photograph really represented them as a professional. Had they missed anything out? Could they clearly explain to their partner what their symbols meant? Had they hidden anything? Would they now need to change the photograph to make it more honest/representative?

3.4.2 Critical incident technique

We use this technique to help candidates explore and make explicit the norms, values and standards of their profession as a whole and compare them with their own (Brookfield 1990). It helps them to see where they fit within the profession and explain any areas of discomfort they may have. They are asked to select an incident from their working life that is significant. For example, this may be where something unexpected, surprising or shocking happened. Mezirow (1975) sees this as a significant starting point for transformative learning. He lists a ten part process:

1. Experiencing a disorienting dilemma
2. Undergoing self-examination
3. Conducting a critical assessment of internalized role assumptions and feeling a sense of alienation from traditional social expectations
4. Relating one's discontent to similar experiences of others or to public issues – recognizing that one's problem is shared and not exclusively a private matter

5. Exploring options for new ways of acting
6. Building competence and self-confidence in new roles
7. Planning a course of action
8. Acquiring knowledge and skills for implementing one's plans
9. Making provisional efforts to try new roles and to assess feedback
10. Reintegrating into society on the basis of conditions dictated by the new perspective

To help facilitate this process the use of storytelling, in various creative mediums is considered.

3.4.2 Storytelling, using creative mediums and alternative narratives

There is a significant body of literature on the value of storytelling to professional development. Knowledge in all cultures and societies is passed on through the stories that they tell. Stories can help us to detach ourselves from 'the self' that can be so limiting to creative thought, and can free us to include the feelings and emotions that are so important to true reflection; stories tend to be more memorable than the simple recounting of the facts. Reissner (2011) explores stories of organisational change identifying three patterns of story: stories of "the good old days"; stories of deception, taboo and silence; and stories of influence. These types of stories frequently manifest in the student's course work. Combining storytelling with reflection can be used as a powerful development tool, providing experienced professionals with techniques which they can use to explore their own professional identity and thus gain a deeper understanding of the personal and professional values which drive and enable their day to day practice.

In reflection on a critical incident our students are asked to first tell the story as they would to a friend, colleague or family member. A no-holds-barred approach is encouraged, even if the story sounds like a rant. The student is then asked to retell the story using a creative medium of their choice. This is perhaps the most challenging aspect of the exercise, however once initial trepidations are overcome this alternative perspective can provide a creative and imaginative tangent of thought unrestricted by previous fixed patterns of thinking. Finally the student is asked to again retell the story but this time from the perspective of someone else involved in the incident. This giving voice to the other, sometimes conflicting perspective is also a powerful and insightful tool, causing the student to develop their imagination further to tap the deep tacit knowledge and assumptions they have about the situation and those involved. For example, when a successful head teacher was asked to recount a critical incident in his career, he struggled to be truly reflective when he wrote about a less than successful exchange trip to Washington, the failure of which he very clearly attributed to his partner head teacher in the US (Bain, Cooper and Sanders, 2013). Then he decided to write the story of the trip from his American colleague's point of view. This unlocked his understanding and

appreciation not only of the event itself, but also of his own identity, as it forced him to revisit his previous assumptions and question why he had acted the way he did:
"Have I learned to understand and forgive A by writing from her point of view? Well, yes; it has helped. I still feel disappointed for what might have been, but I don't feel personally affronted any more. What has been interesting though is to start to reflect on why I was nursing a grudge in the first place. Something must have touched a nerve, for, as I say, nursing grudges is most unlike me. What was it that made me so sensitive? Unfairly and unreasonably I had been blaming A personally for being an inadequate part of something that was probably doomed to failure anyway and that she had never chosen to be part of..."

It is not uncommon for students to be reluctant to partake in the storytelling, creative media and alternative narratives, however once engaged in the transformative reflection cycle the learning often leads to a paradigmatic shift in professional identity. This has been most apparent in the programmes we deliver to professional police detectives.

4. Transformative reflection in action – a short case study

4.1 Applied Investigations

This paper uses as a case study a Degree level closed programme which has been specifically designed for the police and aims to address the professionalising of investigations programme agenda and the professional issues facing contemporary policing. The programme also builds on research by colleagues in the areas of storytelling (Du Toit & Reissner, 2011), coaching (Du Toit, 2007), reflection (Sanders, 2011) and work-based learning (Sanders, 2010).

In line with the Coalition Government's reform agenda on policing, they commissioned a review of police leadership and training within the police forces of England and Wales. The review concluded that the model in use today is essentially the same model, which was designed back in the 1940's to meet the challenges of Post War Britain. It argued that modern policing requires both a new approach and a new professional body to embrace the professionalism of the police service. This professional body would enable the transformation of the culture of learning in the police service in partnership with Higher Education (HE), moving away from in-house delivery of leadership programmes (Neyroud, 2011). This programme provides police officers with the opportunity to study theories in the context of work-based investigative practice.

The objectives of the programme are to: provide an opportunity to study applied investigative practice at Degree level in a programme offering academic rigour with a strong focus on critical application and professionalism; develop systematic knowledge and understanding of investigations in the context professional practice; build up a practically oriented and detailed knowledge of theory that can be readily applied to solving

investigation-related problems at an operational level; and enable participants to develop skills to improve investigative performance within their existing or future employment.

This paper is particularly focussed upon the extending professional competence module, which asks participants to reflectively explore crucial experiences that they have found challenging to their professional identity whilst carrying out investigations. They use storytelling as a research method to engage and explore issues of practice and identity. In so doing the police officers develop a deep understanding of the practical issues of conducting investigations with a view to improving current practice.

4.2 Reflection in action

For many officers, the first time they are exposed to the concept and power of reflection is when it is introduced as part of the programme. Some find the concept difficult to grasp, and consequently they can be sceptical of its practical use. However, experience has shown that even the sceptics soon grasp the way in which reflection can be used to explore and improve their practice, and by the end of their studies they are converts, using reflection as a tool in their day to day activities. To quote one student: *"I wasn't keen on this 'Jackanory' stuff, I'm not a kid I'm a Detective Inspector, I came here to be taught not tell stories! Then I realised my whole career is based around stories, proving them and disproving them, sorting the facts from the fiction. I didn't realise how much my interpretation of stories, my own included, was influenced by who I am and how I see myself professionally".* Such reactions are not uncommon. The officers are used to telling and writing stories. Of course, they do so all the time when making notes, taking statements, and undertaking interviews. However the combination of storytelling with reflection adds a new dimension and power to the storytelling process, and enables them to analyse and question their own values, assumptions and norms, and thus gain a deeper understanding of their own professional identity.

To illustrate the effectiveness of the transformative reflection model, the remainder of this section is dedicated to the reflections of an officer who had recently been introduced to the model and carried out the process. Her words and images have been reproduced with her kind permission.

The officer (Y) shows excerpts from her storytelling around a challenging relationship with a female colleague (X) in a male dominated department. She describes a situation in which an initial friendship turned sour as she started to develop in her role, becoming more confident and taking on more professional responsibility and acting in a senior position. A crucial situation resulted in the deteriorating and toxic relationship that adversely affected the officer's morale and professional identity.

"One day I was asked to rewrite a piece of policy pinnacle to our work, X seemed to be resentful of this and she asked me to go to the bosses and say that I didn't want to act up as

she thought it was wrong that I was put in such a position. I refused and carried on regardless."

From that point X became obstructive in the working relationship, with X not following procedure and put an investigation at risk. Y covered for X.

"A few days later one of the lads on the team rang me at home and said that X had been texting everyone to ask what issues they had with me as she was going to take this higher. They all told her not to be so daft there were no problems and we were running along the correct lines of the enquiry, Y knows what she is doing and when she doesn't she'll ask they said"

Y consulted the Senior Investigating Officer on the issue and X was spoken to.

"Apparently wildly jealous of my achievements and experience she wanted me out of the way 'I wasn't looking forward to working with Y when we first started X said, I only like working with blokes.' It appears I was not the correct sex to be seduced by her charms or advances. I kept my head held high and carried on. I was shut out of major decisions, purposely not informed of court dates etc. in an attempt to make a fool of me… since then our relationship has deteriorated beyond saving. I am humiliated by her sharp words daily and insolent attitude. I have tried every method I can think of, I no longer act up as the stress is not proportionate to what I achieve. When we rarely communicate she uses every chance to knock me from my feet and turns to celebrate her achievements. I think I have become a victim of identity theft, my professional identity has been stolen and I don't think she's going to give it back. "

The officer also produced an alternative narrative from the point of view of X that reinforced the helplessness and vulnerability of the situation that this officer faced and she felt as if she was going round and round in circles. The creative medium that the officer chose to illustrate the situation was prompted by listening to the radio a few days later when an Emeli Sandé song entitled 'Clown' was played. She was conscious of the different layers of the song and that the situation in the song could be interpreted many different ways depending on the perspective and circumstances of the listener. The officer decided to use this song and the clown metaphor for her professional identity to aid her reflections. The resulting i-movie featured the song with a back drop of contextual images of the police, the investigation, car crash scenes and to emphasise the emotional deterioration of the officers morale she painted her own face as a sad clown and in a series of images the make-up and facial expressions gradually degrade into a hopeless recognition of the officer's identity. A still shot from the movie is included in fig 2 below.

In the critical self-reflection that followed the officer realised that going round in circles was reinforcing the perceived loss of identity and that her assumptions about just putting

up with it and trying to keep everyone happy no longer served her. The reflection was transformative. *"Enough was enough; this exercise has given me the confidence to address the situation and I have realised that there has been a lack of humanity and I now have my professional identity back… I have enjoyed the reflective process, I get it, but I guess to get it, you have to be willing to get it!"*

Fig 2 – *"My professional identity has been stolen…"*

6. Conclusion

The officer in the case study above fully engaged in the transformative reflection cycle and it changed her approach. She *"got it"* simply because she was willing to make that decision to appropriate a different meaning perspective and to embrace the process of challenging her assumptions. Her story is not uncommon and the variety of transformative learning is matched by the variety of creative and novel mediums used, from poetry to painting and movies to music have enabled these experienced professional students to fully enhance their work-based learning. The move from subject-orientated learning to a transformative student-centric approach through alternative pedagogies such as storytelling, metaphor and critical incident technique has enabled the university to adapt to, and exceed the expectations of our work-based professional students.

6.1 Recomendations

In bringing together the university, profession and the work-place, there is a need for further study in relation to alternative pedagogies that have the potential to meld with all three environments. In relation to this particular model of transformative reflection and its use within our community of professional education practitioners, it is not a therapeutic or psychoanalytical tool, but it can manifest deep emotional responses from participants and as such an emotional intelligent facilitation is required.

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6.1 Impact correspondence from ELSIN conference, Denmark

During the presentation of the above paper at the Building Learning Capacity for Life: Proceedings from the 18th Annual Conference of the Education, Learning Styles, Individual Differences Network, Billund, Denmark 2013, one German professor (Identity removed on request for discreetness of source) was emotionally upset during the playing of Eva's digital i-movie. What follows is correspondence from her and another German professor Tobias Schlomer who intends to adopt the storytelling approach to his teaching of entrepreneurs.

First Professor:

----- Original Message -----
From: Ronald Lawson
To: [redacted]
Sent: Wednesday, June 19, 2013 11:36 AM
Subject: Reflective Storytelling

Hi [redacted],

Thank you for your support this morning. Please find attached the storytelling workshop presentation I use with the police officers; it is also described in the conference paper. I hope you find it interesting and perhaps we can work together some time in the future. Please share with [redacted].

Best wishes

Ron Lawson
Senior Lecturer in Leadership and Professional Practice
Faculty of Business and Law
University of Sunderland
Tel: +44 (0)191 515 2612
Fax: +44 (0)191 515 2308
Email: ronald.lawson@sunderland.ac.uk

From: [redacted]
Sent: 20 June 2013 07:29
To: Ronald Lawson
Subject: Re: Reflective Storytelling

Hi Ron,

I received everything, thank you very much!!!

----- Original Message -----
From: Ronald Lawson
To: [redacted]
Sent: Saturday, June 22, 2013 9:05 PM
Subject: RE: Reflective Storytelling

Hi [redacted],

I trust you are well and returned home safely from Denmark.

I am currently writing up my own reflections on the use of 'Arts based research' as demonstrated in my presentation. One of the elements I am currently considering is the way in which the created artefacts (such as the digital story of the police officer) generate discourse and can redirect conversations about social phenomena by enabling others to vicariously re-experience the world. As you were so visibly moved by the story, and had subsequent conversations with [redacted] and [redacted], I wondered if you would mind sharing your thoughts and observations from viewing the i-movie story. A short passage would be extremely helpful to my research, and would be gratefully acknowledged.

Many thanks and best wishes.

Ron

From: [redacted]
Sent: 23 June 2013 11:10
To: Ronald Lawson
Subject: Re: Reflective Storytelling

Hi Ron,

I would be glad to do so, but keep in mind that I'm not that fluent in english;-) Do you have some aspects you want me to consider?

Kind regards

[redacted]

----- Original Message -----
From: Ronald Lawson
To: [redacted]
Sent: Sunday, June 23, 2013 1:41 PM
Subject: RE: Reflective Storytelling

Hi [redacted],

Thank you so much for helping, and your English is better than mine!! Perhaps you can help me with my German as you, [redacted] and [redacted] have inspired me to learn ;) Unfortunately I will not be in Munich, my next conference is in Portugal in July.

In relation to the aspects to consider, I would be interested in:

1. How you felt emotionally when you watched the i-movie?
2. What questions did it raise in your mind?
3. What conversations developed after the presentation?

Please feel free to write your responses in German, which I would happy to get them translated.

Again, many thanks *Schönen Dank*

Ron

Hi Ron,

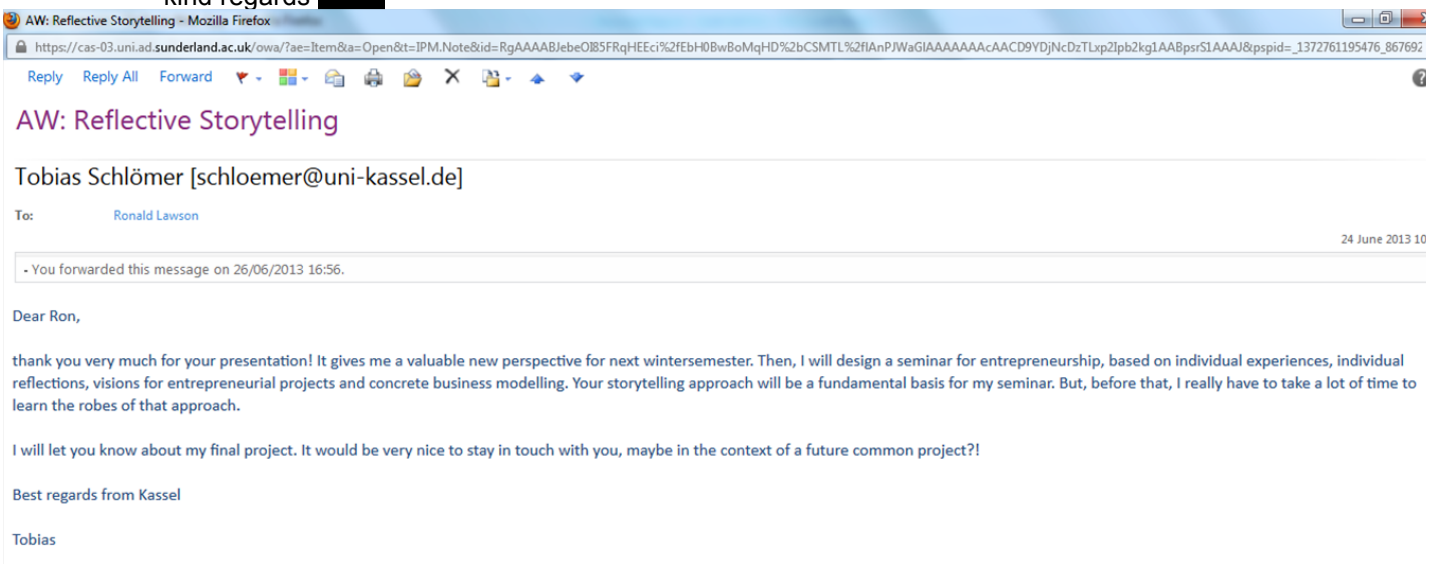
I try it in english first:
1. First thoughts: With the very first beats I got emotionally involved. The woman struck me as very vulnerable, yet showing signs of power and pride (the car, the way she was standing). The emotion was: feeling with her, feeling very sorry for her, a big lump in my throat, sadness, a lot of grief. It gets worse with the following pictures (especially the accident scene), feeling the need for her to be strong yet she was showing signs of grief herself. I imagined her as disheveling and disappearing. I thought she got stuck between her as a police woman and a human beeing with feelings.
After a while of thinking: I was admiring her for being so honest.
I was very surprised about the power the film had on me, because I saw your pictures in the abstract and felt slightly rejected then. The clown isn't a metaphor I would have chosen and I was surprised that I actually could work with that metaphor.
The strongest words that came first to my mind are vulnerable and grief.

My questions:
How can she stand this?
Will the others use her weakness?
How can she carry on with this burden?
How is she working with the others, are they close or on the opposite very professionell reserved
How on earth did she made such a good movie? How did she mangage with the time?
Is she suffering now?
Will she use these techniques in the future as well?
A very first question was: Is she playing an instrument? How can she - as a trained police woman and not in the creative business - connect music and pictures so well?
I will further think about the clown, as making a fool about himself, and the role of a police woman and how it fits so well in the movie.

Conversations after.
I was very embarrassed by me crying, so I told Kerstin, a collegue, we are a little close) at first, that I got emotionally very involved and wanted to leave the place as soon as possible. We had coffee and changed the subject very soon. Afterwards we later talked a litthe about our emotions (she was very touched, too) and our personal experience which got triggered by the film. I talked with Karin (she is not very close) about the deep emotional impact I hadn't supposed an academic speech would have on me and the method of storytelling. At home I told my family that I had made a fool of myself and we had a laugh about me.
I told on two different occasions my collegues about the method you presented and that I think it might give us some good ideas about changing some things when working with adults (mostly teacher and school leaders). I only talked with my husband about [redacted] as a person.

I hope my writing is usefull to you (but please be descreet about the source;-)

kind regards [redacted]


AW: Reflective Storytelling - Mozilla Firefox

https://cas-03.uni.ad.sunderland.ac.uk/owa/?ae=Item&a=Open&t=IPM.Note&id=RgAAAABJebeOl85FRqHEEci%2fEbH0BwBoMqHD%2bCSMTL%2flAnPJWaGlAAAAAAAAcAACD9YDjNcDzTLxp2lpb2kg1AABpsrS1AAAJ&pspid=_1372761195476_867692

Reply Reply All Forward

AW: Reflective Storytelling

Tobias Schlömer [schloemer@uni-kassel.de]

To: Ronald Lawson

24 June 2013 10

- You forwarded this message on 26/06/2013 16:56.

Dear Ron,

thank you very much for your presentation! It gives me a valuable new perspective for next wintersemester. Then, I will design a seminar for entrepreneurship, based on individual experiences, individual reflections, visions for entrepreneurial projects and concrete business modelling. Your storytelling approach will be a fundamental basis for my seminar. But, before that, I really have to take a lot of time to learn the robes of that approach.

I will let you know about my final project. It would be very nice to stay in touch with you, maybe in the context of a future common project?!

Best regards from Kassel

Tobias

7. Conference paper 02 ECRM conference, Portugal

Lawson, R., Shaw, G., Sanders, G. And Smith, P. (2013) 'The Use of Storytelling as a Research Method: The Case of the Police Service of England and Wales', *Proceedings from the 12th European Conference on Research Methodology for Business and Management Studies,* Portugal, pp.185-191

The Use of Storytelling as a Research Method:
The Case of the Police Service of England and Wales'

Ron Lawson[1], Gary Shaw[2], Gail Sanders[1], Peter Smith[1]
[1]University of Sunderland, UK; [2] Serious Organised Crime Agency, UK.
ronald.lawson@sunderland.ac.uk

Keywords: storytelling; practitioner research; impact; police investigation; reflective practice

Abstract
Storytelling is increasingly recognised as a research method in its own right, with the power to engage and explore issues of practice and identity. This paper focusses upon the practical use of storytelling as a research method, using a case study within the police force of England and Wales. The paper examines the way in which storytelling has been used by the authors to enable members of the police to explore their own professional identity. The police are currently undergoing the most radical leadership and management reforms of the last 70 years, and a critical spotlight is openly focused on the professional conduct and competence of its investigators. New questions are being asked in the training and education of these investigators. What does it mean to be an investigator? What assumptions underlie and define their professional identities and behaviours? And how can the dynamics of professional competence be developed and embedded in the identities and culture of the police service? There is much discourse around identifying the 'threshold concepts' which a practitioner needs to grasp to make sense of their professional behaviours. In the context of the professionalism of police investigators, we postulate that the threshold concept can be professional identity. To reflect on their own professional identity and how it impacts upon their investigative behaviours requires the individual to critically analyse those crucial moments in their experience when assumptions of professionalism have been challenged. In this paper we demonstrate how the application of long-standing research in storytelling offers these detectives alternative ways to reflect on assumptions, and how these influence investigative behaviours. We argue that storytelling can be used as a research method to stimulate a creative perspective in the mindset of professional, promoting a more complex understanding of their professional identity, and thereby positively impacting on their practice.

1 INTRODUCTION

1.1 Professionalism in the Police Force

In line with the Coalition Government's reform agenda on policing, they commissioned a review of police leadership and training within the police forces of England and Wales. The review concluded that the model in use today is essentially the same model which was designed back in the 1940's to meet the challenges of Post War Britain. It argued that modern policing requires both a new approach and a new professional body to embrace the professionalism of the police service. This professional body would enable the transformation of the culture of learning in the police service in partnership with Higher Education (HE), moving away from in-house delivery of leadership programmes (Neyroud, 2011).

The review was well received by the Association of Chief Police Officers (ACPO) who recognised that raising the status of policing to that of a profession would represent a step change for the service (ACPO, 2012). Home Secretary Theresa May said it would *"open up the closed system of leadership within the police service, harness greater diversity and experience at senior level, and equip the service with the skills it needs in a leaner and more accountable environment"* (May, 2011).

The performance of the police service, and in particular police investigations, is constantly under scrutiny by the Government and the Criminal Justice System. The Police Reform Act (2002) and the Review of Police Leadership and Training (Neyroud, 2011) emphasised this need for improvement, to provide a modernised, consistent and more professional level of service. The

Professionalising Investigations Programme (PIP) (Public Service Review – Home Affairs, 2012). PIP is a major change programme for the Police Service of England and Wales designed to improve the professional competence of all police officers and staff who conduct investigations (NPIA, 2012).

PIP is expected to impact on the culture and philosophy of policing by fundamentally altering the police service response to investigation (Public Service Review – Home Affairs, 2012) and as such this programme is one of cultural change. ACPO and the NCPE have gone a long way to establish structural support to this change programme in the creation of the Implementation Support Plan for the PIP (ACPO Centrex, 2006). The plan details the benefits, guidance, language, assets, resources and processes involved, establishing the architectural codes needed for the change. However, little is mentioned of the cultural codes, which will also affect the change process. The cultural codes represent the interdependent sets of values, beliefs and behaviours that are common, and tend to perpetuate over a long period of time (Kotter and Hesketh, 1992). The development of the professional identity literature is linked with that of reflective practice (Schön, 1983). For a starting-point definition we can look to Schein (1978) who offered a relatively fixed notion of professional identity as: *"The relatively stable and enduring constellation of attributes, beliefs, values, motives and experiences in terms of which people define themselves in a professional role"* Schein (1978).

In simplistic terms, the operational culture is the established "How things are done around here" (Drennan, 1992), the way in which the community of practice sees itself, creating an identity, a way of being that influences the way of doing. The complex nature of roles within the Police Service also provides further sub-cultures (Salaman, 1979), whereby the nature of the investigation carried out by officers such as traffic officers with road accidents or detectives investigating criminal offences will be affected by the way those particular groups of officers perceive their professional identity, which in turn influences their actions. This what Rogers (2004) refers to as "being" (the professional identity) and "doing" (actions). The understanding of professional identity in the police cultural context and its influence on investigation is crucial to the success of the PIP.

1.2 Professional Identity and Narrative

The concepts of profession have emerged over time. Stan Lester (2010) finds classification in four models; classical; trade; technical and reflective. The classical model, which appears to influence Neyroud's review on police leadership and training, is founded on a broad base of learning and culture. This is the archetypical model for ancient professions with an expectation that professional practitioners will have a broad general education as well as specific expertise in the areas of practice (Lester, 2010). The trade model grew out of medieval trade occupations, based upon practical expertise and craftsmanship. The technical model grew out of the industrial revolution, standardising training, formal control of entry routes with specialism demarcation and expertise. A model with a general assumption (Lester, 2010) of a need for updating, and is very similar to the existing police model. The reflective model has an emphasis on learning through action and reflection (Schon, 1987), making judgements in uncertain contexts, perhaps more fitting for 21st century policing. Lester generalises that the newer models have been overlaid on earlier ones as perceptions of professional activity have changed. The reflective concept of profession offers a portfolio of learning activity individual to the practitioner, integrated by personal identity, perspectives, values and capability.

There is much discourse around identifying the 'threshold concepts' which a practitioner needs to grasp to make sense of their professional behaviours (Meyer and Land, 2005). In the context of the professionalism of police investigators, these threshold concepts can be assumed to be professional identity and reflective practice.

1.3 Storytelling for Management Development

Storytelling is increasingly becoming recognised as an established, valid and powerful method of qualitative research. Organizational storytelling, in particular, is now often used to explore issues in the study of strategy and organizations (Du Toit, 2003 & 2007). Reissner and Du Toit (2011) propose a four-stage model of storytelling, informed by a social constructionist view of coaching, which conceptualises the coaching process as a series of storytelling activities. They also provide empirical evidence of the role that coaching can play in team learning (Du Toit & Reissner, 2012) using as case study a university development programme for frontline family support workers. Reissner (2011) explores stories of organisational change identifying three patterns of story: stories of "the good old days"; stories of deception, taboo and silence; and stories of influence.

Combining storytelling with reflection can be used as a powerful management development tool, providing experienced professionals with tools which they can use to explore their own professional identity and thus gain a deeper understanding of the personal and professional values which drive

within a management development programme for police officers, and demonstrates the impact which the storytelling process can have as a research method.

2 THE DEVELOPMENT PROGRAMME

This paper uses as a case study a Masters level development programme which has been specifically designed for the police, and aims to address the PIP agenda and the professional issues alluded to above. The programme also builds on research by colleagues in the areas of storytelling (Du Toit & Reissner, 2011), coaching (Du Toit, 2007), reflection (Sanders, 2011) and work-based learning (Sanders, 2010).

The programme provides police officers with the opportunity to study leadership and management theories in the context of work-based investigative practice. The Police Service is currently going through the most radical reforms in modern history in relation to the professionalism of investigative processes and practice. These reforms have brought about changes in the ways in which investigations are led, managed and carried out. This programme aims to reflect upon current problems and future potential solutions within this professional context. The programme has been designed in response to the current sector needs in policing and the structure, content and assessment strategies have been informed through joint discussions between the university team and senior police representatives.

The objectives of the programme are to: provide an opportunity to study investigative management at Masters level in a programme offering academic rigour with a strong focus on critical application and professionalism; develop systematic knowledge and understanding of investigations in the context professional practice; build up a practically oriented and detailed knowledge of management theory that can be readily applied to solving investigation-related problems at a managerial level; and enable participants to develop skills to improve investigative performance within their existing or future employment.

The aim is to introduce learners to the wider impact of their professional leadership and decision-making in investigations, both for themselves and their organisations. It provides an opportunity for the participants to consider the changing nature of their professional environment, collaboration between agencies and the alternative perspectives of investigation stakeholders, in particular those of the victim. Students are introduced to various theories of professional leadership and management focusing on a process of critical reflection upon their professional identity and its impact on investigations.

This paper is particularly focussed upon the professional leadership module, which asks participants to reflectively explore crucial experiences that they have found challenging in the management of investigations. They use storytelling as a research method to engage and explore issues of practice and identity. In so doing the police officers develop a deep understanding of the practical issues of managing and leading investigations with a view to improving current practice.

3 REFLECTION IN ACTION

For many officers, the first time they are exposed to the concept and power of reflection is when it is introduced as part of the programme. Some find the concept difficult to grasp, and consequently they can be sceptical of its practical use. However, experience has shown that even the sceptics soon grasp the way in which reflection can be used to explore and improve their practice, and by the end of their studies they are converts, using reflection as a tool in their day to day activities. To illustrate, the remainder of this section is taken from a piece of work written by an officer who had recently been introduced to reflection. His words have been reproduced with his permission.

"Due to the very nature of their roles, police officers are often required to make decisions whilst under a number of competing pressures and demands. The ability and necessity to make sound, rational and informed decisions is central to successful policing and a vital skill for police officers, whose thoughts and actions are subject to unprecedented exposure and scrutiny in an environment of ever increasing media exposure and public accountability. Flawed decision making has been responsible for failed investigations and miscarriages of justice such as the Stephen Lawrence Inquiry and the Rachel Nickell murder investigation.

Recently, the Hillsborough Enquiry has demonstrated that many years later, officers may be required to justify the decisions they made. The attitude and behaviour of police officers during the course of their duties has far reaching consequences for the professional reputation of the police service as a whole. It is a common assumption that if a police officer is 'experienced', his/her decision making processes, and rationale for such decisions will be derived from this. However, the ability to learn and develop from previous experience is dependent on the quality of that experience and how well the individual or organisation is equipped to identify learning needs which

Investigators rely on a set of working rules which are developed from both their own previous experience, and also that of others. The influence of colleagues in developing these working rules may lead to practices which become so familiar to the officers that they are not even aware that they are using them, and the concept that these are right because they have never been wrong is further reinforced within the organisation. To be reliant on the set of rules they have learned 'on the job' or from colleagues, is highly dependent on the quality and depth of that personal experience. I would argue that the mere fact that an officer has previous experience does not necessarily guarantee that he/she will benefit from it in future practice. For example, an inept officer may continue to exercise his/her duties without ever gaining insight into the fact that his/her actions are flawed.

In order to truly learn and develop from their experiences, it is vital that the individual is able to utilise that experience as a learning process. A key ingredient for successful learning outcomes from previous experience is the adoption of some form of reflective practice. Whilst reflection is an effective means of developing expertise, I would argue that many officers are not familiar with the process, in what is a purposeful activity and not merely a recollection of events. Having joined the Police service in 1986, I was subjected to the style of training that was delivered in regional training centres during that period, with learning being classroom based and by rote. This was my first introduction to the concept that habitual behaviour is entrenched in police culture, and officers were not invited nor expected to air their views or share their thoughts, and critical reflection or reflective practices were never mentioned.

As my career progressed I was given a greater insight into the habitual behaviours and cultural norms that determined and directed the way that we conducted our business. Investigative skills were passed down from detectives whose own abilities depended on their previous investigative experiences and the lessons learned, notably when investigations had encountered problems or difficulties. Due to the dynamic environment in which police officers operate, there may be certain situations in which one may not possess prior knowledge, or the knowledge one does have may not fit the situation. For example, in my own practice I was dealing with a complex investigation which was subject to multiple changes of direction at short notice.

Having developed my skills in reflective practice, I was able to utilise my knowledge accordingly and through utilisation of this framework I made sense of the situation and led the team methodically and with clear understanding. Reflective practice provides a framework through which experience can become a learning opportunity. Whilst the concept of reflection and reflective practice has been introduced through Police training in recent years, it is a phenomenon that remains alien to many officers who are senior both in terms of rank and length of service, and who are important decisions makers. There is a significant need for the organisation to promote reflective practice to all officers and provide encouragement for officers to embrace this concept as a means of consolidating experience. The process should be embedded within the organisational culture, with a supporting framework that ensures that all opportunities for learning and development are fully maximised."

The above quotation shows how an officer who was initially sceptical of the practical use of reflection, began to use it to explore his own professional experiences and make sense of them. He also began to realise that there were different approaches to learning and development than those which he had been exposed to in his early career. Further he began to see the power of reflection, and became firmly convinced that it should be used not only as a training and development tool, but also that is should be embedded into day to day policing practice.

4 THE STORYTELLING WORKSHOP

Storytelling is increasingly recognised as a research method in its own right, with the power to engage and explore issues of practice and identity (Ibarra, 2010), and has been developed as a practical teaching method on the above mentioned development programme. Even though reflective practice has become an effective learning mechanism in police education, for both pre and post probationary officers (Copley, 2011), as discussed above this reflective process can prove challenging, particularly for those mid-to-late career detectives whose thinking and writing skills have been habitually honed only in 'matters-of-fact' or who's 'crucial moments' are so unpleasant that revisiting them is psychologically resisted. To reflect on their own professional identity and how it impacts upon their investigative behaviours, requires the individual to critically analyse those crucial moments in their experience when assumptions of professionalism have been challenged. Acknowledging professional identity as a threshold concept that requires deep individual contemplation and reflection calls into question the traditional generalised classroom taught approach. It is argued here that an alternative approach is needed for the exploration of professional identity. We argue that reflective practice aligned with storytelling is employed to provoke and explore the central assumptions that influence professional identity and practice.

The approach that has been developed over several years is a storytelling workshop. The workshop grew out of teaching 'extending professional competence' as a subject to police investigators studying on an undergraduate degree course. The format of the workshop is grounded in the four phases of the experiential learning cycle (Kolb, 1984) and is conducted as a half-day session. First the students are asked to remember a crucial professional challenge that they have personally experienced in their career as an investigator, and simply tell the story to the group. Having set the scenes, the students are then introduced to the underpinning theoretical concepts of professional identity, reflective practice, triple-loop learning and storytelling as an autoethnographic research method. In the second phase, to engage in reflection on their stories, the students are asked to retell their story using a creative technique as an alternative form of communication, such as a drawing, painting, poetry, or lyrics to a song. This approach is to stimulate a creative perspective in the mindset of the student as they enter phase three of the workshop. In this abstract conceptualisation phase the students are asked to think through and question their original stories, promoting a more complex understanding of their assumptions leading into, during and after the crucial challenge. At this point the students then engage autoethnographically as they are asked to focus not just on their own version of the story but also to give imagined voice and dialogue to others involved, such as witnesses, colleagues, victims or suspects; what would their version of events be? This powerful perspective shift is finally followed by a discussion around the workshop learning and how reflective practice can be implemented in the future.

An important part of the abstract conceptualisation phase of the workshop is the questioning of the stories and the assumptions they support. Many of the police students express concern that the majority of their investigative problem solving skills have been passed down from more experienced detectives who simply attempt to replay the successful actions of the past (single-loop learning), without questioning the thinking strategies behind those actions (double-loop learning). In triple-loop, transformational learning (Argyris, 1993) the final loop is to challenge the cultural beliefs and assumptions that have informed the thinking strategies. It is difficult however to question one's own beliefs, assumptions and supporting stories that have self-perpetuated over the years. The exploration of alternative narratives and the use of images, or poetry etc. can provoke a change in any old habitual thought patterns and aid the questioning and testing of assumptions.

Storytelling as an autoethnographic reflective tool gives voice to the student as being both the researcher and the researched, emerging out of the need to recognise the individual in research and capture their experience (Muncey, 2010). Using the storytelling workshop to draw out the memory, truth and meaning of the individual's experience provides a safe environment to overcome potential resistance to truly challenge assumptions. The use of fictitious names and juxtaposed alternative and imagined narratives can further be used to create truly hypothetical scenarios for exploration, experimentation and learning. The autoethnographic storytelling and writing strategies used in the workshop can be categorised as critical analytical practices (Ellis, 2008) that not only facilitate learning about the subject of the stories, but also provides the students with critical, analytical and reflective skills for use in all aspects of their professional life.

From a facilitating perspective the challenges of overcoming any initial resistance to engage are soon rewarded as a wave of collective understanding sweeps the room on the richness of shared stories. Even though each story is unique in its own right, a common theme develops as the students recognise the impact that cultural norms and assumptions have on their stories. This contextual understanding segues into transformational learning of professional identity through reflective practice, crossing the tipping point of these threshold concepts. To quote one student *"I wasn't keen on this 'Jackanory' stuff, I'm not a kid I'm a Detective Inspector, I came here to be taught not tell stories! Then I realised my whole career is based around stories, proving them and disproving them, sorting the facts from the fiction. I didn't realise how much my interpretation of stories, my own included, was influenced by who I am and how I see myself professionally".*

Such reactions are not uncommon. The officers are used to telling and writing stories. Of course, they do so all the time when making notes, taking statements, and undertaking interviews. However the combination of storytelling with reflection adds a new dimension and power to the storytelling process, and enables them to analyse and questions their own values, assumptions and norms, and thus gain a deeper understanding of their own professional identity.

5 CONCUSIONS

This paper has explored the power of storytelling as a method for enabling experienced professionals to explore their professional identity. The authors have developed techniques for combing storytelling with reflection and are using these as tools within a management development programme. A case study of a management development programme for police officers has been used to demonstrate the power of this technique which is delivered during a creative writing

workshop. The police officers are initially sceptical of the technique but begin to realise its power and potential, and use it to obtain a deeper understanding of their professional identity, which they can then use to improve their practice. This work is set in the context on recent national policy, which aims to further professionalise policing. The authors believe that storytelling has much to offer as a tool to enable professionals to develop and impact upon their practice.

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7.1 Impact correspondence from ECRM conference, Portugal

Following the presentation of the above paper at the 12th European Conference on Research Methodology for Business and Management Studies, Portugal, there were two expressions of interest in adopting the storytelling approach from Australia universities in Melbourne and Sydney:

From: David Bednall [david.bednall@deakin.edu.au]
Sent: 04 July 2013 18:16
To: Andrew Noblet; SHONA MUNRO; Ronald Lawson
Cc: Luba Torlina; Amanda Allisey
Subject: Most useful contact

Dear Shona

I am at the ECRM conference in Portugal. I have just attended Ron Lawson's excellent paper on training English detectives using storytelling and other techniques to foster reflective practice. Ron is just finishing his doctorate at the University of Sunderland and it would be worth being in contact. I am sure Ron will be able to send you his paper and may have others available.

Ron - Shona is working on sergeant training in the NZ Police, using an action research paradigm aimed at reflective leadership training. Andrew is her principal supervisor and is currently involved in a major project with Victoria Police. Luba and I are part of her supervision team.

Best wishes

David

Associate Prof. David Bednall, PhD, FAMSRS, QPMR
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Mobile: +61 4 1701 5932

From: Ananda Wickramasinghe [ananda@uow.edu.au]
Sent: 23 July 2013 05:09
To: Ronald Lawson
Subject: Hello

Dear Ronald,

Hope you received Grace's email regarding case studies.

We are doing a research project to use business case studies purposefully and effectively to enhance students learning and performance. In this project we hope to use case studies as storytelling to facilitate students from diverse cultural background at postgraduate level. As an outcome of this work, we are planning to develop simple and easy yet content rich online resources for lecturers and students to guide how to use business cases effectively and meaningfully. For this we are going to apply for a small fund that can use to hire an expert to help us to develop this with us. Would you be able to assist us with this please? Your kind assistance would be greatly appreciated. If you can, we can discuss to include your name and costing for that. We welcome your creative ideas other than this and ways you can help us.

Best Regards

Ananda Wickramasinghe

Dr. Ananda Wickramasinghe (Ph.D. in Strategy, UQ)

Senior Lecturer in Strategy & International Business

There was also a later expression of interest from America, by Professor Carolyn Ellis:

Hello, Would it be possible to send me your paper on the use of storytelling as a research method? It looks quite interesting but I was only able to access part of it. Thanks so much,

Carolyn Ellis
Distinguished University Professor
Chair, Department of Communication
University of South Florida
4202 E. Fowler Ave., CIS1040

Tampa, Fl. 33620-780

Professor Carolyn Ellis, engaged in further correspondence sharing as yet to be published material.

8. Conference paper 03 TLC conference, New York

Lawson, R., Blythe, J. and Shaw, G. (2014) 'Alternative Stories: Creating Liminal Space for transformative Learning in Police Education', *Proceedings from the 11th International Conference for Transformative Learning,* New York, pp.148-154

Alternative Stories: Creating Liminal Space for Transformative Reflection in Police Education

Ron Lawson[1]* (University of Sunderland Business School, England)
Jami Blythe (University of Sunderland, England)
Gary Shaw (National Crime Agency, England)

Abstract

Storytelling, in the context of narrative inquiry, is increasingly recognized as a research method, with the power to engage and explore issues of professional practice (Abrahamson, 1998; Cresswell, 2013). This research study examines the practical use of storytelling in the facilitated liminal space of a storytelling workshop, to enable experienced police students to explore their professional experiences in a way that encourages transformative learning.

Police educators' in higher education need to understand the needs and expectations of police students as adult learners, as well as the organizational drivers for these paradigmatic educational changes. As new paradigms bring into focus new problems that require new models of understanding and new methods of teaching, this research created a new model of transformative reflection in order to help solve such problems.

Keywords

Transformative learning, Reflective practice, Liminal space, Storytelling, Police

The police service in England and Wales are currently undergoing the most radical leadership and management reforms of the last 70 years (Neyroud, 2011), and a critical spotlight is openly focused on the professional conduct and competence of its investigators. One of the reform recommendations is to move leadership and investigative training courses away from in-house delivery to higher education provision.

Within the higher education sector, both in the UK and worldwide, there is growing pedagogical discourse around the identification of 'threshold concepts' seen as central to the mastery of a discipline (Cousin, 2010). According to Meyer and Land (2005) these concepts have certain features in common:

- Grasping a threshold concept is **'*transformative*'** because it involves an ontological as well as a conceptual shift.
- It is often ***irreversible***; once understood the learner is unlikely to forget it.
- It is often ***integrative*** in that it exposes the hidden interrelatedness of phenomenon.
- It may contain ***conceptual space*** bounded by 'terminal frontiers, bordering with thresholds into new conceptual areas'.
- It may involve ***troublesome knowledge***.

(Meyer and Land, 2006)

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The threshold concepts of police educators, we have found, are professional identity, reflective practice and transformative learning. There is much public debate, and many public enquiries initiated, when professional standards and behavior fail in public facing services. To learn from such mistakes is a crucial element of professional reflective development (Lester, 2010). But how do such bodies learn from these unfortunate mistakes? In the professional development of health and social care there is already much discourse around the use of reflective and reflexive practices (Schön, 1983; Brookfield, 1991; Bolton, 2005; Chapman, 2011; Vachon and LeBlanc, 2011). However, there is little evidence to suggest that these have yet to fully permeate the professional practice taught to the rank and file of the police service in the UK. The existing reflective practice that is evident is found predominantly in process driven case reviews of only major investigations. It is necessary to enable investigative officers to reflect on the process and content of investigations, and also critically self-reflect on their own learning strategies and the impact of these upon their professional identity and investigative behaviors. A move away from the traditional instrumental learning in police training to a more communicative and transformative learning through critical self-reflection (Mezirow, 1991) has become a key, but challenging goal in the development of teaching these threshold concepts at the university.

A pedagogical problem was encountered during the teaching of a new undergraduate degree module of 'extending professional competence' to police investigators. Having successfully been delivered to several cohorts of healthcare and social work professionals, we approached this fresh assignment in a similar way. However, this time the threshold concepts were proving hard to get across. There was a palpable air of defiance from some students with a collective paraphrased narrative of 'we know who we are as professionals… we've been doing this a long time and we are very good at it… we don't have the luxury of spare time to sit back and reflect…' It was apparent that these students, particularly mid-to-late career detectives, were caught in the 'mental grooves' of professional thinking strategies (Thera, 1997, cited in Weick & Sutcliffe, 2006). An alternative pedagogical approach was therefore needed to overcome resistance, foster transformative learning and achieve the learning outcome of the degree programme; to extend professional competence.

The Transformative Reflection Model was developed in response to this problem (See fig 01 below) and is derived from Kolb's (1984) experiential learning cycle, forming a conceptual reflection process for use in facilitating transformative learning in professional practice. The process is designed to focus in on the reflection stage and extend it into a liminal space in which critical experiences can be critically reflected upon from various alternative perspectives to give greater insight and understanding of the underlying assumptions we hold in relation to how we make sense and meaning from the experience. In the context of this research the model forms the structure of a facilitated storytelling workshop in which the police investigators are encouraged to play with alternative narrative and artistic techniques to enable them to challenge their assumptions in a critical self-reflective way. The stages of the model correspond with the stages and phases of transformative learning, learning through storytelling, and liminality frameworks as shown in table 01 below.

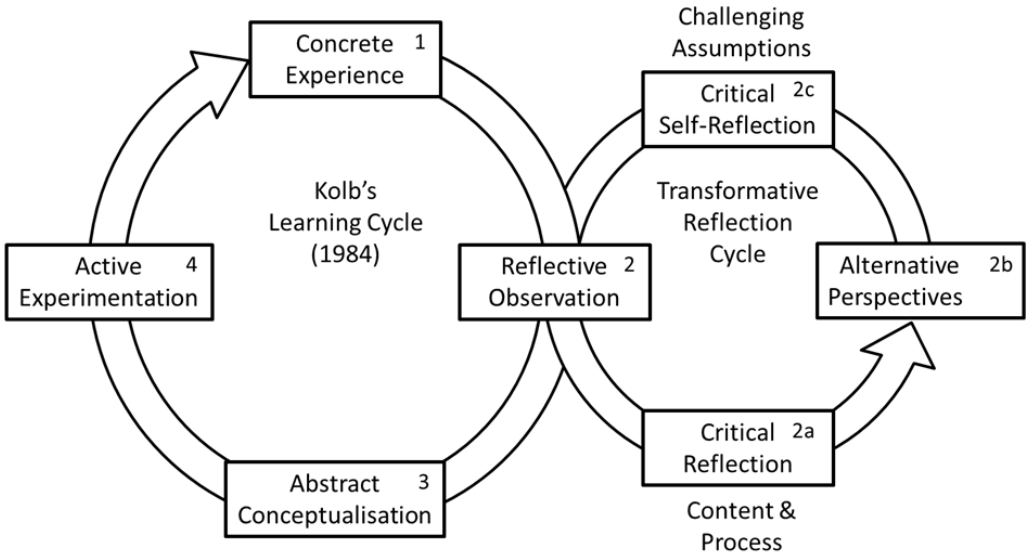

Fig 01 Transformative Reflection Model (Lawson et al. 2013)

The storytelling workshop was introduced as a tool to assist students in the understanding and development of their critical self-reflection, using a 'critical incident' as the starting point (1). Summarized by Tripp (1993), critical incident technique asks learners to identify an event they consider to be of significance in their career, from which they hope to gain better understanding of and eventually reframe their assumptions.

We ask the students to identify an occasion when their professional identity has been challenged - a disorienting dilemma (Mezirow, 2009). They then consider this objectively, and analyze and evaluate this story, or concrete experience, which has already occurred. As a period of time has already passed between the incident taking place and the facilitated exploration of the story in the classroom, we propose that this 'space' offers what is described by Van Gennep (1960) as 'separation'. The student is separated from their previous social environment (away from the workplace in the University setting) and normality is suspended in this conceptual liminal space. In critical reflection at (2a) the students tell their version of the story in short narrative, making sense of it through self-examination. At (2b), directly related to their exploration of the impact on their professional identity, the students are asked to subjectively explore alternative perspectives of the incident, considering the feeling and rationales of the other characters in the story. This step starts Mezirow's (2009) third phase of transformative learning in the critical assessment of assumptions. The students are encouraged to further broaden their perspectives by expanding their story, retelling it using an artistic medium of their choice. This creative artefact, whether it is a painting, poem, installation sculpture, lyric or collage, together with the two narrative stories are created in their own space over the period of around one month. On returning to the university at (2c) their artefacts and stories are presented to the rest of the class and the underlying meaning perspectives are discussed.

Ten Phases of Transformative Learning (Mezirow, 2009)	Five Stages of Learning (Moon, 1999)	Five Stages of Learning through Storytelling (McDrury and Alterio, 2003)	Three Phases of Liminal Transition (Van Gennep, 1960)	Seven Stages of Transformative Reflection Model (Lawson et al, 2013) after Kolb (1984)
Disorienting dilemma	Noticing a problem	Story finding	Separation	Reconstructed critical experience
Self-examination	Making sense	Storytelling	Transition (Liminal space)	Critical reflection
Critical assessment of assumptions	Making meaning	Story expanding		Alternative perspectives
				Critical self-reflection
Recognition of a connection between one's discontent and the process of transformative learning	Working with meaning	Story processing		Abstract conceptualisation
Exploring options for new roles, relationships and action				Active Experimentation
Planning a course of action				
Acquiring knowledge and skills for implementing the plan				
Provisional trying of new roles				
Building competence and self-awareness				Extended professional competence
A reintegration into one's life on the basis of conditions dictated by one's new perspective	Transformative learning	Story reconstructing	Incorporation	

Table 01 Mapping the Transformative Frameworks

The alternative perspectives are used to encourage the students to challenge their assumptions, and take them to the threshold of Van Gennep's (1960) transition or "sacred time and place". This period of liminality continues through phases (3) abstract conceptualization and (4) active experimentation of the transformative reflection cycle (Kolb, 1984). The extended period of self-awareness in which stories are processed works with meaning, and maps across Mezirow's (2009) 4th to 9th phases of transformative

The story, entitled ‘The Copper’s Tale’, was written without input from the researchers’ other than the setting of brief timeline. The analysis of the 4,297 word narrative offers the opportunity to collect the student’s descriptions of the events and milestones along her transformative journey. Here we show only a few excerpts to help illustrate the stages and phases which map the transformative learning framework.

The student refers to her preconceived assumptions of the class she will join. Being a traffic officer, she fears her classmates will form the stereotype of her experience with detectives;

'Detectives. Urgh. I remembered an incident as I tried to suppress my snobbery.'

The storytelling workshop begins with obvious resistance from the student;

'Brilliant. I didn't come all the way to London to hear detective war stories, most likely about how brilliant they are. This is the point they'll realize I haven't solved any famous murders or interrogated a perp into a false confession.....'

The suspension of normality in the beginning of the liminal phase is met with emotional resistance from the student when she instantly thinks of an occasion when her professional identity has been challenged;

'My heart sank heavily and I felt a familiar panic engulf me.....it was no surprise to me that I had been carrying around a burden of sadness, even all the way to London'.

The critical self-reflection begins in a short session where the students tell their neighboring class mate a brief version of the story. To aid this facilitated liminal space the students are asked to respect each other's stories and experiences as private encounters which should be shared within the confines of the classroom only;

'*I toned the story down as we chatted about our story in our groups. 'The wise ones are ranks above me, they'll think I'm so weak'.*

During the month away from the classroom, the students make sense and meaning from the critical incident by retelling it to themselves whilst writing the accompanying narratives (alternative perspectives) and creating their artefact. The story is expanded with the inclusion of the alternative voice (McDrury and Alterio, 2003). The transition into the liminal space is recognized to be troublesome and 'frequently involves the humbling of the participant (Meyer and Land, 2006). The student recalls this experience;

'I'd worked hard on the homework and enjoyed the creative process, but not the topic. The issues were painful and I'd tried to fight them with both fists.....It had bubbled everything up to the surface. The volcano had erupted and the lava had over spilled, scorching my fingertips when I dared to go near...'

The student demonstrates that in this liminal space there is a temptation to try and return to the old self. This is the period where the old identity is being 'stripped' according to Goethe (2003) as the subject is pushed into a 'between place where new meanings / identities / relationships shimmer on the horizon of the old' (Cobb, 2013).

'Maybe I should have chosen another subject, maybe I should have made something up. It was too l late. That was all I had.'

The presentation to the class of the artefact (in this case a short movie) and accompanying narratives can be seen as a ritualistic process, with accompanying emotions likened to the feelings of isolation of those engaged in rites of passage (Van Gennep 1960).

'*They'd laugh, they'd snipe at me.....I wanted to sit at the desk and put its presence between me and them to act as a barrier to their inevitable disapproval....I felt a disorientation and dizziness that made my palms sweat. My limbs shook. There was no turning back.*'

Mezirow's (2009) fourth phase which he describes as the 'recognition of a connection between one's discontent and the process of transformation' is clearly demonstrated;

'I'd had 48 hours to reflect on the process of creating my homework and the reaction. My mind was a muddle. I'd pieced the jigsaw together when I'd put the movie together. I'd allowed the dark and toxic thoughts to be laid onto the screen....They weren't in my head anymore...My brain was itchy. I wanted to know more.'

The exploration for new roles and planning of a course of action, as described by Mezirow (2009) in the following steps of the transformative process and accompanying active experimentation phase (4) of the transformative reflection model are demonstrated by the student's excitement as the liminal space following the workshop allowed;

'A few weeks passed before it finally dawned on me that I'd woken up. I'd been inspired.....My thoughts were consumed with a cunning plan. Could I use what I'd learned to start a project? I thought I had a glimmer of an idea but kept shutting the page of my project proposal, refusing to believe it was a worthwhile plan'

The student was now experimenting with future possibilities, investing time in preparing a written proposal for a professional project within her role. The project had been researched as she acquired knowledge and skills for implementing the plan.

'So I went ahead and did it.....sixth months later we visited the [venue] with the small team. I had endured the most exciting roller coaster ride. Something was different. I could speak to people. I could speak to people. I could form new partnerships....I was being me, and loving every minute of it....I'd just ploughed ahead, never stopping the roller coaster...the fear of the height and speed didn't faze me.....'

The reintegration of the student into her new life, as described by Mezirow (2009) as being conditional, is clear;

'Now when I walk the corridor at my old office I hold my chin up and make sure I don't look at the ground. I smile and speak to people. I relish the conversation.....'

The transformation of the old identity into the new continues through the reflective cycle as the students story is reconstructed and the loop begins once more in her final words;

'I hadn't realized how hungry I'd been for learning until I dipped my toe in the water and felt it quench my appetite and thirst. Hell, I might even jump in feet first next time'.

The narrative analysis provides key points along the student's transformative journey and displays a clear linear process which maps each stage of the five models discussed. The inclusion and impact of the creative artefact in the workshop will lead to future paths of exploration for the university. Whilst this leaves the opportunity to conduct more rigorous future research with forthcoming cohorts, we propose that the models of transformative learning (Mezirow, 2009), transformative reflection (Lawson et al, 2013), learning through storytelling (Moon, 2004; McDrury and Alterio, 2003) and the three phase process of liminality (Van Gennep, 1908; Turner, 1969) can be mapped together to

create a new and incorporative learning process in which each concept compliments and facilitates the other.

This paper demonstrates that storytelling in a facilitated liminal space, together with narrative inquiry can be used to stimulate a creative perspective in the mindset of the police student, promoting a more complex understanding of their professional identity, and thereby positively impacting on their transformative learning and ultimately on their professional practice.

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8.1 Impact correspondence from TLC conference, New York

Hi Jami,

I was one of those who attended your excellent presentation with Ron Lawson at the 11th International Transformative Learning Conference last Saturday, 25 October. (In fact yours -- along with the parallel presentation with Bart Buechner -- created one of the most interesting sessions I can remember.)

My wife Victoria -- whom, you may remember, expressed enthusiasm for your project when we were all sitting together on Thursday in the late afternoon session with Bill Torbert -- is giving the first Keynote Address at the 63rd annual Conference of the American Association (AAACE) this coming Tuesday.

Her talk,"informal Learning: Reframing and Retooling to Meet Emerging Needs" will focus on productive trends and practices in sport of informal learning -- one of which is storytelling in the context of Reason and Heron's Presentational knowing. In that regard she finds your paper of considerable interest and is intending to discuss the work you did adding a liminal transformative learning cycle involving storytelling and attendant art creation to help people with somewhat fixed ideas "break out of the mold."

In addition to telling her about the cognitive material you presented, I also related how moved I was by the video you created in connection with "the Coppers Tale."

confidentiality -- it might be possible to know something *more* of the content of your story. (I gathered from your video that there was an vexing problem of some sort, a seemingly likely courtroom component, and ultimately, satisfactory / "happy" conclusion. And even that was only my perception.)

Anything more you could provide in the way of content detail would greatly help Victoria in limning a *context* within which you and the process were operating.

Needless to say, she will be giving yours and Ron's paper all due credit (along, I'd expect, with mention of "personal communication" regarding any additional content, if any, you are able to provide).

I expect you'll remember who we are, but I'll send a rare shot of the two of us together a couple of years ago. (until an untoward outcome of an operation in late 2011 created a problem with my hands I was usually the one *behind* the camera.)

Please give warm regards to Ron as well,

Peter

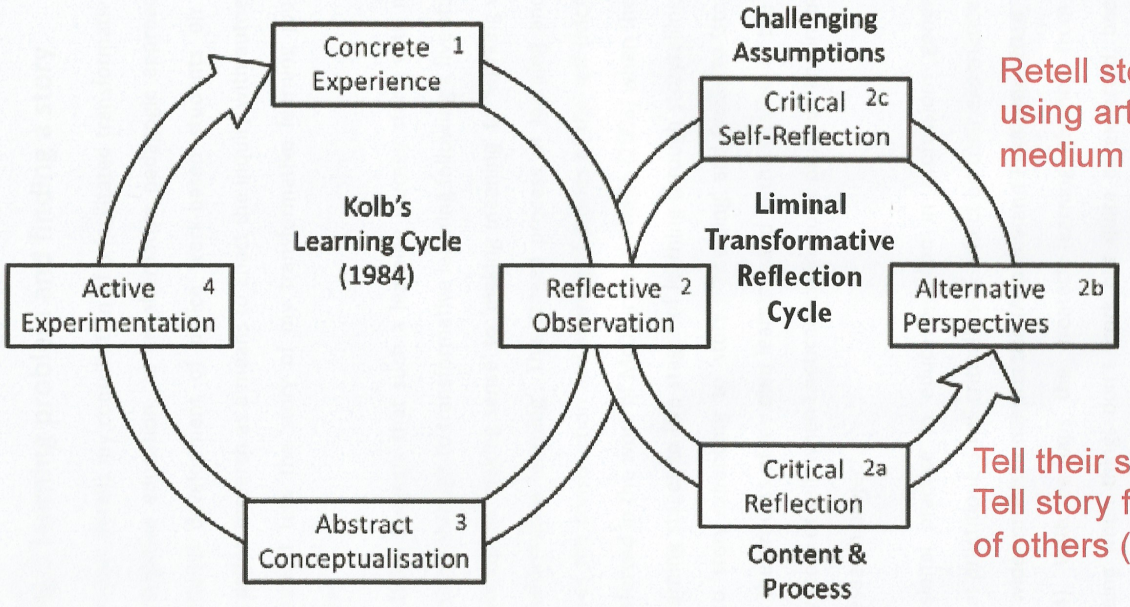
Informal Learning: Re-framing and Re-tooling for Making a Difference!

AAACE
63rd Annual
Conference

Victoria J. Marsick
Teachers College
Columbia University

Alternative Stories of Police in England & Wales

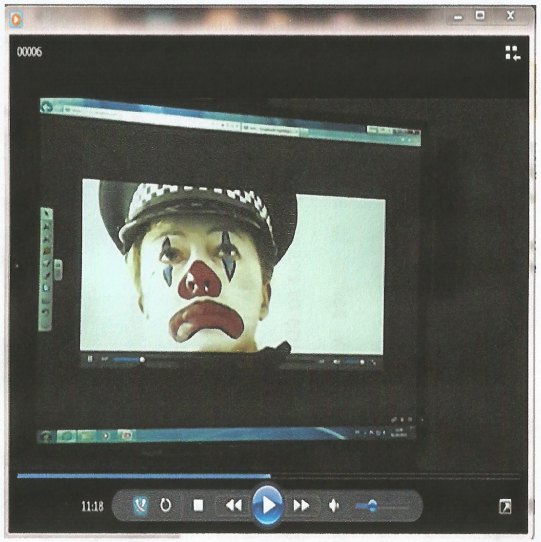
(Ron Larson, Jami Blythe, Gary Shaw, 11th International Transformative Learning Conference, 11/23-26/14)



Liminal Transformative Reflection Model:
Liminal Space for Tapping into Imaginative Knowing & Others' Perspectives

Copper's Tale

Eva's relationship had turned sour— Leanne bullied and humiliated her — "I've become a victim of identity theft. My professional identity has been stolen …I don't think she is going to give it back.

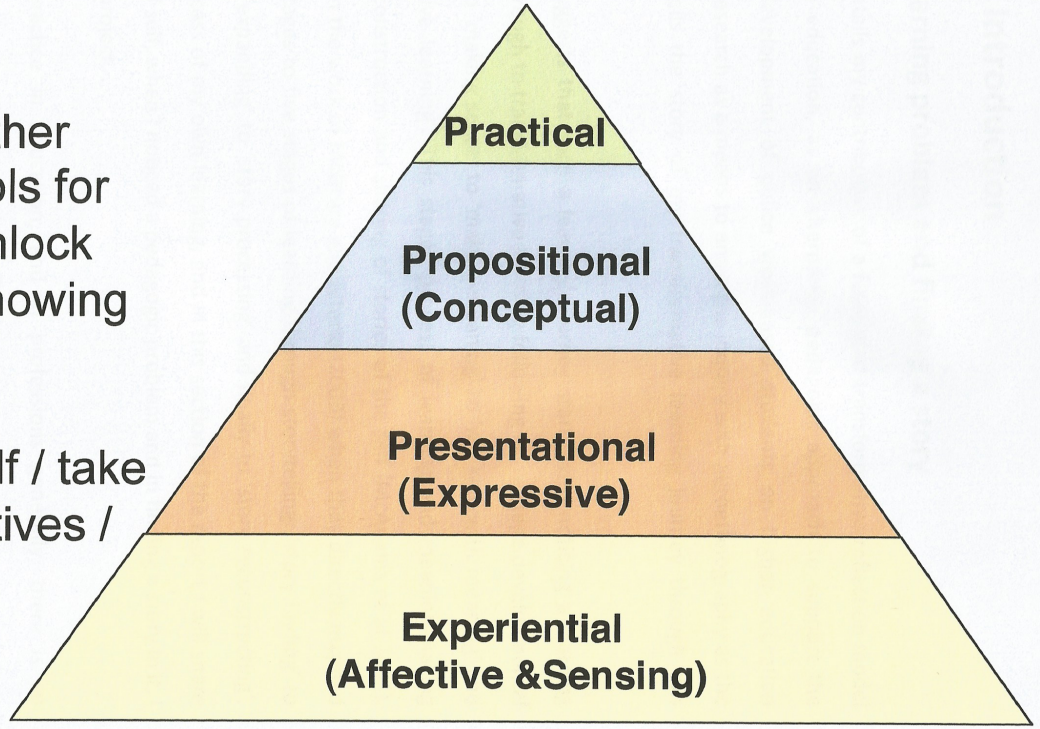


Clown images—set to Emeli Sandé song 'Clown—are metaphors for "the masks we wear at work to hide the people we are …and car crashes"symbolizing conflict

John Heron's Extended Epistemology of Knowing

Story, art, & other expressive tools for imagination unlock experiential knowing

This helps to get outside self / take other perspectives / reframe experience



9. Education research group and pedagogic research forum, UCLAN

The Education Research Group and Pedagogic Research Forum

Seminar

Thursday 21st November 2013
4:00 -5.15pm
Livesey House LHXXX

Ronald Lawson
Sunderland University
Email: ronald.lawson@sunderland.ac.uk

Creating Alternative Pedagogies: The Transformative Nature of the Professional Doctorate

The life journey which has brought the Professional Doctorate student to this pivotal point of understanding and contribution is filled with untapped learning that can, with effective critical self-reflection, provide the solutions to current professional problems in a truly authentic way. Such is the case with Ron Lawson, a former engineer and police officer, now a Senior Lecturer and a Professional Doctorate student. When faced with the challenges of teaching mid-to-late career police detectives on an undergraduate applied investigation degree course, Ron turned to the tools, techniques and transformative nature of his 'Prof Doc' to autoethnographically explore his former life journey in search of a solution. In this talk Ron will share his story and how that story developed into an alternative pedagogy that successfully overcame the challenges and has impacted much further and wider than his community of practice.

To book a place please contact: Ruth Pilkington
RMHPilkington@uclan.ac.uk

uclan University of Central Lancashire | School of Education and Social Science

9.1 Impact correspondence from UCLAN research forum

Ron,
Just wanted to pass on my sincerest thanks for your seminar yesterday. I think our rapt attention should be a clear indication of how you held us spellbound. I would however like to say that this was extremely powerful and the model behind the work you are doing, the link to reflexivity and the significance of doctoral study were also excellently communicated. I will try and get some feedback but if I don't, the informal feedback from participants was extremely positive and grateful

Thanks Ruth

Dr Ruth Pilkington SFSEDA, FHEA
Course Leader MEd, EdD
School of Education & Social Studies
Livesey House 211
Tel: 01772 893106

10. Invitation to speak at the World Association for Cooperative and Work-Integrated Education (WACE)

Dear Mr. Ronald Lawson,

My name is Olof Blomqvist, Vice-Chancellor Emeritus at University West in Sweden. I am writing to you in my capacity as Executive Committee Member of the World Association for Cooperative and Work-Integrated Education (WACE) and as the head of WACE International Satellite Office (ISO) at University West.

Our ISO will 18-20 May 2015 organize a European Work-Integrated Learning Institute which will address issues related to assessment and quality assurance in Work-Integrated Learning (WIL) within higher education. You will find more information about the event in the attached document.

Right now we are in a process where we will identify and invite expertise to become presenters and also be a part of our Institute Faculty. Your name has been strongly recommended by Ms. Helen Corkill. Expertise from United States, Canada and Germany have already been invited and they have all accepted to participate.

The exact program design of the Institute will not be decided until we have formed the complete Institute Faculty. WACE has organized this Institute a couple of times in the United States. The last one was in Denver last October. After Europe 2015 we are planning for an Institute in Canada. Other countries are on a “waiting list”. You will find information about WACE as an organization and WACE activities on its website www.waceinc.org.

I hope you find this Institute interesting and will be able to accept our invitation. I am looking forward to hearing from you as soon as possible. Next step, if you find it interesting, will be a telephone call when we can discuss details. If something is unclear please let me know.

Best regards,
Olof Blomqvist, Vice-Chancellor Emeritus

WACE Executive Committee Member

11. University of Sunderland CPD events

Dear Fellow Academics,

I would like to highlight an additional Continuing Professional Development workshop this year organised by **Ron Lawson** in partnership with Academic Development.

This workshop is called '**Extending Professional Competence: Transformative learning through Storytelling and Artefacts**.'

Session Aims:
The aim of this two-part facilitated workshop is to introduce participants to the use of transformative reflection and storytelling as both a teaching technique and as a tool to explore and develop our own professional practice.

Outline:
Developed as a pedagogical technique for teaching work-based professional students, the facilitated workshop incorporates a liminal space for storytelling and the creation of artefacts used to consider alternative perspectives and professional identity in experiential learning. The technique has achieved particular success in police education and is growing in popularity and adoption in higher education nationally and internationally.
The facilitated storytelling workshop enables participants to challenge and change commonly held personal and cultural assumptions that potentially limit personal and professional development. The workshop is delivered in two half-day sessions.

Learning Outcomes:
By the end of the two sessions participants will be able to demonstrate:

- A critical understanding of the concepts of transformative learning and professional identity
- Engagement in CPD to explore their own pedagogy and professional practices
- Development of critical self-reflection and facilitation skills to explore issues in practice and extend professional values, knowledge and competence

The aims and learning outcomes of this session map directly to the areas of activity, core knowledge and professional values of the Professional Standards Framework, in particular A4, A5, K3, K4, K5, and V1, V3, V4.

Dates, times, and venues:

Booking requests:
Email academic.development@sunderland.ac.uk to make a booking request.

Best Regards,
Mark

Dr Mark R. Proctor
Academic Development Officer (Research)

12. HEA Reflexive learning for the researching professional workshop

HEA Workshop 25th November 2013: Revised programme

10:30 Registration and refreshments
10:50 Introduction: Gail Sanders, University of Sunderland
11:00 The reflexive journey: On becoming reflexive and developing as a reflexive researcher. Helen Woodruffe-Burton, Northumbria University
11:45 Small group discussions
12:15 Break
12:30 Reflexivity in development: A case study of the Police Service. Ron Lawson, University of Sunderland
13:15 Plenary discussion
13.30 Lunch
14.14 Recognising reflexivity: 'Striking moments' in dialogue. Sandra Corlett, Northumbria University
15:00 Reflexivity in practice: Why organisations need researching professionals. Maxine Craig, South Tess Hospitals NHS Foundation Trust
15:30 Large group sharing of how to take forward ideas from this workshop (including other workshops in this series) with a networking exercise to support a continuation and dissemination of the activities in the workshop
16:00 Close, and optional tour of Glass Centre
About the speakers:

Sandra Corlett is Postgraduate Director and DBA programme leader at Newcastle Business School

Maxine Craig is Head of Organisational Development at South Tees Hospitals NHS Foundation Trust and visiting professor at the University of Sunderland. She holds a professional doctorate from Middlesex University.

Ron Lawson is Senior Lecturer in Leadership and Professional Practice at the University of Sunderland and currently completing his professional doctorate on the development of alternative pedagogies for police educators.

Gail Sanders is Professor of Management Education and Development at the University of Sunderland, and also leader of the University's generic professional doctorate programme.

Helen Woodruffe-Burton is Professor of Marketing at Newcastle Business School

To book onto this event visit: http://bit.ly/1aQ9mmQ

12.1 HEA workshop feedback evaluation

2013-14WSS (SocSci) - GEN818 Reflexive learning for the researching professional in Business and Management

1. How did you learn about the event?

	Name
1	E-mail
2	Academy newsletter
3	Academy website
4	Through a colleague
5	Other, please specify

Name	Percent
E-mail	12.5%
Academy newsletter	50.0%
Academy website	0.0%
Through a colleague	25.0%
Other, please specify	12.5%
N	8

Faculty promotion

2. What were your expectations of attending the event?

To gain and share experiences of teaching reflexivity to doctoral students
To develop networks with academic colleagues who are interested in reflexivity
To support doctoral students who are incorporating reflexivity into their doctoral studies and thesis
To learn more about reflexive learning.
I had an open mind when I attended the event.
To learn more about reflexivity in research and relational epistemologies.
to develop (my own) and input knowledge on the topic discussion around reflection and reflexivity
to engage in a critical debate about reflexive learning
It to be informal and informative. Well organised and welcoming. It to offer a variety of speakers with differing perspectives.
to update on research in the field of reflective practice

3. To what extent were your expectations met?

	Name
1	Exceeded
2	Met
3	Partially met
4	Hardly met
5	Not at all met

Name	Percent
Exceeded	12.5%
Met	75.0%
Partially met	12.5%
Hardly met	0.0%
Not at all met	0.0%
N	8

4. Do you have any comments on how your expectations were met?

The over-running of one presenter meant that we had less time for small/plenary group discussion than hoped for

Great presentation

The event was wonderful, stimulating and engaging and challenged each one of us about our own thinking. It was a really good opportunity to work with likemined others on an aspect or pedagogic approach that is not always popular.

There was a good balance between theoretical underpinnings and presentations of how research and pedagogy from this perspective has been developed and its uses.

the session clarified key understanding (as well as advancing my views) regarding the topic

There were some excellent presentations and I liked the examples of both the police force and the NHS.

The event was described as a workshop so I would have expected more involvement from participants rather than just a series of presentations.

I am engaged in teaching and researching 'reflective learning' and 'reflective practice' and was hoping to gain further understanding between these terms and the emphasis on 'reflexive learning' and 'reflexivity' but although some of the speakers claimed there was a clear distinction the terms were used interchangeably throughout the day. This may be an interesting debate for one of the future workshops in this series.

Colleagues were friendly. The day was structured and the structure made sense. Opportunity for discussion was facilitated. Speakers spoke with enthusiasm and passion for learning. Liked the variety of participants: students, staff, etc. Felt collegiate. Sorry we had to leave early.

An excellent presentation of research into how the police have engaged in reflective practice.

5. What was the most useful or meaningful idea you took away from the event?

To incorporate art-based media into teaching/support of reflexivity, e.g. have been exploring with a colleague use of 'I poem'

How to use my new knowledge in my research

New connections, my ideas and practise being valued and transferable in other domains.

I enjoyed the creative and innovative examples of the ways in which reflexive learning can be enacted and its impacts. The most useful aspect of the workshop was the clarity it offered around the reflexive approach to learning. I understand the approach more and appreciate its value but also that the approach isn't appropriate for the research direction and questions I am interested in examining.

by engaging in tacit/explicit knowledge transfer (the day) it allowed me to Crystallize my thoughts around my current research and gave a new focus otherwise not realized (day became what we discussed i.e. reflexive)

The example of the 'Clown' reflection by Ron Lawson was very thought provoking. I have read about artistic reflection before but this was a powerful illustration.

Differing perspectives. useful contacts. Gave affirmation to the work I'm doing both as a researcher and Course Director.

I would like to contact the presenter to share experiences in this area

6. To what extent did each session improve your understanding of reflexive practice for researching professionals?

	Series name
1	The reflexive journey: On becoming reflexive and developing as a reflexive researcher (Woodruffe-Burton)
2	Reflexivity in development: A case study of the Police Service (Lawson)
3	Recognising reflexivity: 'Striking moments' in dialogue (Corlett)
4	Reflexivity in practice: Why organisations need researching professionals (Craig)

	Not at all	**Limited extent**	**Adequately**	**Very well**	**Excellently**	**N**
The reflexive journey: On becoming reflexive and developing as a reflexive researcher (Woodruffe-Burton)	0.0%	0.0%	33.3%	44.4%	33.3%	9
Reflexivity in development: A case study of the Police Service (Lawson)	0.0%	0.0%	0.0%	66.7%	33.3%	9
Recognising reflexivity: 'Striking moments' in dialogue (Corlett)	0.0%	0.0%	0.0%	71.4%	28.6%	7
Reflexivity in practice: Why organisations need researching professionals (Craig)	0.0%	12.5%	25.0%	37.5%	25.0%	8

11. As a consequence of attending this event I intend to change my practice

	Name
1	Yes
2	No

Name	Percent
Yes	66.7%
No	33.3%
N	9

12. What might you do differently in the future as a result of attending the event?

Incorporate arts-based approaches in my teaching/support of reflexive learning

I will consolildate and continue my own practise and professional reflexivity and attempt to stimulate and provoke this laerning with my peers and students.

I would usefully draw on the ideas and perspectives presented at the workshop in my teaching of research methods.

look at the organization and its teaching practices in a different way to the current culture. Discuss my new learning from the day in Programme studies board meetings (and how I act while in attendance)

I am engaged in teaching and research in this area so it was a useful reflection on my practice and there were a number of interesting references I intend to follow up. I have suggested my research partners attend the future workshops as well.

I had considered the concept of art in the arena of learning...and to some extent I had put it on one side...It was fabulous to see the role in took in the day.

increased confidence in progressing with PhD research studies when hearing contempories and the research they are doing

13. Are there any key issues you would like to be addressed by the Higher Education Academy in the future?

This was a valuable event and one that should be further funded and explored, with possibly a series of case studies or a publication (with links of current HE staff as researchers interested in this practise)

I would like to attend the further workshops in this series.

How to work with part time doctoral students in a more supportive way. Why does the PhD/Professional Doctoral journey have to be so lonely!!...I don't believe it should be like this. How can it become a more collegiate experience. How can we become 'Comrades in adversity' (Revans,1982) as opposed to ('Adversaries in commonality') Vince ,2004...building communities of practice within this very small group.

14. Do you have any comments about the organisation of the event?

Well organised by Gail.

Good venue - liked fact we were all in one venue and that participants stayed together

Great event overall

One reason feedback forms may not be being returned is that they appear to not come from the HEA. Changing the sender details to make this more apparent would be helpful.

The event was excellent

It would have been useful to have hand outs of the sessions - if not at the time of the event, to have them very soon after would help with digesting the ideas and debates further. It would also have been useful to integrate into the programme more time for group discussion and sharing of ideas. This activity worked well in the morning and further opportunities after each presentation would be extremely useful for processing the ideas and giving to sharing and considering the ideas in more depth etc. One of the sessions ran over on time and perhaps this is why the discussion time was cut back.

very well organised very well attended and realization of the necessity of HEA funded events to continue and growth the sessions as great vehicles of knowledge creation in a collaborative way

Must collaborate with local universities to share/create knowledge (the collaborative nature of future research)

Well organised, good facilities and joining instructions. I would have expected greater interaction for a workshop rather than a series of presentations.

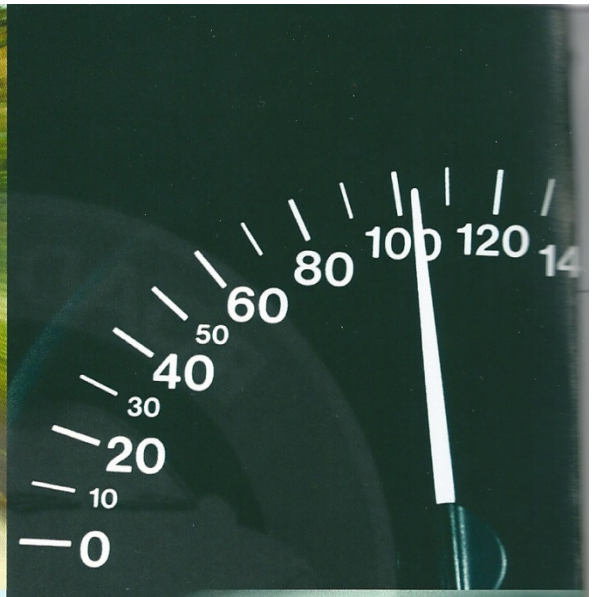
Excellent...thank you

15. Overall, how satisfied were you with the event (it was relevant, appropriate and met my expectations)?

	Name
1	Very satisfied
2	Satisfied
3	Neither satisfied nor dissatisfied
4	Dissatisfied
5	Very dissatisfied

Name	Percent
Very satisfied	55.6%
Satisfied	44.4%
Neither satisfied nor dissatisfied	0.0%
Dissatisfied	0.0%
Very dissatisfied	0.0%
N	9

13. Northumbria Police 'Road Sense, Common Sense' Event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Introduction

'Road Sense, Common Sense' is an innovative project which aims to educate and encourage young people to be considerate of other road users.

It not only aims to increase awareness in young drivers but change and challenge their behaviour.

Six schools from across the force area have been working with Northumbria Police to produce presentations which will be showcased tonight through creative multi-media projects using film, photography and drama.

The presentations, based on a main story, are not telling people what they should or shouldn't do but are asking them to think about the consequences of their actions.

Northumbria Police has been supported in this project by Tyne & Wear Fire and Rescue Service, Brake, the North East Ambulance Service and the University of Sunderland.

Duchess High School
Alnwick

Pupils: Stuart Hyde, Lisa Joyce and Joel Kirkbride

Duchess High School wrote the original story piece. Their idea originated from the many issues and stereotypes which relate to young drivers. While the characters and the story are fictitious the students hope the audience will relate and empathise with them and that their story will have enough impact to make young drivers and passengers think twice about their journey. Their script touched a chord with Northumbria Police's Motor Patrols officers who deal with all aspects of young road deaths in the force.

> This has provided an opportunity for our students to showcase their work, enabling them to reflect on their responsibilities.
>
> Duchess High School Director of Sixth Form Linda Armstrong

Ponteland High School
Ponteland

Pupils: Harriet Barratt, Ellie Bell, Chris English, Ellen Forsyth, Cora McLeod, Zoe McQuinn and Lucy Walton

Ponteland High School's story focuses on Ricky, the driver responsible for the collision. The students explore the impact of the collision through his eyes using a range of multi-media. A journalistic approach was used to portray Ricky's emotions following the tragic collision. The students used a media platform because of the huge part it plays in young people sharing information.

> I know we've outstanding students and it's wonderful to see them tackle challenging issues around road safety in such a mature, responsible and creative fashion. They have worked incredibly well with representatives from the police and I'm sure they will have gained significantly from this experience. The staff at school are very proud of them, as am I.
>
> Head Teacher Kieran McGrane

One summer's evening Ricky, his younger brother Jamie, Chantel and Bryan go to a house party.

Some alcohol is being passed around but the neighbours haven't complained about the noise - it's just friends hanging out, listening to music and talking.

Ricky drove to the house, taking Jamie with him and picking up Bryan and Chantel on the way. He has a few beers but doesn't feel drunk. Jamie has nothing to drink and enjoys being part of the older crowd.

Ricky and Chantel are too nervous to ask each other out, but she's made an effort to look really nice and has arranged for her cousin to look after her grandma. She doesn't drink at all.

Bryan misses his last bus home and asks Ricky for a lift. Ricky refuses saying he's leaving the car as he's been drinking, but eventually gives in as he doesn't want Chantel to think he isn't 'man enough' to drive.

It's a nice summer evening and it's just turned dark. Chantel gets in the front with Ricky, but doesn't use her seatbelt as it would spoil her new top. Jamie sits behind Ricky in the back and Bryan sits behind Chantel.

The route they take is familiar to Ricky. He doesn't feel drunk, but his driving has been affected – although he doesn't realise it.

Ricky misjudges a corner, loses control and the car spins, hitting a lorry coming the other way.

Jamie is killed instantly and Chantel is thrown through the windscreen. Ricky has a few scratches from the air bag and seatbelt and Bryan suffers a broken collarbone.

Chantel suffers a broken spine and spends several months in hospital. She eventually learns to use a wheelchair, but can't walk again.

Longr
Berwic

Pupils: Yamik
Emily Fisher, N
Emma McNe
Rowland, Rhia

The group from L
just started GCSE
Their piece takes
Chantel and Jamie
prospective learne
Both groups explo
the impact on the

This was a trer
some original

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Pupils: Fahim

Sacred Heart's pr
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Karon Hylton who
students said it wa

We're proud o
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Excelsior Academy
Newcastle

Pupils: Connor Doherty, Gregg Doherty and Jonathan Massahi

Excelsior's short film tackles the reality of issues like peer pressure which young drivers face. It portrays the 'ripple effect' caused by the loss of a friend and the sharing of blame and responsibility which comes with it. The film's format shows different technological mediums such as YouTube and text messaging which young people can relate to.

"This has been a fantastic learning opportunity for our students to reflect on the dangers of society and produce their interpretation of a very serious topic, to enable their peers to be more aware of the dangers they may encounter. I'm extremely proud of their efforts and look forward to viewing their final product."

Excelsior College Director Lynn Aitchison

Heaton Manor School
Newcastle

Pupils: Caitlin Blackett, Jack Burlison, Sarah Donnelly, Georgia Hall and Katy Scott

Heaton Manor produced an advert which allowed them to show the hard-hitting and preventable consequences of the situations highlighted by the project. The students kept the video short and 'punchy' to emphasise the urgency of the situations and explore its hard-hitting nature. By showing the personal, human side of the emergency services in the video the students hope to connect on a more distinct level with the audience.

"I'm extremely proud of the achievement of our students who have done a fantastic job. By working together through video media they have highlighted the devastating effects road traffic accidents involving inexperienced drivers can have on young lives and their families and friends."

Head Teacher Lynne Ackland

BRYAN IS 17

He's been mates with Ricky for a long time, but is a bit irresponsible. He's an attention seeker and a bit of a daredevil. He can be a bit of a pain to be around sometimes and does like to be the centre of attention. His teachers think he's a bit immature for his age, but he's loved by his parents and younger sister who's only nine-years-old. Bryan can be a bit jealous of Ricky as he sees him as being successful and grown-up. He's also a bit envious that Ricky has passed his driving test.

CHANTEL IS 17

She is bubbly and outgoing and does well at school. She's always immaculately dressed and has fancied Ricky for ages. He feels the same but they've both been too shy to ask each other out. Chantel lives with her grandmother who she cares for, as her grandma isn't really able to look after herself very well. Chantel's parents separated when she was young and she helps to care for her grandmother. Chantel doesn't get to socialise very often as she has to care for her grandmother. She has a lot of responsibilities on her shoulders.

JAMIE IS 14

He is Ricky's younger brother and is quite timid and shy. He's really into maths and science and spends loads of time studying. He's not as sporty as his older brother but really looks up to Ricky. He's pleased to have an older brother who looks after him and is always asking his advice about things.

Messages

From the Chief Constable

Everyone here tonight has been in a car as a driver or passenger. Some of you will know of someone who has been hurt or killed in a collision.

We all have a part to play in reducing the number of deaths and injuries and I am delighted that Northumbria Police is taking part in today's event.

The important thing is we all learn from each other, so that we can improve road safety guidance and messages, and this is an invaluable opportunity for us all.

From the Police and Crime Commissioner

I am tremendously proud to be a part of this terrific event which I know will help with the safety of all road users in our region.

We all have a responsibility to improve how we all use our region's roads and by working together with our partners and young drivers we can all have an impact on safety.

I see you all as young pioneers in helping us have a safer region.

From Tyne and Wear Fire and Rescue Service

Tyne and Wear Fire and Rescue Service is delighted to support road safety campaigns such as 'Road Sense, Common Sense' and is fully committed to reducing deaths and injuries amongst all road users, especially our younger less experienced drivers.

The Service would like to thank partners such as Northumbria Police, the North East Ambulance Service and the pupils involved, for their dedication and commitment to this campaign. Together, we can really make a difference.

From the North East Ambulance Service

The North East Ambulance Service (NEAS) is a proud member of Road Safety Charity Brake and a key partner in the drive to make our roads safer.

Emergency services often witness first-hand the immense impact of road traffic collisions, on family, friends, their community and other people involved.

We fully support our partners in their various campaigns especially those involving young drivers, such as 'Road Sense, Common Sense' which aims to reduce road casualties amongst young drivers and their passengers.

Road safety remains a high priority for NEAS and we are passionate about the safety of all drivers on the roads and appreciate the many challenges young drivers in particular face.

From Brake Community Engagement Manager Rich Andrew

Brake is proud to be supporting this road safety initiative and is pleased to see so many community partners from across the region coming together to promote road safety awareness and help make our roads safer.

Road crashes continue to be the biggest killer of young people aged between 15 and 24, both in the UK and worldwide, so it's vital to not just educate young people but to actively engage them with promoting life-saving messages.

That's why initiatives such as this are so important and we hope it will inspire young people across the region and beyond to consider the risks and responsibilities involved in driving and take action to ensure they are safe on the roads.

We'd like to thank everyone involved in this campaign for their efforts, in particular the students and teachers of the schools that have gone to such great lengths to help promote road safety. We'd also like to thank Violet and Karon for volunteering their time to support the campaign and, as ever, going the extra mile to help spread the word about road safety.

From Violet Atkinson

It's a privilege to be invited to speak at this evening's 'Road Sense, Common Sense' event on behalf of the Road Safety Charity Brake.

Following the devastation that befell my family in October 2009, I have dedicated myself to raising road safety awareness among drivers and pedestrians in order to prevent another family having to experience what we have gone through.

Through my involvement with Brake, I've appeared on television and radio to help raise the profile of the charity so it is on hand to deliver support and assistance when a grieving family needs it most, following a death on the road.

My goal is to instill in the minds of young drivers and pedestrians that safety on the roads is paramount and that the consequences of a tragedy on the roads not only affects the immediate families, but also friends, colleagues and the wider community as a whole. One mistake changes everybody's lives forever.

If I can save one life, stop one child from dying, or prevent just one family facing the grief and loss that I have experienced, then I'll know that I have made a difference.

From Karon Hylton

It was an honour to work with the students from Sacred Heart to produce their short film. They should be complimented on their maturity and sensitivity and working so hard to produce a heartfelt documentary.

Through my own circumstances I have experienced first hand what such a tragic loss means. Through my work with Brake I feel it is important to make people realise the importance of the issues that the girls at Sacred Heart identified in making their film.

Campaigns such as 'Road Sense, Common Sense' are important to instill in young drivers the responsibilities they face. If this film saves just one life, it will be worthwhile.

Acknowledgements

The following people and organisations are thanked for their assistance in helping with this event:

Violet Atkinson

Vera Baird, Northumbria Police & Crime Commissioner

Brake

Mick Duncan, Driving Instructor

Karon Hylton

Ron Lawson, The University of Sunderland

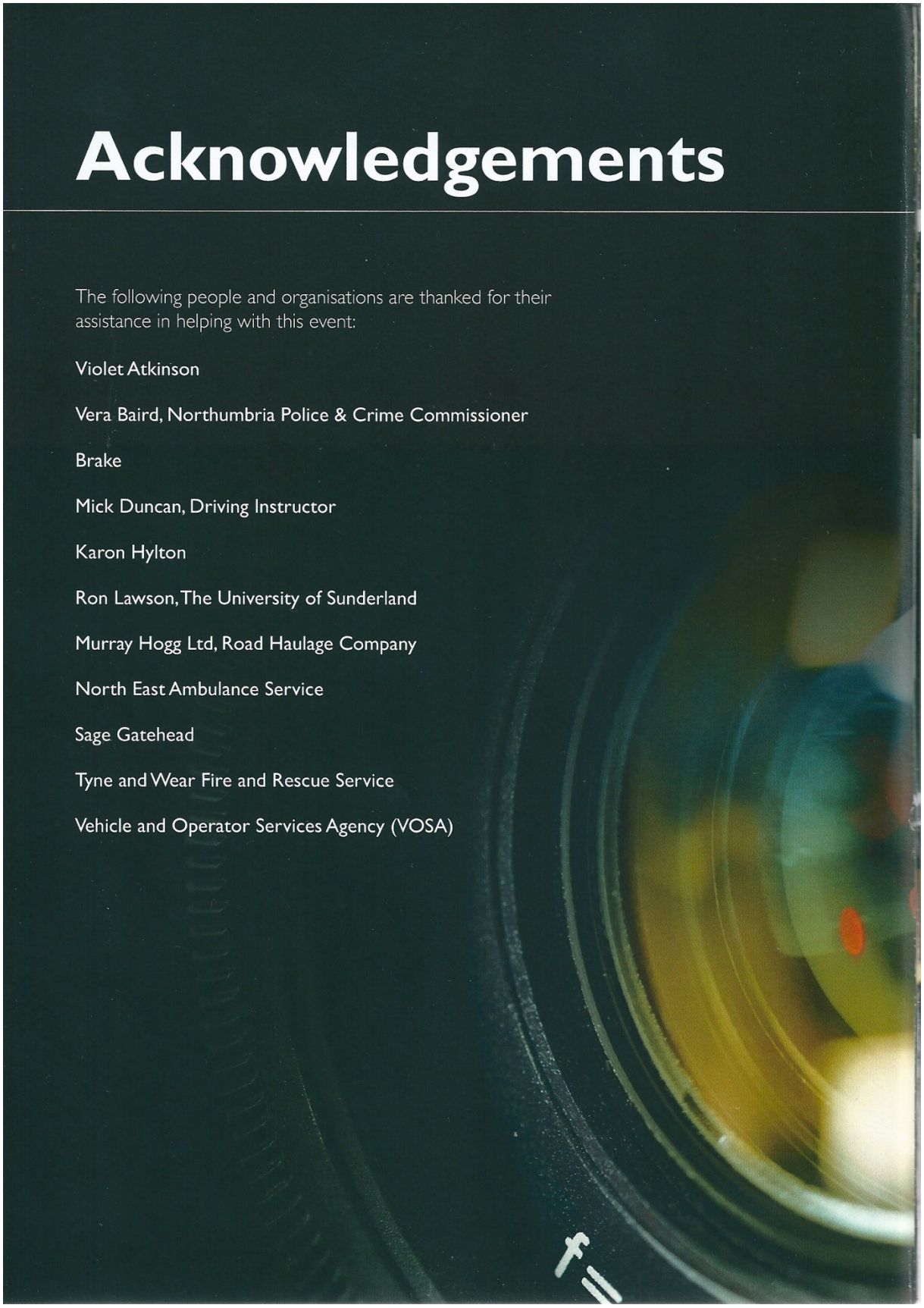
Murray Hogg Ltd, Road Haulage Company

North East Ambulance Service

Sage Gateshead

Tyne and Wear Fire and Rescue Service

Vehicle and Operator Services Agency (VOSA)



13.1. Letter of thanks in relation to 'Road Sense Common Sense'

www.northumbria.police.uk
facebook.com/northumbriapolice
twitter.com/northumbriapol

NORTHUMBRIA POLICE

Ch Insp S Patsalos
Motor Patrols and Dogs
Etal Lane Police Station
Newcastle upon Tyne
NE5 4AW

Ron Lawson
Faculty of Business and Law
The Reg Vardy Centre
Sir Tom Cowie Campus
St Peters Way
Sunderland
SR6 0DD

17th December 2013

Dear Ron,

I would like to pass on my sincere thanks for your assistance with the 'Road Sense Common Sense' project at Sage, Gateshead on the 20th of November. I'm sure you will agree that the evening was very impactive and provided the students with a unique experience which carried an important message at its heart. It was very well received by our partners and I know that many found it very moving.

Given that it was our first time in organising such a project I know that the advice you provided was key to its success. Jami was always keen on basing the project on a learning model and your assistance in helping develop this was key to the project's success.

I know that you will be working with Jami on a paper to present to the ELSIN conference next year. This will be something very new for us and I look forward to hearing its progress.

Yours sincerely

S Patsalos

Chief Inspector (7756) Sav Patsalos
Motor Patrols (North)
Northumbria Police

14. Case study in Helyer, R. (2015, in press) *Facilitating work-based learning: A handbook for tutors.* London: Palgrave Macmillan.

Chapter 6 Extract

Ron Lawson and Jami Blythe

As well as being well versed in quality systems (Vignette 6.1) and partners in change at programme level (Case Study 6.1), work-based learners may also become change agents within the workplace as a direct result of their higher education study. The following two linked studies (Case Study 6.2, Vignette 6.2) illustrate how a significant quality enhancement initiative introduced at the University of Sunderland had a direct impact on students' workplace settings. The University programme is a bespoke, work-based Bachelor degree for law enforcement investigators, developed as a direct response to national policing requirements in the UK. Change was required in the way that investigating police officers are taught, alongside how they analyse, reflect and question.

Case Study 6.2: Enhancing reflective practice *Enhancement type: A/B*	
Context	The work-based BA Applied Investigation programme focuses on developing the reflective and reflexive practices of serving police investigators, encouraging them to think, analyse and question differently.
Rationale	There was observed resistance from police students to the use of reflective practice and critical incident technique, which are both used effectively in other sectors. A deliberate change in approach was identified by teaching staff, encouraged by the University and agreed by police advisers, including the UK national police lead for investigative interviewing.
Envisioning actions and impact	A facilitated creative storytelling workshop was introduced, using a transformative learning approach. This introduced concepts of reflective and reflexive practice, encouraging students to take alternative perspectives through storytelling and incorporating artistic media. (Lawson et al., 2013). Student response to the workshop was mixed with some immediate engagement and some hesitance. By the end of the facilitation all students engaged in the process producing high quality reflections and artefacts.

Evaluation	This creative intervention has enhanced the quality of this work-based learning programme and has exceeded all expectations. A multi-methods approach of auto-ethnography and action research was used for evaluation. The quality of assessed work on the programme improved, both in terms of higher grades and progression. Several students achieved first-class degrees and due to demonstrated impact on practice have progressed directly onto professional doctorate programmes. The intervention has been transferred into work places. One of the police students introduced the approach in a prize-winning innovative project working with school children in the North East. (Vignette 6.2)
Key messages	Professional work-based students often encounter challenges in their studies that take them outside their comfort zones. The facilitated nature of this intervention helped students work through disorientation and insecurities to make transformations in their learning and professional practice. **Ron Lawson** **University of Sunderland**

Vignette 6.2: Enhancing professional practice

I am a roads policing officer and recent graduate of a work-based degree programme specifically designed for law enforcement investigators. Whilst studying on the programme, a new pedagogical approach was introduced aimed at widening perspectives, transforming learning and enhancing our professional practice.

Road death remains the biggest killer of young people in the UK. Law enforcement agencies and road safety educators are increasingly challenged to identify innovative ways to encourage safer road use amongst young people. Findings suggest that educational interventions designed without a theoretical learning model may inadvertently increase exposure to risk.

As part of my degree programme, I tackled an assignment around professional identity using digital storytelling. Having experienced the ability of digital stories to be a powerful tool in transformative learning, I adapted the technique to successfully implement a new approach to a road safety education programme with young drivers. Using digital storytelling and artistic media I facilitated a workplace project which moved away from traditional instrumental teaching of road safety education.

Locally, nothing like this had been tried before. Internationally, the nearest approach was the use of theatre-in-education.

Working with six schools across North-East England, the project encouraged students to develop creative artefacts to express alternative narratives of a fatal collision story through the eyes of the characters involved. North-East School[2] , situated in a challenging city demographic, allowed the participation of a group of students with low educational expectations and a fragile position within mainstream schooling. Using digital storytelling the students created a compelling and sensitive short film, carefully avoiding sensationalising the topic whilst exposing and examining the issue of peer pressure. Both the film and the re-engagement of the pupils exceeded all expectations of the school. The students showcased their artefacts to an audience of parents, teachers, emergency services, and road safety educators.

Following the successful launch of the pilot project, it will continue on a larger scale for a second year. Whilst the students submitted evaluations and testimonials, it is too early to measure the project's impact accurately. A research study investigated one of the short films, examining the social significance of the themes identified, and how these were conveyed to the audience.

Pupils from North-East School won a special award for business and enterprise. I was awarded the High Sheriff Cup at the Northumbria Police Excellence Awards 2014 for introducing the innovative approach in this project.

Key messages
Road death amongst this age group is such a complex and significant issue that it requires an approach which reflects the digital age, and utilises imagination and creativity which allows young people to be producers of their own learning. The old ways of simply telling young people what is right and what is wrong are proven to be ineffective. Perhaps the answer lies in finding answers for themselves, and professionals become merely facilitators.

Jami Blythe
Northumbria Police and University of Sunderland

Exercise 6.4: Reflecting on reflection

Higher level work-based study designed to challenge and change established thinking and practices may impact on a complexity of relationships. These may include relationships with colleagues and line managers as well as perceptions of self.

In relation to your planned enhancement, what consideration needs to be been given to the role of reflection and to the emotional engagement of the learner?

15. REF impact study

Case Study 2: The use of Storytelling within the Police: UoA 19

1. Summary of the impact

This case study is based on the use of storytelling research developed in Sunderland, to develop professional practice, management development, and interviewing approaches within the police. The research and subsequent impact developed from the convergence of three separate streams of work: The exploration of storytelling as a means to management and organisational development (the work of Reissner and Du Toit), use of storytelling as a research method (Sanders and Lawson) and a stream exploring investigative interviewing techniques. Application of the approaches developed at Sunderland within the police force regionally and nationally has led to evidenced impact at several levels: individual officers, force development and national policy on interviewing practice.

2. Underpinning research

A team at Sunderland comprising Reissner (Senior Lecturer, 2006 - 2010), Du Toit (Senior Lecturer, 2000 - 2012), Sanders (Professor, 1991 - present) and Lawson (Senior Lecturer, 2010 - present) have been undertaking research to explore and develop storytelling as an approach to management and organisational development. Storytelling is increasingly becoming recognised as an established, valid and powerful method of qualitative research. Initially the research built on previous work on organisational storytelling and defined new insights into storytelling at the workplace in the light of change and sense-making (Reissner, 2004). Organizational storytelling, in particular, is now often used to explore issues in the study of strategy and organizations (Du Toit, 2003).

The work led to a novel model of storytelling, informed by a social constructionist view of coaching, which conceptualises the coaching process as a series of storytelling activities. Empirical evidence of the role that coaching can play in team learning was gathered using a case study of a university development programme for frontline family support workers. Reissner (2008) explored stories of organisational change identifying three patterns of story: stories of “the good old days”; stories of deception, taboo and silence; and stories of influence.

This work was taken forward by Sanders into the University of Sunderland’s Professional Doctorate programme, where it is now used to encourage candidates to explore alternative views of their professional world underpinned with a model of professional identity. Combining storytelling with reflection (Bain, Cooper and Sanders, 2012) can be used as a powerful management development tool, providing experienced professionals with a means to explore their own professional identity and thus gain a deeper understanding of the personal and professional values which drive and enable their day to day practice. The Sunderland team have undertaken several studies to assess the use of storytelling in practice (for example as reported in Reissner, 2008), and have developed an approach which is now being used within several organisations, including the NHS and the Police Force.

Running concurrently with our intial work on storytelling was a parallel research track (Roberts and Horgan, 2010), led by Karl Roberts (Principal Lecturer, 2007 – 2009), exploring terrorism, methods of risk assessments relating to terrorism, and investigative interviewing techniques, particularly with reference to terrorist suspects. Roberts raised issues with the PEACE (Preparation; Engage; Account; Closure; Evaluate) model in 2009, and this was reported in the Bulletin of International Investigative Interviewing Research Group 1(1) (http://eprints.lancs.ac.uk/34884/2/iIIRG_Bulletin_-_Volume_1,_Issue_1[1].pdf Accessed 6 Nov 2013). The PEACE Model is a non-accusatory, information gathering approach to investigative interviewing that has been hailed internationally as best practice, and Roberts highlighted that the skills specified in the PEACE model are not always appropriate for dealing with terrorism suspects. His work led to collaborations with the police and established a long-standing collaboration with Gary Shaw.

Shaw is an international authority on police interviewing, is NPIA (National Policing Improvement Authority) National Interview Adviser, and acts as a consultant to forces investigating major crime and also supports them in formulating implementation plans

around the National Interview Strategy. Shaw has co-authored: “Investigative Interviewing Explained” (Ord, Shaw, and Green, LexisNexis, 3rd Edition, 2011), which is recommended as the standard text on interviewing to police forces across the country. Gary Shaw is now a Visiting Professor with the University, and has been instrumental in the development of the PEACE model and in improving police interviewing techniques in the UK. The University has worked closely with Shaw since 2009 to further develop national interview policy using projects undertaken by police officers to explore individual issues which Shaw has recognised within national interview practice.

The University launched a management development programme for the police service in 2010, and a national conference 'Contemporary Issues within Investigative Interviewing' was held at the Sunderland Business School in 2010. The development programme has been specifically designed for the police. The programme provides police officers with the opportunity to study leadership and management theories in the context of work-based investigative practice. Lawson was appointed to be responsible for development and delivery of this programme, and having experienced the value of storytelling as part of the Professional Doctorate programme, introduced the approach as a development technique for the Police.

This case study demonstrates the use of the storytelling approach developed at Sunderland within the management development programme for police officers, presents the impact of our work on interviewing practice, and evidences the impact that the storytelling process has had beyond its initial application to interviewing, through the broader effect that it has had on the way that the police officers now approach their job.

3. References to the research

1. Reissner, S. C. (2004). “Learning by storytelling: Narratives in the study of work-based learning”. Journal of Adult and Continuing Education, 10 (2): 99-113. *This paper lays the foundation for the storytelling approaches developed by the team at Sunderland. The paper was subject to rigorous peer review prior to publication in the journal.*

2. Roberts, K., & Horgan, J. (2010). Risk assessment and the terrorist. *Perspectives on Terrorism*, *2*(6). *This paper proposes an approach to risk assessment relating to terrorists. The paper was subject to rigorous peer review prior to publication in the journal.*

3. Du Toit, A. (2003) "Knowledge: a sense making process shared through narrative", Journal of Knowledge Management, 7 (3): 27–37. *This paper explores how organisations can use narratives and storytelling to make sense of their environment and hence create knowledge. The paper was subject to rigorous peer review prior to publication in the journal.*

4. Reissner, S C. (2008) Narratives of organisational change and learning. Cheltenham: Edward Elgar Publishing. *This book presents a detailed study of the use of storytelling in three organisations, and how it can be used as a management tool to understand and develop change. This a research monograph and was subject to rigorous peer review prior to publication.*

5. Bain R, Cooper B, and Sanders G (2012) "Breaking the Boundaries of Professional Knowing through Alternative Narratives" Work-based Learning 2(2). *This paper explores the use of storytelling within the context of a professional doctorate study in education. The paper was subject to rigorous peer review prior to publication in the journal.*

Reissner was awarded ESRC funding of £39,000 in 2008 for the work on storytelling. The ESRC project was entitled Managerial storytelling in practice: Dynamics and implications. The project was awarded while Reissner was at Sunderland and the University of Sunderland was the lead organisation, however it was transferred to Newcastle University when Reissner left Sunderland and took up a post at Newcastle.

4 Details of the impact

This case study focusses upon the impact of the practical use of the storytelling approaches developed at Sunderland within the police force of England and Wales. The impact is at an individual officer, police force and national level.

The police are currently undergoing the most radical leadership and management reforms of the last 70 years, and a critical spotlight is openly focused on the professional conduct and competence of its investigators. New questions are being asked in the training and education of these investigators. What does it mean to be an investigator? What assumptions underlie and define their professional identities and behaviours? And how can the dynamics of professional competence be developed and embedded in the identities and culture of the police service? The model of storytelling developed at Sunderland has been used to enable the police force to explore these issues.
The management development programme for the police was launched in 2010. To date over 60 officers have benefitted from it, drawn from the following forces: Northumbria, Durham, Cleveland, British Transport police (England and Wales), Cheshire, South Wales, Essex, and the Royal Military Police. The use of our storytelling research currently takes the form of a storytelling workshop, using the model developed at Sunderland (Lawson et al, 2013; Evidence 1). First the officers are asked to remember a crucial professional challenge that they have personally experienced in their career as an investigator, and tell the story to the group. The officers are then introduced to the underpinning theoretical concepts of professional identity, reflective practice, triple-loop learning and storytelling as an autoethnographic research method. In the second phase, they are asked to retell their story using a creative technique as an alternative form of communication, such as a drawing, painting, poetry, or lyrics to a song. In this abstract conceptualisation phase the officers are asked to think through and question their original stories, promoting a more critical understanding of their assumptions leading into, during and after the crucial challenge, and questioning the stories and the assumptions they support. The storytelling is thus being used as a tool to enable officers to explore, question, and develop their own practice. The officers are also using beginning to use some of the techniques of storytelling within their own work context, and as in some cases as an alternative approach to investigative interviewing.

Impact on individual officers: The impact discussed here is on individual officers, and also has 'secondary reach' i.e. the officers have taken on board the learning and are now using it with new audiences, thus broadening the reach and impact of the research.
JB (Evidence 2) has developed (early 2013) the storytelling model a stage further and is using it in a major road safety project for Northumbria Police involving schools in the region. This is a high profile arts based project which uses the model of storytelling in a project with six schools in the North East of England. JB has secured support for the project from the national road safety programme, BRAKE, and the Sage Gateshead. The project involves 60 students. The students are developing their own stories relating to road safety, and preparing presentations of these stories to present at a regional event, held at the Sage Gateshead, to promote road safety. JB: "The aim of the road safety project is to challenge the students assumptions and behaviour, through the disorientating dilemma of their own characters life changing experience following the collision. The decisions made by their character influence the outcome, and ultimately change their lives. The intention is to give the students an insight into how their decision making can influence their own future in high risk situations, and to prevent them from making the same decisions as the characters in the story."
DS (Evidence 3), a Detective Inspector in the North East, saw the potential for using the storytelling techniques developed by the Sunderland team within his own work practices. DS is applying storytelling in the work he does for the prison service in the North East (during 2012/13). He uses the techniques developed at Sunderland with young offenders in attendance centres, with each playing different roles in the re-enactment of a crime scenario. One offender will play the role of the perpetrator, while another plays the role of the victim. Another young offender might play the role of a family member of the victim. The offenders use the storytelling approach to relate the story of the crime, as they see it from their own perspective. The offenders then reflect on the stories, and discuss how their actions impact upon others. DW: "by the use of storytelling as a reflective practice, this has identified to many young offenders the realisation of how their actions can affect others and therefore their own lives."

Impact at police force level: This case study is particularly focussed upon a professional leadership module within a management development programme, which asks

participants to reflectively explore crucial experiences that they have found challenging in the management of investigations. They use storytelling as a research method to engage and explore issues of practice and identity. In so doing the police officers develop a deep understanding of the practical issues of managing and leading investigations with a view to improving current practice. Many of the police students express concern that the majority of their investigative problem solving skills have been passed down from more experienced detectives who simply attempt to replay the successful actions of the past, without questioning the thinking strategies behind those actions. The exploration of alternative narratives and the use of images, or poetry etc. can provoke a change in habitual thought patterns and aid the questioning and testing of assumptions. We have collected qualitative evidence from officers which demonstrates that the approach is resulting in a change of practice by the individual officer and that these officers are also influencing officers within their force to change practice. This work has been presented at an international conference in a joint paper with NPIA National Interview Adviser Gary Shaw (Evidence 1), and has received recent (July 2013) international interest with a Police force in New Zealand discussing taking up the concepts in their practice, and colleagues from the Department of Entrepreneurship Education, Universität Kassel, using the techniques in management development programmes (Evidence 4).

Impact on policy: A national conference 'Contemporary Issues within Investigative Interviewing' was held at the Sunderland Business School in 2010 (Evidence 5). The conference attracted delegates from police forces travelling from all parts of England, and was led by Gary Shaw MBE, NPIA National Interview Adviser (Evidence 6). Shaw has collaborated with the Sunderland team to sponsor projects which have explored known issues with the PEACE model and investigative interviewing. These include a research project undertaken by a police officer which redefined national British Transport Police training programmes on interviewing. The officer examined the tier one interview training within British Transport Police and reviewed the component parts that make up the various stages of that training. Another officer has worked with Sunderland staff to research methods of recognising deceit in interview. This research has shown that interviewing resources need to be flexible and examine physiological responses such as micro facial expressions, body language, verbal contents, voice, and verbal style. This work is beginning to feed into national policy through Gary Shaw's national role as NPIA National Interview Adviser.

5. Sources to corroborate the impact

1 Ron Lawson, Gary Shaw, Gail Sanders, Peter Smith, The use of storytelling as a research method: the case of the Police Service of England and Wales, paper presented at ECRM13, 12th European Conference on Research Methodology for Business and Management Studies, University of Minho, Guimaraes, Portugal, 4-5 July 2013. *This paper details the approach taken, and the impact it is having, in the form of change of practice, on individual officers and their forces.*

2 Contact at Northumbria Police: contact details can be provided. Contact details can be provided to corroborate the use of our storytelling techniques in a road safety project with young people.

3 Detective Inspector, Major Crime Team, Wallsend. Contact details can be provided to corroborate the use of our storytelling techniques with young offenders.

4 email communication with police projects in New Zealand and Germany. These emails can be provided, and corroborate the wider reach of impact of our work.

5 Conference 'Contemporary Issues within Investigative Interviewing' held as Sunderland in 2010

http://www.dstics.co.uk/investigatorNov2009.pdf

http://www.the-investigator.co.uk/files/January_2010_Issue.pdf

These links are provided to demonstrate the deep relationship with the police, and the standing of Sunderland as a centre for discussing and developing issues related to investigate interviewing.

6 Gary Shaw NPIA National Interview Adviser. Contact details can be provided
Shaw is now a Visiting Professor at the University and has been awarded a higher doctorate, as reported in the Sunderland Echo 2009
http://www.sunderlandecho.com/news/local/all-news/honour-for-the-police-s-chief-inquisitor-1-1067346

16. Storytelling workshop lesson plans parts #1 and #2

Part #1

Week no: 33 **Date:** 18th February 2015 **Time:** 09:00 – 12:30 **Course:** BA Applied Investigation **Subject:** Storytelling Workshop Part #1 **Facilitator:** Ron Lawson **Learner Profile:** There are 12 students, 3 female, and 9 male. The students are all serving police officers, qualified to PIP level 2 with varying lengths of service between 15 and 25 years. This is day 2 of the programme and although the group is lively, several students appear slightly overwhelmed by this their first university experience – use pair/group/nomination to ensure support and participation **Rationale for session:** This facilitated workshop is part of module WBL301 Extending Professional Competence. The workshop is delivered in two parts, this being the first. The rationale is to foster transformative learning, reflective practice and an understanding of how professional identities, beliefs and assumptions impact on professional behaviour. The facilitated approach will utilise the frameworks of learning through storytelling.	**Workshop Aims: the big picture** The aim of this the first part of the workshop is to introduce the students to the concepts of professions and critical professional practice, transformative learning, reflective practice and encourage them to apply their work-based knowledge and experience to critically self-reflect on their own professional assumptions. Using the model of transformative reflection the students will critically reflect on a work-based experience of when their professional identity has been challenged, using storytelling and the creation of artefacts to explore alternative perspectives on that experience. By developing their critical reflective skills and taking alternative perspectives the students can transfer this practice into their work places to extend their critical professional competencies. **The big picture** (Written on board) • We are the stories we tell - activity • Fostering transformative learning • Critical professional practice • Professional identities • Challenging stories - activity • Alternative perspectives • Artefacts – activity and examples • Liminality and spaces to learn • Transformative reflection - home work activity	**Learning outcomes:** By the end of this first part of the workshop students will be able to: • Contextualise the concepts of critical professional practice within their own work-based experiences. • Demonstrate an understanding of transformative reflection and professional identity. • Identify a critical incident from their own experience, in which their professional identity has been challenged. • Create two short storytelling narratives of the incident from their perspective, and the perspective of the other involved, and an alternative version of the story, in an artifact created in an artistic medium of their choice.

Time	Content	Teaching and support strategies	Student activity	How students demonstrate their learning	Notes for resources
09:00 – 09:30	**Connect Activity** (a brief activity involving every student to contextualise professionalism in relation to their workplace) What does being a professional police officer mean? **Share the big picture** (Aims and outcomes should remain displayed throughout the session and referred to when accomplished)	Give instruction, Q&A	Share expectations, experiences and respond to questions	To themselves, each other and the facilitator	Flip Chart and large coloured pens
09:30 – 10:15	**We are the stories we tell** (A brief activity to engage the students in a storytelling mode of	Give instruction, and share a brief personal story to	Students share their favourite 'light hearted'	To themselves, each other and the facilitator	

	What is your war story?	process. Facilitate timekeeping	career so far (Restricted to 3 minutes duration)		
10:15 – 11:15	**Main activity including:** **New input** (New knowledge, concepts and theory via a variety of stimuli with input divided between facilitator and students) **Student engagement with new material** (Transformative reflection and meaning making) Fostering transformative learning and reflective practice Critical professional practice and modes of knowledge Professional identities Liminality and spaces to learn	Introduce the concepts and theories giving definitions, and police related examples Demonstrate the transformative reflection model in the context of professional learning and development Periodically assess understanding through levels of debate and direct Q&A	Group debate and Q&A	To each other and the facilitator	Flip chart and large coloured pens PowerPoint / Keynote presentation slides
Coffee Break					
11:35 – 12:20	**Main activity (Continued)** Challenging stories (A brief activity in which students identify a time in their careers when they have had their professional identity challenged) Alternative stories (A brief activity in which students consider the perspective of someone else involved in that challenge) Artefacts (An introduction to the use of artistic media to glean a further alternative perspective on the challenge)	Give instruction and provide support and guidance Give instruction and provide support and guidance Demonstrate several examples of artefacts created by previous students	In pairs, each student identifies and shares a brief account of when they felt their professional identity had been challenged In pairs each student considers the perspective of someone else involved Question and debate	To each other and the facilitator	A selection of case study artefacts including: Poetry Sculpture Painting Digital stories (Note -produced only with explicit permission of its creator)
12:20 – 12:30	Recall and review: (A brief activity involving every student recalling information learned throughout the workshop, relating information to the outcomes – on the big picture board) Red, Amber Green (RAG) – on a post-it note students write something they have learnt today that they feel confident with (green), something they are a little unsure of (amber) and something they feel they will need help or support with (red)	Give instruction and distribute post-it-notes	Participate in RAG activity and place appropriate post-it-notes on the RAG board	To themselves and the facilitator	Post-it-notes and RAG board
For part #2	Following this workshop the students will consider a relevant critical incident in which their professional identity has been challenged (not necessarily the one discussed in the workshop) and write two 500-word narratives, one from their own perspective and from the perspective of someone else involved in the challenge. They will also create an artefact to illustrate the story in a media of their choice – Students will be given the opportunity to present their work to the in workshop #02 (Presentation is **NOT** compulsory – however it is encouraged to offer a presentational and communicative learning opportunity for all of the students involved in the workshop)				

Part #2

Week no: 37 **Date: 18th March 2015** **Time: 09:00 – 12:30** **Course: BA Applied Investigation** **Subject: Storytelling Workshop Part #2** **Facilitator: Ron Lawson** **Learner Profile:** See Lesson Plan #1 **Rationale for session:** See Lesson Plan #1		**Workshop Aims: the big picture** The aim of this the second and final part of the workshop is to apply the model of transformative reflection to the critical incidents the students have identified, exploring the narratives and artefacts created to enhance experiential learning. **The big picture** (Written on board) • Recap and review quiz - activity • Narrative and artefact presentations • Challenging assumptions - activity • What's changed: learning from transformative reflection		**Learning outcomes:** By the end of this final part of the workshop students will be able to: • Broaden their meaning schemas to see things from alternative perspectives. • Critically self-reflect upon actions, thinking, assumptions, beliefs and values that impact upon professional practice. • Demonstrate an ability and intention to transfer learning into the workplace	
Time	**Content**	**Teaching and support strategies**	**Student activity**	**How students demonstrate their learning**	**Notes for resources**
09:00 – 09:30	**Connect Activity** (Brief activity involving every student recalling information from previous workshop) Recap and Review – Pub Quiz **Share the big picture** (Aims and outcomes should remain displayed throughout the workshop and referred to when accomplished)	Give instruction and ask questions in relation to first workshop. Announce winning team Review correct/incorrect answers	In teams of three write down the answers to facilitator's questions	To themselves, each other and the facilitator	Blank quiz answer sheets
09:30 – 11:00	**Main activity:** (Student presentations of their two narratives and artefacts) **Student engagement** (Transformative reflection and meaning making) Student presentations 1 – 9	Facilitate presentations	Individual presentation of 10 minute duration each	To each other and the facilitator	Computer and projector Other facilities required for presentation (pre-negotiated with students)
Coffee Break					
11:20 – 11:50	**Main activity: (Continued)** Student presentations 10 – 12	Facilitate presentations	Individual presentation of 10 minute duration each	To each other and the facilitator	Computer and projector Other facilities required for presentation (pre-negotiated with students)
11:50 – 11:20	**Challenging assumptions** (A brief activity involving every student to reflect on their assumptions before, during and after this transformative reflection activity)	Give instructions and facilitate discussion	Discussion	To each other and the facilitator	Flip chart and large coloured pens
12:20 – 12:30	Recall and review: (A brief activity involving every student recalling information learned throughout the workshop, relating information to the outcomes – on the big picture board) Repeat (RAG) exercise from workshop #1 and close.	Give instruction and distribute post-it-notes	Participate in RAG activity and place appropriate post-it-notes on the RAG board	To themselves and the facilitator	Post-it-notes and RAG board

17. Confidentiality forms

Consent to Participate in a Research Study

University of Sunderland

…….

Title of Study:

Transformative Reflection: A Contribution to Police Investigative Education

Investigator(s):

Ron Lawson

Senior Lecturer in Leadership and Professional Practice

Faculty of Business and Law

0191 5152612

…….

Introduction

- You are being asked to be in a research study of a transformative reflection workshop in police investigative education.
- You were selected as a possible participant because of your active engagement in the workshop.
- We ask that you read this form and ask any questions that you may have before agreeing to be in the study.

Purpose of Study

- The purpose of the study is part of the investigator's DProf research into the use of transformative reflection as a pedagogic approach in police investigative education.
- Ultimately, this research may be published as part of the investigator's doctoral report and subsequent academic publications.

Description of the Study Procedures

- If you agree to be in this study, you will be asked to do the following things: Write and autoethnographic narrative of your experience of participation in the workshop.

Risks/Discomforts of Being in this Study

- There are no reasonable foreseeable (or expected) risks.

Confidentiality

- Your identity will be disclosed in the material that is published. However, you will be given the opportunity to review and approve any material that is published about you.

Payments

- There will be no payment for participation in this research.

Right to Refuse or Withdraw

- The decision to participate in this study is entirely up to you. You may refuse to take part in the study *at any time* without affecting your relationship with the investigators of this study or the University of Sunderland. Your decision to refuse will not result in any loss of benefits to which you are otherwise entitled. You have the right to withdraw completely from the study at any point during the process; additionally, you have the right to request that the researcher not use any of your study material.

Right to Ask Questions and Report Concerns

- You have the right to ask questions about this research study and to have those questions answered by me before, during or after the research. If you have any further questions about the study, at any time feel free to contact me, Ron Lawson at ronald.lawson@ sunderland.ac.uk or by telephone at 0191 5152612. If you like, a summary of the results of the study will be sent to you.

Consent

- Your signature below indicates that you have decided to volunteer as a research participant for this study, and that you have read and understood the information provided above. You will be given a signed and dated copy of this form to keep, along with any other printed materials deemed necessary by the study investigators.

…….

Name of Participant (print): [redacted]._____

Signature of Participant: [redacted]_____ Date: 20.04.17_____

Signature of Investigator(s): *Ron Lawson*_____ Date: 20/04/2017___

…….

Waiver of Confidentiality

I understand that my name and/or potentially identifying information will be used in conjunction with the presentation/publication of the results of this research and agree to waive my rights to protect the confidentiality of my responses. In signing this waiver, I further understand that I will be given the opportunity to review and approve or reject material related to my responses prior to publication. Upon review of the material, I also have the right to request that my name not be used in connection with the published material, thereby rescinding this waiver.

Participant's Name (print): [redacted]

Participant's Signature: [redacted]_____ Date: _20.04.17_____

Participant's contact Information:

Email: [redacted]

Address: [redacted]

Phone: [redacted]

In consideration of the above Waiver of Confidentiality, I agree to provide you with a copy of any and all material, relevant to your participation, that is intended for publication that reveals or might reveal your identity in connection with the responses you have provided. You will then have the opportunity to review and approve or reject any material associated with your name or to request that your name not be used in connection with the published material.

Researcher's Name (print) Ron Lawson

Researcher's Signature: *Ron Lawson*_____ Date: 20/04/2017_____

Researcher's contact Information:

Email: ronald.lawson@sunderland.ac.uk

Address: C/O University of Sunderland Business School, SR6 0DD

Phone: 0191 5152612

Post-research Confidentiality Form

University of Sunderland

……

Title of Study:

Transformative Reflection: A Contribution to Police Investigative Education

Investigator(s):

Ron Lawson

Senior Lecturer in Leadership and Professional Practice

Faculty of Business and Law

0191 5152612

……

It is our goal and responsibility to use the information that you have shared responsibly. Now that you have completed the interview, we would like to give you the opportunity to provide us with additional feedback on how you prefer to have your data handled. Please tick one of the following statements:

_X__ You may share the information just as I provided it. No details need to be changed and you may use my real name when using my data in publications or presentations.

_X__ You may share the information just as I provided it; however, please do not use my real name. I realize that others might identify me based on the data, even though my name will not be used.

_X__ You may share the information I provided; however, please do not use my real name and please change details that might make me identifiable to others. In particular, it is my wish that the following specific pieces of my data not be shared without first altering the data so as to make me unidentifiable (describe this data in the space below):

Please remove personal email correspondence as discussed

_____

_X__ You may contact me if you have any questions about sharing my data with others. The best way to reach me is (provide phone number or email):

Respondent's signature [redacted]_____ Date___20.04.17_____

Investigator's signature *Ron Lawson* _____ Date 20/04/2017___

18. MA Investigative Management

MA Investigative Management

Faculty of Business & Law

Sunderland Business School

PROGRAMME SPECIFICATION

Date of Validation Event:	
Date Approved by QMSC:	

CONTENTS

Version History

Please complete each time a new version is drafted e.g.

Version	Occasion of Change	Change Author	Last Modified
1.0	Version presented for approval	*Ron Lawson (Programme Leader)*	*Created 08th January 2013*
2.0	Amendments following institutional approval		
3.0	Revisions at annual review after first year of operation		
4.0			

1. CORE INFORMATION

Programme title MA Investigative Management
Target award MA Investigative Management

Interim or exit awards Postgraduate Certificate of Higher Education in Investigative Management
Postgraduate Diploma of Higher Education in Investigative Management

Awarding body: University of Sunderland

Programme Assessment Board: Postgraduate Business and Management

QAA subject benchmark(s) applicable (cf http://www.qaa.ac.uk/Publications/InformationAndGuidance/Pages/Subject-benchmark-statement-Masters-degrees-in-business-and-management.aspx

Accrediting body / bodies (if applicable): None

Other points of reference:
QAA Framework for Higher Education Qualifications
http://www.qaa.ac.uk/academicinfrastructure/FHEQ/EWNI/default.asp
NICATS level descriptors (NB Level 4 is the equivalent of HE Stage 1, Certificate level)
http://www.nicats.ac.uk/doc/scr_prns_guide.pdf

National credit guidelines
http://bookshop.universitiesUK.ac.uk/downloads/Burgess_credit_report.pdf
University of Sunderland credit framework and regulations
https://docushare.sunderland.ac.uk/docushare/dsweb/View/Collection-247

Collaborative partners and models of collaboration, if applicable
Location(s) at which programme is delivered: University of Sunderland St Peter's Campus

Modes of delivery and duration:

	Tick all that apply	Min number of years	Max number of years	Intake dates (months)	Any other issues
Full-time					
Part-time	✓	2	5	October/Feb	
Sandwich					
Off-campus					
On-campus	✓				
Distance learning					
Work-based learning	✓				
Collaborative					

2. AIMS OF THE PROGRAMME

The MA Investigative Management provides the opportunity to study leadership and management theories in the context of work-based investigative practice. The Police Service is currently going through the most radical reforms in modern history in relation to the professionalism of investigative processes and practice. These reforms have brought about changes in the ways in which investigations are led, managed and carried out. This programme aims to reflect upon current problems and future potential solutions within this professional context. The programme has been designed in response to the current sector needs in policing and the structure, content and assessment strategies have been informed through joint discussions between the university team and senior police representatives including the Chair of the Homicide Working Group, the National Lead for Investigative Interviewing, an SIO (Senior Investigating Officer) and an Interview Advisor. Because of the nature of the programme and its sector-based focus, admission to the programme will initially be restricted to:

- Graduates of the BA Applied Investigation
- Senior officers with experience of leading and managing investigations, such as SIOs
- Graduates in the police force with at least 5 years' experience in investigation

The longer term plan is that both the BA Applied Investigation and the MA Investigative Management will be opened up to other areas of investigation such as customs and excise, fraud, financial and software fraud etc., however in the first instance the model and impact will be tested in this market which is currently engaged.

The programme is intended to equip graduates with the ability to contribute towards the future success of investigation and in doing so the programme aims to disseminate the wealth of knowledge and skills available at the University of Sunderland in promoting the expertise available to the policing sector and ensuring the academic and vocational suitability of graduates from this university.

The objectives of the MA Investigative Management programme expressed as learning outcomes are designed to be consistent with the Quality Assurance Agency's Benchmark Statement for postgraduate Business degrees. The outcomes are distinguished as knowledge-based outcomes and transferable skills-based outcomes.

Overall, these are to:

- Provide an opportunity to study investigative management at Masters level in a programme offering academic rigour with a strong focus on critical application and professionalism
- Develop systematic knowledge and understanding of investigations in the context professional practice
- Build up a practically oriented and detailed knowledge of management theory that can be readily applied to solving investigation-related problems at a managerial level
- Enable participants to develop skills to improve investigative performance within their existing or future employment.

3. LEARNING OUTCOMES OF THE PROGRAMME

3.1 Learning Outcomes of the PG Certificate in Investigative Management

On successful completion of the Certificate phase of the programme students will have demonstrated:

Knowledge-based outcomes

K1 a critical evaluation of different types of academic motivation, approaches to learning, and their impact on academic success

K2 a detailed evaluation of the requirements of postgraduate study at Masters Level

K3 critical evaluation of the challenges that affect the management of investigations from a range of stakeholder perspectives

K4 critical understanding of the processes and theories underpinning strategic professional leadership and decision-making

Skills-based outcomes

S1 familiarity with the purpose, style and format of both primary and secondary sources in academic writing

S2 ability to select, summarise, evaluate and synthesise sources

S3 development of the professional skills and competencies required for managerial responsibilities in investigations.

3.2 Learning Outcomes of the PG Diploma in Investigative Management

In addition to the learning outcomes achieved in the Certificate phase, students on completion of the Diploma phase will also have demonstrated:

Knowledge-based outcomes

K5 a critical evaluation of the advanced state of investigative management practice

K6 a detailed evaluation of national contemporary investigative issues, analysing and evaluating localised impact

K7 a detailed analysis, synthesis and evaluation of current and developing literature in relation to identified issues

Skills-based outcomes

S4 ability to synthesise information and produce strategic and informed recommendations for professional practice in investigative management

3.3 Learning Outcomes of the Master of Arts in Investigative Management

In addition to the learning outcomes achieved in the Diploma phase of the programme, successful MA Investigative Management graduates will also have demonstrated:

Knowledge-based outcomes

K8 identification of specific substantive problem/issue/tasks within the investigative sector placing them into a strategic context in the research investigations

K9 develop expert insight into strategies for the enhancement of organisational performance in the area of investigative management

K10 critical evaluation of how the personal and organisational learning that has taken place has affected the development of skills and competences during the programme

Skills-based outcomes
S5 design and undertake appropriate qualitative and quantitative research as necessary to analyse organisation/sector problems
S6 analyse, interpret and critically evaluate information relevant to the research topic

4. PROGRAMME STRUCTURE AND CONTENT

The MA Investigative Management is an open course and normally requires between 2 and 5 year's study on a part-time basis. However, as well as the final award there are two interim awards within this programme. These are:

Postgraduate Certificate (PG Cert.) in Investigative Management
Postgraduate Diploma (PG Dip.) in Investigative Management

The interim awards are available to those students wishing to leave the course having gained 60 M-level credits (p.g. Cert.) or 120M-level credits (p.g. Dip.) respectively. The MA Investigative Management is acquired by the attainment of 180 M-level credits overall which includes 60 credits from a supervised independent research project.

4.1 Programme Content

The pattern of delivery involves part-time students studying the three strands of the MA over two academic years. The learning materials will be the same for all students on a module.

The timetable for full time study is shown below in diagram form.

TERM 1:	**TERM 2:**	**TERM 3:**
PG Certificate	PG Diploma	Master of Arts
PGBM87 Advanced Critical Thinking and Applied Research Skills – 20 credits PGBM88 Professional Leadership and Decision-Making in Investigation – 40 credits	PGBM89 Advanced Investigative Management Project – 60 credits	PGBM90 Investigative Management Dissertation – 60 credits

A table detailing the programme in more depth is included in the appendices.

The content of the core modules blend key areas of investigative management so that students gain a solid appreciation of the role and value of professional leadership and management in investigation. The programme development team recognise that students at masters level need to deal with strategic considerations within their career and as such will be equipped to make sound and rational decisions within this complex and important area of investigation.

The final phase of the masters' programme focuses on research. Students will be required to undertake an independent research project which represents one third of their overall degree. Tutor support will be offered to guide them through this process.

5. TEACHING AND LEARNING

5.1 Learning Strategies and the QAA Benchmark Statement

The QAA Benchmark Statement for Masters Awards in Investigative Management principally identifies four areas, which must be addressed throughout the programmes. In as much as the curricula, and indeed extra-curricula, activities focus on these aspects, so to do the teaching, learning and assessment strategies. The strategy is based on the following purposes:

1 the advanced study of organisations, their management and the changing external context in which they operate through the use of seminars, workshops, tutorials and case studies;
1.1 preparation for and/or development of a career in investigation specifically and management generally by developing skills at a professional or equivalent level, or as preparation for research or further study in the area through formative and summative assessment linked to skills development in a range of modules;
1.2 development of the ability to apply knowledge and understanding of investigations and management to complex issues, both systematically and creatively, to improve investigations and management practice through case studies, organisational visits, on-line discussions and in peer learning and support group tasks;
2 the enhancement of lifelong learning skills and personal development so as to be able to work with self direction and originality and to contribute to investigations, management and society at large through original and independent study and research.

5.2 Teaching and Learning Strategies and Methods

All the postgraduate management programmes are vocational in the sense that they are clearly aimed at helping graduates careers. The programme is clearly linked to professional leads and speakers programme that aims to give students access to key learning within the sector. The programme and module leaders are also ex-investigators from the police service and have incorporated their contextual understanding of the vocational aspects of learning and development to inform and enhance course design and delivery.

The curriculum includes a broad range of modules based on research in both subject and pedagogy, for example advanced critical thinking, professional leadership and decision-making in investigation with a victim-centred perspective, the theories of professional identity and its impact on investigative behaviour.
There is much research and discourse in professional education in relation to the 'threshold concepts', which a practitioner needs to grasp to make sense of their professional behaviours. In the context of the professional leadership and decision-making in investigations module, the threshold concepts can be professional identity and reflective practice. To reflect on their own professional identity and how it impacts upon their investigative behaviours, requires the student to critically analyse those crucial moments in their experience when assumptions of professionalism have been challenged. This concept and reflective process has proved to be challenging for some students on the BA Applied Investigation programme, particularly for mid-to-late career investigators and developments in teaching have overcome this issue. The application of long-standing research in autoethnographic storytelling offers the students alternative ways to reflect on assumptions thereby encouraging transformational learning. It is suggested that the incorporation of a storytelling workshop is incorporated into the PGBM88 module to address this issue and stimulate a creative perspective in the mindset of the students, promoting a more complex understanding of their professional identity, thereby positively influencing their practice.

The Team makes extensive use of Sunspace on a programme and module basis including on-line discussion boards, surveys and scheduled chats.

The design of the Programme and its teaching and learning strategy is based on a continued commitment to, and is intended to support the diversity of students and the University's successful widening participation policy. It does this via:

- A detailed induction programme which introduces students to their programme and to the University. This involves sessions on study skills, support services, on the UK 'style' of education and on cross cultural team working.
- A student handbook, which provides information on the module reading lists, Sunspace content, and study skills as well as providing information on the course structure and the learning outcomes.

To provide a high quality, appropriately resourced, safe and healthy learning environment for all members of the academic learning community based on an understanding of how learners learn and continuously improve quality in all aspects of academic delivery

As noted above a number of modules within the curriculum are directly related to staff research/reach-out/professional activity. Additionally a number of staff research interests focus on Management and Professional Education and their research directly influence their teaching approaches or the operating practices of the Programme.

To support and enable continuous improvement of the learning experience, including the e-learning experience, through a blended approach of learning modes

The teaching and learning methodologies are designed to encourage, over the duration of the Programmes, a greater independence within students for taking responsibility for their own learning. The balance of lectures and workshops, the varying uses of Sunspace (including self-assessment exercises and asynchronous debates) and the incorporation of self-directed study into the modules all contribute to the development of independent learners. In addition, extra-curricula activities such as organisational visits and guest speaker's programmes encourage students to engage in activities which, although not assessed, contribute directly to their learning and to their career prospects.

A range of teaching and learning methods are employed across each level of the Programmes, as indicated in the table below. These methods encourage learners to develop the intellectual and cognitive skills that are required of all graduates irrespective of their final destination.
Module descriptors are available separately.

The diversity of teaching and learning approaches is designed to impart knowledge, to encourage understanding and to provide opportunity for the application of that knowledge to actual or hypothetical situations. It is also intended to foster enthusiasm within the student body. In addition, the employment of any particular method within modules and across levels will vary so as to cater appropriately for both the subject and the student. That notwithstanding all modules will employ to some extent the following features:

Didactic exposition: although this will vary from module to module, and indeed from teacher to teacher, all modules will take advantage of the opportunity for the tutor to explain to the whole class, a concept, to take questions, to outline areas of knowledge, indicate methods of tackling a problem and demonstrate methods of analysis and synthesis of materials. Audio-visual aids will be used as appropriate, such as the use of overhead slides, 'PowerPoint' and video. Key points will normally be outlined in handouts.

Interactive sessions: whether during seminars or whole group teaching sessions, students will be expected in the course of all modules to interact with each other and/or with the tutor to develop ideas, work on tasks, practice skills or explain material.

Research: During induction and the programme, students will be introduced to research techniques.
The induction programme contains activities which introduce students to the library (including practical exercises) and to the available electronic sources of information e.g.

Emerald. All modules, throughout the Programme, require students to engage in the research of both primary and secondary sources of management information. The level and depth of research required for the completion of modules will then increase as the student progresses throughout their Programme culminating in the final dissertation module.

Directed Private Study: This will include reading, preparation for class or for assessment, group activity, revision, and carrying out assessment work. All module guides will provide students with advice in respect of this, and as a minimum will provide details of required reading (for preparation of timetabled sessions and/or for the completion of assessments).

Whilst these methods will form the backbone of much of the teaching and learning strategy, the programmes utilise a much wider, more eclectic combination of approaches.

As is evident throughout this specification, Sunspace has become an important element of the teaching and learning strategy with its specific usage varying from module to module. For distance learning modules our strategic partners may use other Virtual Learning Environment systems in place of Sunspace to support student learning. In some instances Sunspace is used mainly as a repository for module documents, such as lecture materials and overhead slides, whilst others involve direct web links, discussion boards and self-assessment exercises. Sunspace is part of the programme teams aim to offer a blended approach to teaching and learning by using a range of tools in the delivery of the modules.

Case studies are extremely common throughout the Programme and are intended to enable students to develop, inter alia, the ability to;

- Identify the issues in need of research;
- Apply subject specific knowledge to a realistic and/or practical context;
- Make critical judgments of the merits of a particular argument; and
- Present and make reasoned choices between alternative solutions.

The case studies may take the form of real cases or issues in debate at any given moment in time or may be hypothetical problems which are reflective of realistic problems.

Self-directed study is included in all modules as a way of encouraging students to take a greater responsibility in respect of their learning experience.

The teaching and learning methods adopted take account of the diverse educational backgrounds of students and also consider students with special needs and specific learning difficulties, Sunspace being particularly helpful in this respect. It has been noted for example that some International students are happier engaging in on-line discussions then they might be in face-to-face debates in workshops. The Business and Law team recognises the importance of appropriate support and guidance, for all students, in the overall teaching and learning strategy. The ability of students to make the most of the learning opportunities offered to them may be adversely affected by non-academic factors and this document outlines the provisions within the Programmes, School and the wider University which are available.

See teaching, learning and assessment matrix, Appendix 3 for full details of the modules

6. ASSESSMENT

6.1 Assessment Strategy

The assessment strategy adopted on the programme is designed to;

- Ensure that all graduates have achieved the learning outcomes for the Programmes. Module Learning Outcomes are directly related to Programme

Learning Outcomes and all assessments indicate which Module Learning Outcome they are assessing.

- Assess achievement, both formatively and summatively over the whole of the degree programme.
- Distinguish between levels of achievement and reward attainment of objectives
- Utilise a range of assessment methods and techniques which engage student interest and foster enthusiasm for the subject.

Students are informed, via Module Guides, of the nature, timing and criteria for each assessment used. The programme leaders work with staff to ensure that the deadlines for assessed work are spread across the assessment period. All assessments are internally moderated by designated members of the team and by the relevant External Examiners before issue. Careful moderation processes and scrutiny of assessment ensure equivalence of standard and appropriateness of assessment for measuring outcomes. An internal and external moderation operates likewise with regard to completed student work.

6.1 Assessment Methods

See teaching, learning and assessment matrix, Appendix 3. The Assessment Criteria for the programme can be found an Appendix 4.

The assessment strategy requires the use of a diverse range of methods; research assignments, case studies, essays, presentations and reports offering the opportunity for students to demonstrate knowledge, understanding and application of both theory and practice. Such methods will also allow students to indicate both the breadth and depth of their directed and independent research.
Case studies, based on real or hypothetical facts of varying degrees of complexity, are a common assessment method adopted across the programme. Whilst most are fictional, all have elements of fact within them, and thus students are well schooled and tested in the ability to identify the material details, discuss the relevant theoretical frameworks citing appropriate primary and secondary sources and displaying appropriate skills in writing and evaluation.
Students are encouraged to participate in group work, particularly in seminar or workshop activities, Its formal inclusion in assessments however is limited, principally on the grounds that the final qualification is awarded to individual students and thus should be based on individual work. Where group work is used the module guide will indicate in clear terms how individual performance is assessed. Presentation skills are also an important element of the programme and are utilised frequently within seminars and workshops.

7. STUDENT SUPPORT AND GUIDANCE

The University’s Academic Strategy emphasises the student experience and the postgraduate programmes team has been recognised consistently as providing excellent support to students as evidenced through the feedback obtained at Staff/Student Liaison meetings as well as staff and student feedback at both module and programme level. There are a number of elements relating to student support (both academic and personal) which have contributed to the programme teams achievements and which continue to be at the centre of all our academic provision.

All on campus students will have access to the University's central support services including Counselling, Disability service, Health and Well-being, Chaplaincy, financial support and advice, International Office and the Careers and Employability Service. The Students Union provides an independent service which offers advice and support across the full range of personal and academic issues which students may encounter. Students wishing to lodge a complaint or an appeal can seek advice from the Students Union or from University Academic Services. Full details of these services can be found on the University's website. Where appropriate, academic or support staff in the Faculty will sign post students to these specialist services. In addition, students have access to a personal

tutor section on Sunspace which is an information source for many of these services. The Programme Leader will continue to be available to all students should they require advice or one-to-one support on a particular issue. In addition guest speakers and company visits will provide support to the students learning experience. Part time students have access to all facilities and efforts are made to accommodate work commitments through alternative communications systems and times.

7.1 Induction

The Induction Programme is intended to introduce students to all aspects of their time at Sunderland – to the staff associated with their programme; to the School; to the wider University and indeed to the study of their programme. The Induction week is an important aspect of the Programme. All students will;

- Be provided with a Programme Handbook
- Be introduced to the programme curriculum and to some of the skills involved in the study of their programme
- Be provided with information on academic referencing including information on the University Regulations on Cheating, Plagiarism and Collusion
- Be provided with information in respect of central University support facilities i.e. student counselling, the Chaplaincy, the Student Office, financial guidance and assistance
- Be provided with specific guidance of disability support facilities within the University, how these may be accessed and the benefits of so doing
- Be introduced to Sunspace and the support facilities available in relation to the Programme, to modules and to careers services
- Be given an opportunity to interact with the staff of the Business School and each other and have some fun!

7.2 Studies Advice

In most instances, and with regard to specific modules, the first point of contact for studies advice will be the tutors, all of whom are willing to provide advice at the end of formal class contact time, in module surgery sessions (where these form a part of the teaching and learning strategy for the module) and in staff surgery time. Basic study skills are included in the induction programme, in the Student Handbook and on SunSpace.

7.3 Student Support on Sunspace

Students are introduced to the use of Sunspace as part of the Induction Programme. Various web links are provided to ensure that students have the most up to date information available.

7.4 Guidance to Further Study

Some investigative management students will want to continue their studies after they graduate. This may further academic study at Ph.D. level or Professional Doctorate. The Graduate Research School and the Careers and Employability Service has a wide range of information available to students should they choose to continue with their studies.

8.0 ADMISSIONS

The admissions policy incorporates the guidance from Corporate and Recruitment Services and Sunderland Business School Recruitment Office (see the University Admissions Policy).

8.1 Admission Requirements

Entry point (delete those not required)	Standard entry requirements[1]	Entry with advanced standing[2]	Other[3]
Level 7 (Masters awards) – start of programme*	Graduates of the BA Applied Investigation OR Senior officers with experience of leading and managing investigations, such as Senior Investigating Officers (SIO's) OR Graduates within the police force with at least 5 years' experience in investigation	N/A	N/A

*The pre-requisites required for PGBM89 and PGBM90 do not permit students to apply for direct entry.

9. PROGRAMME MANAGEMENT AND QUALITY ASSURANCE

The programme is managed and quality assured through the University's standard processes. Modules are overseen by a Programme Studies Board and each year each module leader provides a brief report on the delivery of the module, identifying strengths and areas for development. The Programme Studies Board, which includes module leaders, student representatives and, where applicable, typical employers, is also responsible for the programme as a whole, ensuring the coherence of the programme overall, its currency, progression, and alignment between the learning outcomes and modes of teaching, learning and assessment. Student achievement, including progression between levels and degree classification, is kept under review. The programme is reviewed annually and a report is sent to the Faculty Quality Management Sub-Committee which in turn reports issues to Academic Board via the University's Quality Management Sub-Committee (QMSC) and Academic Experience Committee (AEC).

External examiners are appointed to oversee and advise on the assessment of the programme. They verify the comparability of the standards of the programme with the standards of similar programmes elsewhere in the UK and the quality of the assessment process. They are also invited to comment on proposed developments to the programme. Their reports are sent to the DVC (Academic) as well as to the Faculty; he requires a report from the Faculty on any major issues of concern raised by the external examiner.

All programmes are reviewed by the University on a six-yearly cycle to identify good practice and areas for enhancement. Programmes are revalidated through this review process. These reviews include at least one academic specialist in the subject area concerned from another UK HEI.

Students' views are sought through module questionnaires and by other methods. The feedback informs module leaders' annual reports on their modules. Students are represented on the Programme Studies Boards.

10.0 LEARNING ENVIRONMENT AND RESOURCES

IT Facilities

There are three computer laboratories, including the atrium, within the Reg Vardy Centre, one of which is for open access, and two prioritised for teaching but available for open access when not in use for that purpose. All PCs have Internet access, student email and Sunspace access, as well as standard word processing, spreadsheet and presentational software together with EQL, Microfit, SPSS, Minitab and Prospect HE. The technical

Telephone support 17:00pm-8.30am), and 24-hour access is available in the adjacent St Peter's Library and the Murray Library in term time. The IT provision within the Faculty is being continually upgraded. There are currently 63 student PC's based in 3 locations. The University, and therefore the Faculty, has a PC replacement programme and both staff and student PCs are replaced on a rotation basis. All student PCs have a standard desktop currently running Windows 7 as the operating system and Microsoft Office 2007, SPSS, Minitab and any other additional specialist software required by the students. The Faculties IT provision is listed in the table below. There are a variety of computer laboratories available in the Faculty for both teaching and open access. The faculty has a newly built open access room for students, which has 14 PC's, and 3 presentation booths. Each booth contains a widescreen TV with pc connected with Internet access. The room also contains a boardroom for students to use with PC and projector

Room	No. Of PC's	Specification	Room Format
111	25	Core 2 Duo	Teaching/Open Access
409	20	Core 2 Duo	Teaching/Open Access
Atrium	18	Core 2 Duo	Open Access
104	14	Core 2 Duo	Open Access

A scanner, printer and PC equipped with specialist software to accommodate students with a disability or specific learning difficulty is available in both St. Peter's Library and the Campus Learning Resource Centre. The Faculty has 8 laptop computers, which can be loaned out to staff for off site work. In the furtherance of the University's aim to provide maximum access to learning resources, students can gain access to computing facilities within the David Goldman Centre adjacent to the Faculty and to St. Peter's Library. St. Peter's Library provides 24/7 access to all University students. St. Peter's Campus has a wireless network for cable free laptop access to the internet. PC, mono and colour laser printing, scanning and photocopying facilities are provided in St. Peter's Library and the Campus Learning Resource Centre where CD-writers are also available.

Audio Visual Equipment
The following equipment is available:

32	VIDEO/ DATAPROJECTORS
32	PROJECTOR VIDEO UNITS
4	SLIDE PROJECTORS
1	VIDEO CAMERAS

University Library Services Support Document – MA Investigative Management

University Library Services, (ULS), support both staff and students with the provision of a high quality learning environment, comprehensive print collections, extensive E–resources, 1400 study places, 300+ PCs and skills training facilities and study skills support.

All students have the full use of the University's two libraries. The libraries are open extensive hours and are staffed for 59 hours a week, including weekends and evenings. During core teaching weeks, The Murray library is open 24x7 and St Peters library is open until 12 midnight.

Bookstock

Selection of appropriate library materials is carried out largely by academic staff. ULS has the responsibility to ensure that at least one copy of an item recommended in a module guide is in the stock of the library. In practice this also extends to other items in reading lists. The ULS book fund for 2011-12 is £205,000 with allocation to the Faculty of

Business and Law of £46,750. The 2011-12 book fund allocation for the Business School is £30,700.

The book fund has been used in recent years to extend the range of the book stock, to improve undergraduate provision by purchasing multiple copies of key texts, and increase provision of new up-to-date materials.
Subject Liaison Librarians ensure materials on module reading lists are available in the library in appropriate numbers.

The availability of books for teaching and learning is enhanced in a variety of ways:
- The library will purchase an E-Book version of titles on recommended reading lists if available and affordable
- Production of online reading lists which may include digitised book chapters and journal articles, (copyright permitting)
- Short Loan: a collection of books and other materials in heavy demand, that are available for overnight loan, making them more accessible for students
- The provision of weekly loan items, particularly duplicate copies of key texts, to improve availability for part-time students
- All students have access to the interlibrary loans service, which will normally obtain books and documents that the service does not hold, usually within ten days of requesting

.**Periodicals**

University Library Services subscribes to over 20,000 print and electronic titles. Usage is monitored and the portfolio of titles is continually reviewed.

Search and retrieval tools include an online resource discovery tool to access e-resources such as online journal articles and a range of subject specific databases including:
- EBSCO Business Sources Elite
- Emerald
- Euromonitor Passport GMID
- Keynote
- Lexis Library
- Morningstar Company Intelligence
- Science Direct
- SocINDEX

Online Information

Staff and students can access library resources either on campus or off campus via the web. ULS maintains a web site www.library.sunderland.ac.uk which provides a gateway to information resources and services for students both on and off campus. Tailored resources and support are available from specific subject areas of the ULS web site.

Athens authentication is used to allow staff and student access to extensive subscribed electronic resources regardless of location.

Liaison

Excellent communication has been achieved with University Faculties, key examples of which are:

- The Director or Assistant Director of SLS sit on the following university boards:
  - Academic Board
  - Academic Development
  - Academic Experience
  - Academic Futures
- Library management staff have explicit responsibility for liaison with the Faculties and for managing the library to meet the needs of users

- Faculty Experience
- Faculty Futures
- Quality Management sub-committee
- Research sub-committee

• Subject Liaison Librarians at each site have direct liaison responsibility with Faculty staff and students.

Communication with students

This is achieved in various ways:

• A professional member of staff is available in all libraries during open hours
• Online customer feedback service where comments and questions can be submitted and responses received
• University Library Services Facebook page and Twitter account enables a two way conversation between students and ULS
• Subject specific and off campus online blogs keeping students up to date with current library issues and useful new resources
• Livechat - real-time online enquiry service
• News area on library web site for current issues and events
• Students' fora held once a term where students have the opportunity to raise problems and discuss the service development with library staff.
• Customer notice board in each site library, and in faculty buildings.
• Questions about library services are included in the University's student questionnaire
• Library staff attend staff/student consultative committees as appropriate

Evaluation and feedback

Evaluation and feedback are provided by the University's systems for course evaluation and monitoring. Evaluation and monitoring reports are considered by Faculty Quality and Assessment Boards, which are attended by the appropriate Library management staff.

Skills for Learning

All new students are offered an induction to Library Services at the start of their first term. In addition, Subject Liaison Librarians work with academic staff to provide both group and individual skills sessions to develop students' knowledge of electronic resources appropriate to their subject area. Sessions include skills training in using online journals, searching for quality academic information on the Internet and understanding plagiarism, citation and referencing.
Online tutorials are also available from the library web site and customised real-time support sessions using various online conferencing/meeting tools which have been developed for off campus students.

Help and support

The library provides support to users in a number of ways:

• Face to face in the libraries via staffed helpdesks, roving support from library staff and group or one to one skills sessions
• Named subject librarians available for specific support
• Online skills tutorials available from the library website
• A dedicated email service where users may contact the library with any queries and will receive a reply with 24 hours
• "Live Chat"- real-time online help available at various periods throughout the day, enabling users to chat with library staff and receive instant support
• Out of hours IT telephone support service

Rebecca McClen – Academic Liaison Librarian for Business & Tourism.
St. Peter's Library
1st February 2013

APPENDIX 1

University of Sunderland

QUICK REFERENCE

Panel: External ☐ Internal ☐

SITS SUMMARY PROGRAMME/SHORT COURSE DETAILS

(Form to be completed electronically by the Faculty and forwarded to the QAE Quality Officer supporting the Approval event, or sent to MISD for faculty devolved processes before sending to QAE)

PROGRAMME/SUBJECT/SHORT COURSE DETAILS	
Exit Award: Title of programme/award	MA Investigative Management
If replacement for existing, specify title of old	
Faculty(ies):	Business and Law
Department:	Faculty of Business and Law
SITS Programme/Short Course code[3]	
Programme Studies Board[4]	Postgraduate PSB
UCAS code[5] (if applicable). If other please state method.	
JACS code[6]	N100
Qualification Level / Qualification Aim	7/Masters
Modes of delivery and duration:	(delete yes/no as necessary) Full time No Sandwich No Part time Yes Work Based Learning Yes On-campus Yes Off-campus No
CSP Only. Other subject combinations not allowed with this subject:	
Programme/Subject/Short Course Leader:	Ron Lawson
Date of Approval /Modification/Review	
Date of next review (*QAE to complete*)	
Start date of programme/Short Course	October 2013
Number of intakes per annum and likely month(s) intake(s) starts.	Two – October, February

FUNDING DETAILS	
Confirm funding arrangements for programme e.g. HEFCE/TDA/NHS/Other[7]	Other
If it is TDA, is it primary/secondary/F.E./Other (please state)	

[3] To be allocated in consultation with MISD team in SRBP
[4] Programme Studies/Assessment Board that will have management responsibilities for the programme.
[5] Please contact Admissions Manager for code
[6] JACS code = e.g. (V1) History, (G5) Computing Science, etc. for information contact relevant AD

Is the programme Open or Closed[8]:	Open

ACCREDITING BODY	No If yes please attach completed form AQH-Ciii2

PROGRAMME SPECIFIC REGULATIONS	Are there to be programme specific regulations? No If yes, please attach completed form AQH-B3 Appendix 2 or AQH-B8.

COLLABORATIVE: Please complete details	**UK** No **Overseas** No

Institution	**Collaborative model[9]**	**Funding arrangements[10]**
……..	……	……..
……..	……	……..
……..	……	……

INTERIM AWARD SCHEDULE

Interim award title	**Credits required**	**Interim structure** Please show mandatory requirements if applicable e module codes
Postgraduate Certificate in Investigative Management	60	Any
Postgraduate Diploma in Investigative Management	120	Any

DETAILS SUPPLIED BY: R Lawson DATE: 8th January 2013

For QAE use only: *Circulation list: Quality Assurance & Enhancement (files), MISD (J Ruffell, L Warner), Admissions (E Wilson), Recruitment (Les Brown, Catryn Davies), Student Office (L Dixon), Planning (Laura Anderson), Learning Development Services (Malcolm Creen) Central Timetabling (Alison McMahon)* + **for collaborative programmes**: Partnership Office Carole Green, Marketing and Recruitment (Judith Green)

[8] An Open programme constitutes an open admissions policy. A Closed programme is normally specific to one client only. If in doubt please consult Academic Services or Planning and Finance.

[9] As per QAE guidelines