

**Explorations of ‘Maverick’
Educators within the institutional
Arts and Art and Design Higher
Education context**

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Abstract

This study explores non-compliant attitudes and behaviours of educators, self-defined and/or dubbed 'mavericks' in the arts/art and design sectors of United Kingdom (UK) higher education (HE) institutions. How these educators work within them and the effect they have on these establishments is central to the discussion. Working in bureaucratically-run HE contexts under new managerialism, these educators establish their roles, at times accepting but also challenging the culture of audit, accountability and monetary efficient models. It is a central task of this thesis to understand why and how they do this and the effect such behaviours have on their institutions in the sector.

The thesis is founded on a critical incident: a colleague's accusation that I was a 'maverick' for employing unconventional practices, and this raised questions for me concerning educational identities and adherence to pedagogic rules for those who choose to work under neoliberal management despite an unwillingness to fully engage in its directives. To express and understand details of management-teacher contestations of power, my professional life experiences and those of seven selected educators practising in the sector are explored and discussed using the narrative interview method of 'inter-views'. Suitability for the study was established through author-participant correspondence prior to the interviews, where each participant self-identified or was identified as 'maverick' in their contexts, having concurred with the project's questions and emerging themes. Participants' interviews identified experiences shared in common, contradictory experiences between institutional expectations and personal, autonomous goals and practices. Their storied accounts produced evocative texts, supported by a blended constructivist–autoethnographic methodology. Analysis of data related the participants' maverick attitudes and behaviours to the theoretical and critical literature exploring power, resistance and liminality; subjects theorised using perspectives offered by the work of Bourdieu, Foucault, Goffman, and Bakhtin to aid constructivist interpretations of maverick identities.

The thesis attempts to historically contextualise the problem of mavericks in the arts/art and design HE sector, problematise their relationship with neoliberal education management using vivid examples from participants' data to understand what defines them and identify and characterise the attitudes and behaviours they employ to achieve their aims. Key questions being asked in this thesis are:

1. What is a maverick in the context of arts / art and design UK HE?
2. How do mavericks act in arts / art and design UK HE?

The conclusion summarises the thesis findings that participant mavericks are catalysts of change, gain respectful trust and establish credible alternatives to educational management restraint. The research exposes alternative visions implied through successful resistant and compliant practices in HE contexts. Recommendations are made for further studies to consider unsuccessful mavericks' impact on institutions through scrutinising behaviours in context. This thesis is an original contribution to knowledge addressing a deficit of literature exploring maverick identities and behaviours in arts/art and design HE, and it reflexively positions maverick identities from a maverick perspective, where they are important to the ongoing life and development of education in the sector.

Keywords: Higher education, maverick identities, autoethnography, constructivism, power relations, compliance, narrative, thematic analysis.

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Declaration

I declare that the research contained in this thesis, unless otherwise formally indicated within the text, is the original work of the author. The thesis has not been previously submitted to this or any other university for a degree and does not incorporate any material already submitted for a degree.

Signed

A handwritten signature in black ink, appearing to read 'Nasser', written in a cursive style.

Dated 8th February 2023

Chapter One: Introduction

This thesis is concerned with the attitudes and behaviours of maverick educators in the arts and art and design higher education sector, and how their practices affect their working environments. The study is qualitative, researched through the narratives of lived experiences of eight educators, whom I have selected and who have self-selected as participants of a study about mavericks. They all display attributes which lead to pedagogic behaviours not considered as common practice in the sector, and these are being explored, analysed, identified and defined. The eighth participant is the author, who is using autoethnography as part-methodology to drive the research questions and findings and construct maverick identities based on themes in the collective data. All participants work in higher education establishments in the United Kingdom, and the extent to which the systems of neoliberal management running their establishments affects their maverickness, is being explored. This opening section provides the rationale and short overview for the research:

The thesis introductory chapter begins backgrounding a partial history of the sector and identifies key policy and legislative changes and influences responsible for the development of art and design education and its management, offering an insight into the contexts which mavericks are operating under.

The thesis then recounts and evaluates a personal critical incident which led to the maverick study, and how this forms the basis of the research. It is followed by research design and intention.

Finally, there is an outline of the constructivist and autoethnographic methodology and methods being used to explore maverick identities in the HE context.

Maverick is a name offered to potential outsiders, the different ones, the rule benders and breakers, those who wish to do things their own way and

who push back in resistance when they are thwarted. This is most likely to be the view adopted by those who are more conformist and recognise different qualities in others. Considering mavericks exist across all vocations, the field of education must also have its share of people who stand out as being different in attitudes and behaviour in terms of both management style and pedagogic approach, and despite constant structural and curricular changes in academic institutions across the years, there is an argument for their continued existence in fulfilling vital roles as educators.

This study recognises mavericks' existence in higher education and sets out to define them through exploration of their purposes. Participants are researched to show the consequence of their actions on the arts/art and design sector of higher education (HE) in the United Kingdom (UK).

Throughout this thesis, I am using the term arts/art and design, where it incorporates wider aspects of the sector being researched, including:

- 1) Creative writing
- 2) Performing arts and media
- 3) Art and design.

The research is problematic for a number of reasons. Firstly, for mid-career professionals like myself, the term maverick may not have been a consideration when UK higher education institutions (HEIs) operated under a very different set of conditions than those of today. It is this context that sets the stage for seeking the definition of maverick lives and their acts according to the parameters of acceptability and adherence to discipline (e.g. from human resources, Quality Assurance metrics, economic or employment drivers).

Secondly, maverick as a term is rarely defined, although the term is used in the press and in the world of business when referring to those who do things differently, in their own way, working alone or in a collective. Working

in education, however, demands both, with all managers and educators working individually and as team players.

Thirdly, I suggest from the outset that those entering education do not wish to relinquish their freedom to work according to their values and beliefs; instead, they seek to implement the most suitable teaching delivery and learning styles. Neither do they wish to be conformers to bureaucracy. For most it is about straddling a fine line between doing what is asked because education needs clear objectives and boundaries, yet adhering to more autonomous behaviour to foster inventiveness, spark and creativity, to work alongside or interpret those boundaries. It is possible that at times, and by definition, every educator could display maverick qualities as they exercise these variables, making it hard to single out individuals as being specifically defined by the term. One difficulty in defining mavericks is that the personal perspective of autobiographical experiences becomes the acceptable default upon which all other experiences might get measured. Therefore, maverick actions tend to be viewed as positive and correct according to my perspective.

As a starting point I have adopted the notion of mavericks existing as different from most in attitude and behaviour because this is commonly discussed in the profession, even when maverick behaviour is not specifically defined. I have taken this perspective cautiously, using it as the premise to construct a maverick definition based on my story and the stories of similar others, whom I identified as being like me, through knowing their practices by word-of-mouth, from colleagues who said they had worked with 'mavericks' and through professional networking and internet searches. My attitudes and behaviours within role as a university educator consistently fall outside of more common or accepted approaches, and I had reason to believe that theirs might also do the same.

In the early stages of my research, having initially identified the participants of this study as maverick, I cursorily constructed a definition of the term

based on my long-held beliefs and hoped they might identify with, and expand my driving concerns.

Problems and concerns around this subject have defined reasons and urged the need for a thesis, namely: 1) a study led by my autobiographical experiences to define the education maverick as a type- according to attitudes and behaviours; 2) identification of similar others and comparison through analysis; 3) origins of, and reasons for, mavericks from participant narrative data being led by autobiographical experiences; 4) mavericks' effects on current educational contexts.

It is on this early assumption of maverick existence that I begin my introduction with an example of the maverick in education...

The acceptance of maverick individuals and maverick behaviours has altered considerably as academic institutional structures have reshaped and adapted to fit the changing social and economic world in which they serve. Though human behaviours may not change a great deal – there are always those willing to not do as asked or told – attitudes to them have, and do, change in line with what is timely and culturally acceptable. A good example of changing attitudes towards the maverick is the late American theoretical physicist and academic, Richard Feynman. He had a credible, Nobel Prize-winning career researching and teaching in the field of quantum electrodynamics (Feynman, 1966), yet also displayed alongside and within it, an unpredictable, entertaining, and performing nature. At the time he was adored by many of his students, although his peers were not always comfortable, and sixty or so years later his behaviour is being questioned as inappropriate. His inimitable, characterful behaviours, inextricably linked to his work, are being more seriously assessed as self-seeking and at odds with the seriousness of his scientific career. His bongo playing and chanting worship of orange juice during lectures (Muon Ray, 2012), safe-cracking and nude sketching in topless bars – although highly original turns for a senior academic in the fifties and sixties – have led to

contentious, contemporary criticism of him submerging his brilliance 'in an unfortunate development [...] in part engendered by Feynman himself, arising [...] from his own narration of his life as part comedy routine, part almost accidental Nobel Prize winning work' (Jogalekar, 2014). For a man to have commanded authority and respect in his field on the one hand, and to have deliberately and disingenuously belittled his importance with entertaining comic routines on the other, was to display behaviour that enticed further questioning over his motives. It suggests that he regarded playfulness and moving beyond rules or protocols of context as appropriate or necessary to his academic role. If he was being maverick, as inferred by those he worked with and taught, it raises questions: why did he feel the need to behave like this, and what effect do such actions have on those who are exposed to mavericks and their actions in the working context?

Attitudes to Feynman's actions have clearly changed (as suggested in Jogalekar's article), as cultural outlooks and the rules by which academic institutions are governed have also changed, which is noticeable when reading about his life as a scientist and academic sixty years later. Feynman's example, although historical and in his time, contentious, is no less contentious today – perhaps more so – as the boundaries of tolerance have reduced. His example is still being questioned, and there is a similarity between the ongoing analysis of his example and the way attitudes to professional behaviour have changed across all fields of education, including HE and further education (FE), altering the way some educators' actions are viewed.

Arguably, the changes have also altered the type of lens through which educators' work lives are currently viewed and, for those who have consistently behaved in ways counter to common attitudes, the difference now appears more profoundly dissentient than ever.

Feynman's story resonated with me as I have also behaved provocatively at times within my role, and sought to push the boundaries of acceptance,

because playfulness is something I have always felt important to my practice as an educator. His example, and the example of similar others, led to my interest in the existence and definition of 'the maverick' and, as a result of further investigation, my eventual self-identification as a maverick. This was caused by a critical incident (described later in this chapter), of being called a maverick in my own teaching practice, which led me to question who I was as a person. Was I acting in similar or different ways in my teaching and non-teaching roles? Were there similar others who also self-identify or have been identified as maverick? Eventually (and fully introduced before the analysis section), these would boil down to two overarching research questions: what is a maverick and how do mavericks behave in education, which caused a third – how do mavericks affect the educational institutions they work in?

I begin telling my story where my experiences are at the heart of this research. Each autobiographical excerpt from this point will be set in italics:

...questions, questions...led on to further questions...

How have I negotiated personal values and beliefs with those advocated by HE institutions, and how have I played them out in my roles? What have been the effects on me, on my participants, and on others in the institutions? In the discovery and definition of mavericks, would their characteristics apply to everyone as I had first thought, or would maverick attributes privilege few to create an elite domain? Following the critical incident, queries plagued my mind and became an all-consuming and troubling focus of attention.

There were many more questions firing at this early stage... but I had the basis for a thesis, a starting point, which could be driven by my autobiographical story and the deeper questions it prompted; I had the notion to write a thesis to identify, define and contextualise the maverick as a type in the HE art and design sector.

The landscape of HE can be interpreted as being led by neoliberal management, as demonstrated by the reduction or abolition of democratic structures, casualisation of workers, deskilling through reduced specialism, increased technologisation, marketisation and surveillance. This did not happen overnight, and it is important to foreground this study with an historical outline of the changes in the HE arts/art and design sector from the early twentieth century that have brought us to the one we recognise in the present day. Art institutions and universities, which have undergone important policy and structural changes of their own, are responsible for my training and now employ me and my research participants. Identifying the changes they have experienced and continue to encounter has provided me with a better understanding of the complex working contexts in academia.

Key changes in the sector, which have altered the educational culture, influencing its rules, and practices, establish a reason for the acceptability of mavericks and maverick behaviours in the arts/art and design HE sector. The mavericks' influences and actions defined the sector's values and practices, enabling a range of professional interpretations for running creative curriculum, and I argue that mavericks can thrive inside the unique shape created by the legacy of the 'art school' culture. The ongoing changes that helped create its inimitable characteristics were a necessary evolution to align it to other sectors of academia, thereby crediting the purposefulness of creative education to practical learning and skills in wider society and industry.

This thesis, grounded in the changes which have embedded art and design subjects within academic institutions, explores mavericks' interpretations (through open narrative interviews) and influences on the health of those institutions in which they have chosen to work. It suggests that they are a necessary part of the lifeblood of the art and design HE sector, analyses the extent to which mavericks abide by the rules or subvert them, and

evaluates and argues their value in HE. In so doing, it makes a paradoxical claim for their necessary inclusion as both conformers and rebels.

In the subsequent paragraphs I will outline four influential changes, involving revisions of policy and reform in the evolving histories of HE institutions in the United Kingdom (UK) and introduce them as the broader contextual ground for my own critical incident, which took place around two years prior to this study being started. This incident led to me being called a maverick and, most importantly, to identifying myself as belonging to a group of similar others who have chosen to work within these institutions. This enabled the exploratory research of maverick characteristics within a chosen group of similar individuals and, in comparing their stories with mine, has helped me to construct and define the maverick as a type.

Mavericks who have decided to work with the HE sector might wish to follow their own rules despite still having to conform, and I realise my study cannot be built on a utopia where anything is acceptable. The changes are still occurring, and it seems to me that we are moving further away from a recognised utopia of new creative ways into a defensive space, which must be protected from the stranglehold of managerial constraint and capitalist intention.

Despite feeling uncomfortable tensions, I make choices to wilfully outwork practices, resist and exercise autonomy, and then guide actions into what I believe is best practice in HE learning and teaching. This stance is not intended to privilege what I think is best practice, or what might be maverick, although my positioning positively favours how I and similar others think and behave in arts/art and design HE (identifying or being identified as mavericks) and is focused to show how such attitudes and behaviours can positively impact academic communities. I intend to present a definition of mavericks in their contexts, who balance their roles in the HE sector through their choice of diverse, and at times less common,

educational practices. It is the varied approaches to education and its management that potentially enable creativity and development to occur.

Continual adjustments in the education system over time have changed how mavericks and their unconventional behaviours within HE are recognised and accepted, despite their behaviours being consistently unconventional. The constraining managerial practices that are now in place draw greater attention to those practitioners who are not conventional or who do not fall in line with current rules and guidelines, which are arguably becoming more restrictive than they have ever been. This consideration makes the study even more poignant, where it presses for the importance of educators to continue practicing their maverick ways, and for others to continue to accept them as vital to the health of the university culture where, despite marginal conduct, there is evidence that they behave responsibly and in the interests of education and their roles as educators. As professionals who are more willing to take risks in their creativity, be flexible, strategic, resilient, autonomous, resourceful, and resistant to constraint, they offer what are arguably complementary approaches to the expectations of their roles, and to those regularly proposed and practiced by more compliant and risk-averse workers in HE.

Background: Key policy and legislative changes in the institution

Introduction

In this section I introduce the landscape of the HE art and design education sector, the platform upon which my workplace – a UK specialist art and design university – was established and continues to develop. My interpretation examines its historical roots and some key, specific transformations – influences of modernism, curriculum reform, expansion, and HE structure – which have created a legacy of beliefs and practices still apparent within institutions and their delivery of courses. I define these as changes or influences in the sector that have notably affected education

management and practices, and I number and title them according to when they have occurred in the sector's history and development.

I have identified a link between unorthodox decision makers (whose historical proposals helped pave the way for further unorthodox attitudes and practices) and changes in policy and legislation, which, I suggest, have defined and shaped the sector. It is in this contextual landscape that I will argue development and changes in art education have continued to allow mavericks to exist and flourish. The past and ongoing transformation of institutional and curricular frameworks and prevailing liberal attitudes form the basis of structural reformation responsible for having shaped and continuing to shape our universities, and which help to explain a relevant context for this study of mavericks in art and design.

I perceive the current art and design sector as built on a legacy of changes: constant changes from the formal drawing, painting and sculpture school to the liberal art school – moving from scholarly and didactic instruction to independent learning, resourcing and greater self-development. Attempts to define arts/art and design education and prove their value to academia and the workplace, have led to an absorption into a complex higher education framework, as part of the university structure. Parity has been achieved through quality assurance mechanisms (currently defined by the Quality Assurance Agency for Higher Education (QAA)) and the awarding of academic qualifications established through changing policies and by decades of reform and development.

Expectations within university art and design faculties are that students will acquire specialist knowledge and skills relevant for the creative industries, and gain a quality-checked, academic qualification holding parity with other academic disciplines taught within the HE sector (QAA, 2017). Despite the changes in teaching rationales and methods, my own practice bears evidence of a legacy of the art school traditions and, as far as it existed, evidence of quality assurance and a robust skills-based qualification, and

these have shaped the way I think and behave within the institution. I am aware from decades of personal pedagogic experiences and from the experiences of others that aspects of historical art school traditions are still being practiced and passed on in the contemporary curriculum. Educators are, on the one hand, able to encourage a space for students to explore and indulge their creativity and freer expression, and, on the other, are required to teach certain disciplines aimed at skilling students up to specific levels of critical and analytical problem-solving and technical and craft-based expertise. It is important to recognise the sector's structure and character, as it provides the place for mavericks to express their own. To understand the mavericks' place in art education is to understand the characteristics of the spaces they inhabit. Historical evidence clarifies those spaces, as they have emerged from the evolution of a sector whose reforms and parity are part of the whole span.

The work of Michel de Certeau, in *The Practice of Everyday Life* (1984) is useful in helping to frame the intended purposes of the art and design education sector, where it defines spaces for the nature, implementation of and responses to overarching policy frameworks to run institutions. He names their developed policy plans as 'strategies'. These are executed by 'producers' of culture (those who manage) who assume their structures for managing 'strategies' as being the correct way. Through the application of strategies there is an expectation of producers having power over 'users' (ordinary workers), who he terms as 'consumers', through 'proper' working relations and intended targeted behaviour. Strategies, states de Certeau, are 'the calculation or manipulation of power relationships' which occur when a subject (consumer), who also wishes to exert will and power, becomes isolated through the postulated power of threats and targets managed by 'producers' operating in a space they have created for their autonomous conditions, (1984, pp. 35 - 36). In choosing a language of terms relating to places and spaces, however, de Certeau defines a production of culture that is not simply made up of products and systems, but of 'procedures of everyday creativity' (1984, p. xiv), which are ways that

'users' can 'manipulate' and interact with the 'mechanisms of discipline' to appropriate them 'and conform to them only in order to evade them'. He calls these actions 'tactics' (ibid., p. xiv). When education management strategies, which are governed by Neoliberal / NPM ideology, are viewed through the lens of de Certeau's theory, educators become consumers through procedural expectation which 'does not manifest itself through its own products but rather through its *ways of using* the products imposed by a dominant economic order' (ibid., 1984, p. xiii). It is therefore not the systems and policies that become important, but how they are interpreted and manipulated. Beneath the overarching exertion of the language of policy to gain control, are the everyday activities which have not been defined in users' managed spaces. They counter 'strategies' in their absence of power and 'tactics' become a form of resistance by consumers in a space which is 'other'. (ibid., pp. 37- 38). Linking power to policy, in recognising how it is established used and consumed, connects to Bourdieu, Foucault and Goffman (key theorists in this thesis, see Literature Review, p. 70), where the work of each defines individuals and their behaviours in roles and social contexts.

Applying de Certeau's concept of strategies and tactics in *The Practice of Everyday Life* (1984) to the sector's legislative changes is a useful lens through which to view its 'strategic' changes sectioned below in this chapter. It helps explain these major structural changes within the HE system and their attempt to influence expectations and behaviours within educational institutions. Most importantly for this research study, it also positions the counter-behaviours of education mavericks, and how they become and act unpredictably as 'creative tacticians', a view endorsed by Craig Hammond in his ongoing work (Hammond, 2017, 2017a. See thesis p. 70).

Most interestingly, the events which have created the working environments for maverick educators to establish themselves and thrive strongly indicate and evidence the involvement of maverick behaviour in

the changes leading to the formation of the arts/art and design sector and its defined legacy. The following four-section historical resumé shows the importance of art education and how it was formalised, with successive principals and educators working with or against the changes they fostered or encountered. I argue the process has produced a legacy in the arts/art and design sectors, which still dictates certain pedagogic practices, many of which are passed on unchallenged. Reform and change have triggered the key moments numbered and outlined below, where implementation of recognised tradition has not necessarily kept in line with cultural or economic needs.

1. The influence of modernism

Henry Tonks, painter and principal of the Slade School of Fine Art in London (1892-1930), adapted the entrenched Renaissance tradition of learning through observational figure drawing as a model for academic learning in the western world. He adapted this tradition, which he had observed in Paris, in favour of a three-part curriculum: firstly of drawing classical sculptural casts; secondly, drawing human models in the life room; and thirdly, the delivery of anatomy, architecture and perspective lessons. The topics in part-three were included to complement major drawing study areas and all were extolled by the Royal Academy of Arts, who kept a watchful eye on educational standards. When students brought their inspiration to his prescriptive structures of learning, achievement was high and, according to Willer (2018), under Tonks the Slade developed some 'acknowledged pioneers of Modern British Art', including David Bomberg, Augustus and Gwen John, Paul Nash, Stanley Spencer, and William Coldstream.

Drawn into new ideas of modernism through the French Avant Garde (advance guard) and the Bauhaus School (Gropius, 1919), young student artists adopted the radical belief that 'the power of the arts is indeed the most immediate and fastest way to social, political, and economic reform' (Rodrigues in Calinescu, 1987, p.103), and sought to push the boundaries

of what others accepted as the norm with a mind to eliciting cultural and political change.

Modernism in the arts has been defined as 'a break with the past and the concurrent search for new forms of expression' (Kuiper, 2016), and led to a period of experimentation across the arts from the late nineteenth to the mid-twentieth century, especially in the post-World War I years. Rapid social change was allowed to advance through new ideas in politics, philosophy and psychology, which were considered incompatible with traditions and conventions carried from the past through the Victorian era.

This desire for cultural transformation permeated art education, notably at the Slade, the Royal College of Art, and associated art schools in the UK, where the next generation of students of the mid-twentieth century no longer viewed drawing as an 'exhaustive search', but a superficial 'matter of making things look like good drawings...' (Monnington in Morris, 1985, p. 15). Tonks recognised the student 'had better ideas than the artists he was looking at [...] and sidled into art.' (Tonks in Morris, 1985, p. 54). This, I suggest heralded the first major change in the art school, a shift from traditional, instructed teaching and learning of skills into a more ideologically-driven, independent, inquisitive questioning of the meaning of art and exploration of skills to define it beyond the confines of traditional artistic learning environments. This progressive, modernist approach, driven by the restlessness of students to make a statement and take a stand, was to determine further radical changes in the sector in modern and post-modern eras, a move towards research-based, independent-style learning. Coldstream, on his return to the Slade as professor in 1949, brought major influence from the European modernist Bauhaus School, led by Walter Gropius and his 'Bauhaus Manifesto and Program' (1919). Gropius had proposed a democratised guild-style system where all artists become creatively inspired craftspeople, proficiently trained into a systematic hierarchy of masters, journeymen, and apprentices. The distinctions he drew out between them and their level of skill addressed the

'social question' in art education: suitable employment for creative practitioners whose creative output 'joins forces with industry' (Pevsner, 1940, p. 293). Gropius implemented a foundation in basic design known as Vorkurs, but it was rejected by Coldstream because it undermined his personally-favoured principles of traditional, academic drawing practiced in the life room. Importantly, he did not dismiss the rigour of disciplined, critical inquiry – a tenet of modernism and the Bauhaus philosophy – instead, he blended analytical methods of disciplined, structural drawing to broader conceptual thinking. It was a radically implemented change to art education. Complementary approaches to Bauhaus and modernism adopted at the Royal College of Art, London's alternative to the Slade School of Art, attracted distinguished and visionary tutors, including Francis Bacon, and the timely pursuit of new freedom and expression linked to cultural change led to the establishment of a new breed of young 1950s painters including Frank Auerbach, John Bratby, Peter Blake, and, shortly after, the 60s 'Pop' generation which included David Hockney, Patrick Caulfield, and Op Artist, Bridget Riley.

2. The Coldstream Reports

Another shift occurred in 1959, as a development of the first, when William Coldstream was appointed as Chair of the National Advisory Council on Art Education, a move designed to implement a committee to improve the standard art schools and colleges qualification, the 4 year National Diploma in Design (NDD), which had been established in 1946 and was deemed to be failing (Tickner, 2008). The NDD's insistence on technical testing and applied specialisation had led to concerns by the Ministry of Education that it was producing too many specialists for whom there would be a lack of employment. Willer (2018) describes a direct response to William Coldstream by his Committee concerning the quality of the NDD qualification. Willer states the Committee's remarks as not having enough 'intellectual grounding' for students to 'engage with Modern Art' (ibid.) Their reports, published between 1960 and 1970, led to the NDD being replaced

by a new three-year Diploma in Art & Design (Dip AD), which followed a one or two year foundation course, and with its entry level of five GCE O levels was intended to be the equivalent to university study. Coldstream, however, decided to bend the rules to allow exceptionally talented students who had failed to meet the minimum entry requirements to take the qualification if they could offer good enough reasons for not meeting the entry criteria. (Coldstream, 1970, para. 71).

Further contradictory and unorthodox recommendations in the final Joint Paper, implemented with the Summerson Committee in 1970, stated that students up to the age of eighteen should continue a general education 'without undue specialisation'. However, the same report recognised 'the continuing need to provide a range of vocational courses for those leaving school at sixteen or seventeen who wish to enter them and have suitable abilities' (Coldstream, 1970). In recommending general vocational courses, the Committee might have missed addressing the needs of those young people for whom art was the most suitable route into further education, and it did not clarify any parity with other further and higher education (academic) qualifications – a primary reason why the NDD had been questioned in the first place. Through the actions of his Committee, Coldstream was effectively separating the study of art – painting and sculpture – from its vocational partners, the practical craft and design subjects, and to offer academic parity to art, he decided to underpin it with an art history 'complementary studies' component. His attempt to hive off and protect art as an elitist subject to be taught in a more academic way backfired, due to the ambiguity of the report in directing the best teaching methods for historical studies. There was also an issue with academic content – the 'historical, scientific, philosophical methods' (Coldstream, 1970, para. 3) or 'cliché-ridden and premature harangues on the contemporary art scene' (Lynton in Potter, 2013, p. 224). The report made suggestions that Complementary Studies should 'inform' rather than 'dictate' (Coldstream, 1970, para. 38) student learning but, in actuality, it was either forced onto students or offered as a cultural background to the

practice of art. The intention of the report had been to liberalise the curriculum, to allow colleges the freedom to design their own curriculum while hanging on to the rigour and discipline of academic drawing, painting, and sculpture as practice; this would be delivered by expert specialists in their fields, thereby appeasing traditional and modern approaches. Coldstream's Dip AD, very much based on the Slade model and one he personally favoured, should never have been applied to the reforms, and it caused a chasm of inequality in the sector, where regional colleges could not deliver on the aggrandised vision. Only about half in the UK signed up for the Dip AD, and less than a third (twenty-nine UK art colleges) of applications to deliver the qualification were approved. The study of fine art became a less popular student choice and in the final report the Committee seemingly tried to justify their earlier intentions, advising that fine art was no longer 'necessarily central to all studies in the design field' (Coldstream, 1970, para. 42) a statement which does not fit with my own belief that drawing is fundamental to the creative processes in art, design, and craft disciplines. The eventual result of this reform was the closing of many art schools and colleges or their absorption into the larger, merged art institutes or the polytechnic system triggered by the report, and by a new, left-wing government, which will be discussed later in this section.

Before even defining the maverick, I suggest that Coldstream's personal and unconventional ideals were laying the ground for others to adapt and shape with whatever practices they felt were applicable, which dismisses the very reason for the government commissioning inquiries and reports. His could be interpreted as the actions of a maverick laying tracks for future mavericks in the sector by possibly role-modelling and encouraging others to follow suit. His lack of clarity opened widely the door to interpreting the running of liberal art and design education programmes, and the repercussions of this, it can be argued, are still evident in how the curriculum is delivered in the sector, its resistance to changes, and diversity of pedagogic approaches – especially with regards to the complementary or contextual studies element.

Here, I recall my experiences as a student of contextual studies as personal evidence to qualify the argument:

It is in the legacy of this second educational reform that I believe my own student art college experience in the late nineteen-eighties was grounded, which has affected my attitudes to current experiences as a tutor within the sector. It frames the context for my participants in this study and will chime with their stories, where they all have experience or an understanding as a direct result of these changes. As a student (and my judgements are coloured by youthful perceptions and naivety), I believe I experienced a very separate and largely irrelevant complementary studies programme run by an assortment of subject specialists. The quality of their teaching was also highly varied, ranging from inspirational to dull to utterly incompetent. Although I was keenly interested in supporting my practice with contextual knowledge (I had been good at art history at school), most of my peers bunked lectures and seminars if they possibly could.

What struck me most was that little of what we learnt related to the art history I had been used to regurgitating to verify my examination portfolio at A level. On Monday afternoons, for example, a chain-smoking, weathered academic in stereotypical tweed jacket with patched, leather sleeves delivered psychology inside a cramped, darkened, basement room. The air was choking with acrid wisps of blue smoke, dancing and swirling dangerously over our heads, en-route to escape through the narrow gap between door and wall. I could never quite fathom whether the lecturer's aversion to daylight was 'the height of cool', or a deviant motivation to allow more stimulated students to have a bit of a fumble, or maybe even some other, more sinister motive. The blinds formed a blackout wall, the door merged into the art of noir, and once inside you were as good as a prisoner to Freud and the impulses of your id, locked inside your own neurotic nightmare for a confined hour.

On one occasion the tutor was so hungover that he paid a student to deliver the session for him. We all joked about it and I thought it was the norm, part of the art school rite of passage – the philosophy and practice of hanging out to massage the mind and rouse inner creativity. I now realise there could have been little regulation of his time, nor any checking of his work, for he never set work to be marked.

William Coldstream died in 1987, the year I left the college and the year the National Advisory Committee forced a merger with two other art colleges, so that what had been established as a local art school now became part of a much larger cross-county institute. I have often shared stories with others over a drink in the pub about crazy, informal art school days and until this point I had gleefully disregarded their relevance. Suddenly, they are decisively relevant, with serious implications for my study. And I now reason from my memory and my experience with the tutor, that both men were mavericks! If I could have brought Coldstream back to do the lesson observation, and take a look at our mash-up vocational art and design curriculum, what might he have thought, I wonder, of the specialist, the art school, or the legacy of his own well-intentioned misdemeanours?

3. The expansion of education and the binary divide

Further legislative changes concern the expansion of HE in the UK. Successive governments' monitoring through investigations and reports has led to a shift in the primary function of FE and HE towards the conversion of learning into skills and training for the industrial sector and economic benefit of the country. Improving education through inquiry is not new. From the 1945 Percy Report recommending the provision of degree-standard technical college courses in collaboration with universities (Percy, 1945, p. 3) up to the Wolf and Lingfield Reports (Wolf, 2011; Lingfield 2012), which considered vocational application and professionalism in FE and HE, the system has been subject to scrutiny and change. The Robbins Report (1963) recommended the post-war continuation of a massive expansion of higher education to cater for all with necessary ability, as

evaluated through its four aims. In these aims Robbins intended a focus on the instruction of skills; general, but rigorous teaching; the advancement of learning; discovery through research; and a common culture and common standards of citizenship, which might help to bury the Coldstream legacy. In defining the values and purposes of HE, Lionel Robbins addressed the beginning of HE expansion, post-Second World War, and laid a foundation for the purposing of education within the developing economic society, thus defining attitudes for those teaching or studying in HE. His expansion principles also led to individual technical institutions being able to determine to a greater extent their role within the public sector, while the academic universities would be autonomous, a separating of academic and technical and vocational education that former universities minister, David Willets, described as the 'binary divide' (Willets, 2013, p.17). Developed under an incoming Labour government, it was a move that had been opposed by Robbins and led to Colleges of Advanced Technology (CATs), which offered full-time degree-level technical and vocational courses, being formed into larger, polytechnics with greater control of their curriculum and finances. The original intention of the polytechnics had been to deliver science, technology, engineering, and mathematics (STEM), but this was broadened to include other technical and practical subjects, such as those practiced in art and design. In 1992, Kenneth Clarke, then Secretary of State for the UK Conservative Government under John Major's premiership, announced major reform in the Further and Higher Education Act, 1992, which dismantled polytechnics and realigned funding control to new, centralised unitary funding councils, the Higher Education Council for England (HEFCE) and Further Education Funding Council for England (FEFC).

The establishment of former polytechnics into 'new universities', and the merging of key art institutions into universities by 2010, finally succeeded in aligning the academic and vocational educational sectors and, most importantly, alongside other consistent changes, created tighter

government monitoring of the curriculum in FE and HE and a range of quality assessment controls to align them to social and economic needs.

Summary of sections, 1, 2, 3

Out of these successive changes delivered by modernism, Coldstream's reforms, the Robbins Report and their legacies, I suggest in summary, an educational landscape, which the maverick – as being defined in this study – now inhabits alongside others within UK institutions. The changes influencing the formation and definition of the sector, as explored above, suggest that mavericks were key in developing the art and design curriculum in the U.K. and were the first radical advocates of change, reforming and redefining the sector in response to government requests and independent reports. In the art and design sector, it is important to argue the changes as major influences in the sector which have allowed successive governments greater permission to guide educational institutions into practising according to their definitions of the nature and purpose of education. Pedagogic beliefs and their outworked practices are defined by an understanding of complex reasons for providing education and the skilling of lives, and, where differences exist, defiance and resistance emerge. My educational career and those of the participants in this study evidence and reflect the tension and nature of responses to the successive changes I have interpreted, established, and outlined and provide the basis for an analysis of mavericks' lives and practices in a sector that continues to change and demands that they change too – as adherents to constraining policies and the removal of their educator autonomy. Maverick behaviour, I believe, cannot be further assessed, without such an acknowledgment of the historical legacy, which has critically defined the working context.

In principle, the incidents have allowed the sector to develop in line with social cultural and economic change, but how far educational institutions should be consistently under scrutiny, subject to change of political

agendas, and ultimately run as businesses to feed the business sector (as they appear to now be) is contentious and not always welcomed by those who champion their beliefs and definitions of learning outside of a business model. This opens up a potentially reactive and defensive context in which FE and HE educators, including the mavericks being defined, might operate a balancing or juggling act of the necessary attributes of education and its purposes within an economically-driven world.

4. Neoliberalism

Introduction

The final proposed significant influence in this section permeates through educational changes and is constant in its constraining influence on all education, including HE and its arts/art and design sector. The development of the liberal arts through Coldstream, its expansion through Robbins, and the shaping of the sector through government-led reforms has arguably created an HE university sector where change and reform has become an expectation, and in which neoliberal principles can be complementarily and actively pursued to control and guide their activities as part of the legitimated culture of change. The underlying philosophies of neoliberalism are constantly shifting the baseline of education at all levels and their effect on the HE sector has, I argue, massively impacted the roles of its managers and educators in academia through the influence of the all-encompassing bureaucratic governance of New Public Management (NPM) (Rhodes, 1994; Radice, 2013). NPM as a context for maverick educators' practices is further explained and grounded in the literature review (Chapter Two). The autoethnographic texts and participants' life narratives exist in this study under neoliberal influence and require analysis of participants' part- adherence to and opposition against its principles to form an understanding. The following section outlines neoliberalism and its influences from the perspectives of HE education as it underpins the current HE sector and brings into focus aspects of mavericks' working contexts, including an example of the subtle, game-playing occurring

between collective voices in resistance and management within the neoliberal system. Further arguments will be raised in the Literature Review, especially focusing on individuals and current discourses concerning their resistance.

Neoliberalism (Hayek, 1960) drives a business model now operating inside many key services in western societies, such as health and education. Practitioners' perspectives and their engagement with neoliberalism is best understood in the context that relates to the sector's shared practices. For example, the term 'Quality Assurance' addresses set criteria where employees are regarded as individuals with responsibility to account for their own performance (QAA, 2017). It is not a problem in principle except for the tendency to be evidenced by inflexible means using 'Key Performance Indicators' (KPI) to drive targets and determine and measure successful learning in published league tables through frequent assessment. Diversity and flexibility of methods for evidencing creative production play little or no part in the accountability system. Neoliberalism drives control through many forms of audit, powered at different levels of scrutiny within institutions. Smith and Hodgkinson (2005) recognise these levels as power relations set at micro level (faculty), meso level (the university and professional association) and macro level (government), and this concurs with the move away from collegial management structures. Transformations in academic life have been implemented to 'define and assess academic productivity and efficiency as well as the reputation of individuals, disciplines, and institutions' (Sparkes, 2013, p. 443). Such assessment can be more easily evaluated in quantitative terms, which has led to the emergence of 'new academic identities; responses to managerialism; and issues of morale' (ibid., p. 443).

The influence of neoliberalism on maverick educators cannot be ignored where it is exercised across all sectors, including HE, and promotes what Brown has termed 'rational self-interest' (2015). Brown identifies neoliberalism as a dominant rationality based on market forces and

endorsed through policies such as privatisation and the deregulation of responsibilities from the public to private sector (Preston, 2015). According to Brown, “the good’ under privatisation is an... individual activity not by shared political deliberation and rule. And where there are only individual capitals and marketplaces, the demos, the people, do not exist’ (Brown and Shenk, 2015, p. 3). To think that mavericks are working on the outside alone and as individuals according to the neoliberal model, contradicts my own experiences of self-reflexivity and a keenness to share (as a self-identified maverick) in a collective, resistant voice. It also raises an issue requiring deeper analysis: the possibility that mavericks might strongly identify as socialised individuals. Courpasson et al. (2012) suggest evidence of dissenting voices working against the bureaucratic model and define management response as polyarchic, that is, management shared across at least three origins. One reason they claim is the growing empowerment of key employees whose voices are viewed as ‘contentious acts’ by management. In reply, for example, a number of different management voices invent palatable responses to reintegrate these resisters, and then reward them for contesting decisions in a corporate way. So, resistance is made to look welcome, listened to, as a way of appeasing employees and dispersing their grudges. The subtlety and cunning required is, I believe, to play the game and realise that attitudes and behaviour in a neoliberal world are far from black and white.

I have personally witnessed this from within a meeting, when an issue was raised with a senior manager concerning methods of management at a local level within a university department. The invitation to be part of a steering committee was proposed to the key dissenter and those who opposed the senior manager’s approach hailed a minor victory in the colleague’s election to the committee. The apparent victory proved to be merely lip-service, a show of apparent willingness to listen and show they would consider alternatives, and those who stood in opposition were more forcefully crushed as a result.

Current neoliberal structures of management are partially rooted in early twentieth century modernist automations and relate changes in organisational designs and structures of management to staff within their environmental and social contexts (Lynch and Cruise, 2005). Their bureaucratic practices collectively belong to a worldwide economic ideology, derived from theorists including Taylor and Weber, and are an aspect of neoliberalism (attributed to organisational theory), namely 'scientific management theory' (Taylor, 1911) 'concerned with knowing exactly what you want men to do and then see that they do it in the best and cheapest way' (ibid., p. 44) and Max Weber's theory of bureaucracy (Weber, 1968, 1978). Both have provided evidence of 'production efficiency and productivity' (Hertz and Livingston, 1950).

Weber's (1968) theory of bureaucracy, identified in management theory, proposes the following tenets: '1) hierarchy of command; 2) impersonality; 3) written rules of conduct; 4) advancement based on achievement; 5) specialised division of labour; 6) efficiency' (Dobbin, 2012).

Weber's analysis of bureaucracy was based on the rationale that knowledge of strict methods of administration and legitimate forms of authority associated with bureaucracy could act to eliminate human freedom. It led to his realisation that bureaucracies are too inherently limiting to individual freedom, and he feared bureaucratic control would become too controlling as a result (Wallace and Wolf, 1999). Weber's analysis did not stop the rise of neoliberalism.

The ascendancy of neoliberalism from Taylor and Weber, defined by Hayek in the 1960s, coupled with shifts in hierarchical HE management since the inception of New Public Management Theory in the 1980s (Hood and Dixon, 2015) have challenged and continue to challenge the sector (Evans and Nixon et al., 2015; Thomas, 1996; Weber, 1947). These management shifts have steadily controlled or changed the levels of autonomy and responsibility that can be exercised by educators at lower management and

classroom levels in HE and have produced a fundamental shift in the way universities and other HE institutions have defined and justified their institutional existence' (Olssen and Peters, 2005, p. 313). Rudd and Goodson (2017) suggest neoliberal reforms of management frameworks enable private sector interests to overtly run and manage core provision in educational institutions (Rudd and Goodson, 2017, pp. 1-2). This can be interpreted as a 'strategy' according to de Certeau's theory of *The Practice of Everyday Life* (1984), as private sector stakeholders become part of a new policy that manipulates the power relationship between managers and their workers in educational institutions. (de Certeau, 1984, pp. 35 - 36. See thesis, pp. 11-12.)

Neoliberalism is identified as outworking itself through a shift of end goals: 'freedom, choice, consumer sovereignty, competition and individual initiative', 'compliance and obedience' as constructions of the state 'through the development of auditing, accounting and management techniques' (Barry et al., 1996, p. 14). The culture drives towards individualisation and skilling in a capitalist, economic knowledge society (Ball, 2003a, Beck, 2000; Boltanski and Chiapello, 2005; Gill, 2002; Rudd and Goodson, 2017); university corporatisation and privatisation (Evans, 2005; Graham, 2002; Washburn, 2003); removal of autonomy replaced by micro-political power (Gillies and Lucey, 2007) and the 'outputs-centred audit culture' (Power, 1994; Strathern, 2000). The implementation of three stages of the Teaching Excellence Framework (TEF) was a key change in the measurement of provision for HE providers and is evidence of the implementation of the audit culture. It was developed out of the House of Lords' desire for fair, impartial regulation, via a proposed 2017 bill of amendment, where standards of 'academic freedom' and 'institutional autonomy' being regulated by the newly appointed Office for Students (OfS) were questioned (DBIS, 2017). The accompanying Teaching Excellence Framework (TEF) (DBIS, 2016) had the potential to grade and measure universities according to limited criteria, which in its apparent openness to greater choice was arguably constrained by measured criteria,

favouring education in business terms, run for the benefit of the economy, and dictated to by the economic aspirations of government and business.

The TEF assessment for measuring and rating the level of teaching quality in HE was designed to change year-on-year, based on criterial metrics including the National Student Survey (NSS) and the Destination of Leavers from HE Survey (DELHE). The TEF structure mirrors that of the Research Excellence Framework (REF), which also involves grading HE institutions' research performance and is directly linked to receipt of research funding. The control over the delivery and financial accountability could be viewed as a massive neoliberal goal and has caused concern in academia that the combination of core metrics used to grade HE does not effectively define or measure excellence in diverse sectors or support the development of teaching and learning practices (Universities UK (UUK), 2018, p. 2). Hetan Shah (2018, p. 2) reports that the Department for Education's (DfE) 'statistically inadequate approach will lead to distorted results, misleading rankings and a system which lacks validity and is unnecessarily vulnerable to being gamed.' Evidence suggests tables of providers' performance being published based on limited metric data which does not effectively evaluate the breadth of HE provision or properly 'represent a definition of excellence' (UUK, 2018, p. 38). The TEF stands as evidence of the neoliberal control being exerted by the government on the sector, as it apparently seeks to regulate the management of universities and their responsibility to train students for entry into industry and commerce.

I have linked the legacy of HE development created by the liberals, modernisers and 'mavericks' to the shaping of art and design HE and FE sectors. I have felt the effects of scientific management theory (Taylor, 1911) and organisational theory (Weber, 1968, 1978) implemented through aspects of neoliberalism, where I believe in my training and practice, I have been operating across over thirty years of sector changes, and neoliberalism has been steadily encroaching with noticeable changes. My

example above is an example of it being used to make management decisions. Inevitably, my experiences within the changing sector have helped formalise my identity within my profession and consider a response. Existence in neoliberal-led institutions demands some conformity to its principles, despite personal counter-values, and I, along with others, would champion a natural propensity to resist. Yet, despite having a rebellious streak, I was still surprised to be in agreement with skilling for economic purposes and individualisation, a value also promoted inside creative curricula and the creative industries where I still work. I began to realise how my practice seemed paradoxical in agreeing and disagreeing with aspects of neoliberalism, playing a kind of power game between constraint and levels of freedom and autonomy within my role, and it informed a new focus on the shifts of power and necessity to exercise creativity, thereby offering potential reasons for the tensions I was experiencing. It became a hope that my participants could also be negotiating power in their daily roles, and that they might willingly and reflexively discuss their situations and offer ways of reconciling neoliberalism to their attitudes and practices and, in so doing, begin to define potential game-playing aspects as part of the maverick nature.

Arguably, tension and resistance exist amongst those who work in education (evidenced in my critical incident in the next section) and critical theorists have entered into a counter-narrative. Giroux (2001) enters debates around the subjects of oppression in education, its institutions, and policies. His work evaluates the United States' (US) system where it bears strong similarities to the UK being under neoliberal control as instigated by the initial '... rule of Thatcher in the UK and Reagan in the US, and then spread across the globe' (Radice, 2013, p. 408). Giroux encourages the adoption of a counter-challenge in stating that teachers work under constraints 'but within those constraints... structure and shape classroom experiences and need to be self-reflexive about what experiences guide such behaviour. Put another way, teachers need to reach into their own histories and attempt to understand how issues of class, culture, gender

and race have left their imprint upon how we think and act' (Giroux, 2001, p. 241). Radice confirmed that by 2000 neoliberalism as a form of public management and outworked in HE 'had become the norm in all parts of the world... and as of 2012 neoliberalism was confirmed as the dominant political philosophy across the world' (Radice, 2013, p. 408). As a critical pedagogue, Giroux calls for 'progressives' to 'reconsider the critical role educators might take up within public and higher education' (Giroux, 2001, p. xxv). Giroux's argument will be further developed in the Literature Review where it provides the lens for considering the effect on those I am identifying as resistant, which I believe to be one of the qualities of a maverick.

The polarised situation between those who are willing to comply and those who wish – through investment in their life experiences – to allow their narratives to empower their unorthodox behaviours is addressed in the maverick participants' stories as they reveal an emerging pattern of themes. This, I believe, is where mavericks might be responsive to Giroux's call to reconsider the critical role of educators and, at the same time, defines maverick behaviour as a type within educational contexts. A reflexive response to my own situation has brought me to this place of thinking, and an awareness of my context led me to recognise that I am part of a group who think similarly, but do not necessarily adhere to common thought and practice. Focusing on the effects of neoliberalism strengthened my resolve to understand the part played by mavericks in a variety of displays of resistance. I started to look more closely at my role as educator and researcher of this work, relating performance expectations to my practice, and I became more engaged in reading others' research literature to develop and adopt theoretical perspectives to assist the project.

Summary

Olssen and Peters (2005) note that where neoliberal leadership presides over university culture, 'open intellectual enquiry and debate has been

replaced with an institutional stress on performativity, as evidenced by the emergence of an emphasis on measured outputs: on strategic planning, performance indicators, quality assurance measures and academic audits' (ibid., p. 313).

I have linked the policy reforms and legislative changes delivered to the arts/art and design HE sector by their liberal and maverick architects to the final and ongoing neoliberal, structural influence and suggested it has demanded accountability for the value of arts/art and design education and its parity with more academic subjects at HE level.

Neoliberalism has created a counter-response from self-reflexive individuals working with a collective voice (Giroux, 2001), experiencing tensions, and negotiating through resistance. In the mix, I am arguing the existence of mavericks, who follow neoliberal practices where it is right to adhere to more constraining rules, monitoring of good practice and target-setting, but also, when it seems right to do so, adhere to their own rules. I have suggested they engage in elaborate game playing and have cited an example of management strategy as discussed by Courpasson et al. (2012), supported by my own experience. The literature I read during my research of the sector's changes and influences increased my understanding of the potential effect of resistance at work and management response to self-reflexive awareness in dissenters, as it guides and empowers their behaviour. The jargon, regulations and managerial practices are all evidenced within the participants' narratives (see Chapter Four, Analysis) and prompted my realisation that neoliberalism as a major, cumulative, structural change has a key role in the attitudes and behaviours of those who have identified themselves as different in their resistance, and who have a desire for autonomy and a need to establish their pedagogy by upholding their beliefs and values. It may also be responsible for raising the question of mavericks existing and defining themselves in the maverick role.

My critical incident (part 1)

Introduction

This section adds my story to the successive changes that have led to the formation – shape, function, and influence – of the current HE art and design sector and defines how I view myself and am viewed in my profession. It is focused on my role in the sector and is the beginning of a long critical and analytical journey in response to a classroom incident which took place many years ago, but still agitates me. The many complex questions it has raised led me to study the issues and problems as a doctoral research project. The full critical incident text is foregrounded with my personal thoughts and questions around the problems posed by it and my role in the sector as I position them to broadly reaffirm my approach. I begin in my own words:

‘The actor was measured and passionate with his words. Always start out from the place where your two feet stand, he told me. This, he confidently added, would bring awareness, understanding and guidance – the keys to greater self-expression and autonomy. Ever since our first meeting, I have closely guarded his words, wishing to draw and tie them into my professional life as an artist, writer, and teacher.

But some days I get up and wonder who I am, what I am going to do and how I am going to get away with what I feel compelled to do. My feet don’t stride out from an assured grounding, instead, like the runner poised on the race blocks, I am tensely strung, defensively thinking about hatching plans, with one eye on the look-out, to dodge any colleague whom I have the suspicion to believe may be out to scupper me. How am I going to deal with my impulsive drive to want to do things my way, as I see fit, in a manner that is exciting, progressive, risky, and connective?

I drive the 80 miles to work in an edgy, dream-like state, mentally picturing the teaching of lessons which might drift wide of the mark of common expectations, becoming prone to constant change, creativity, and full

potential to radically upend themselves. I relish walking the thin line of being just within the margins of control, allowing young learners to take risks and potentially collapse learning environments, but having a go empowers them, and stretches my own pedagogic prowess. I'm a 'have-a-go' academic, a changer, provocateur, always looking to challenge the rules, where they sometimes only seem to act as measures of short-term achievement and accountability within defined parameters, where exploration, questioning, and subversion of expected outcomes outside of rules and parameters might potentially mess up the grade sheet. I love the thought of threatening learners' predicted pathways and, for that matter, my own as their tutor. In this, I sit uncomfortably between what I think is expected of me and what I actually want to do, but my desire for autonomy is overwhelming, my feet are grounded, and I can behave just like my actor friend. I muster the courage of my convictions, trust his wisdom and discreetly go about my business of putting thoughts and ideas into practice, always watchful of those who might want to tell me I'm wrong, or ask me to do it their way, another way. This is how it is every day, juggling the issues, and organising them until the next hurdle confronts me. It's an ongoing struggle but I just have to work it out and do what I think is correct.'

The start, as suggested by my actor friend, is where my two feet stand, and I wrestle my own perceived struggles following a colleague branding me a 'maverick' because of my actions in the classroom. It changed everything in my world as I began to dwell on the significance of the event in my life story. I challenged my assumptions around education, my identity as an educator, how others perceived me, and questioned whether I might be able to measure myself against others being identified or even self-identifying in a similar way. Doubts emerged and a raft of further questions followed: do mavericks exist? If so, what are the particular characteristics that mark them out from other educators? What might my colleague have been referring to as maverick about my behaviour? Am I a maverick? Are there others, and, if so, what is their purpose? What good or bad effect do they have on arts/art and design education? These were all troubling points

and in need of further exploration. I also began to consider how, in the case of mavericks existing, I might be measured against similar colleagues and against those who were not similar at all. Necessary theoretical literature would also need to be matched to my analytical thinking to enable the theorising and development of new conceptual knowledge concerning mavericks.

The thesis is constructed on my having been branded a maverick in my teaching practices within a university context, by a fellow colleague. I have never liked being branded or titled in my work, lest it limits flexibility or scope for creativity, or causes me to be pigeon-holed in my role, so I needed to understand more about the term and what it means for art educators and their practices in the HE context. It situates an understanding of self – my pedagogic practices according to personal values and beliefs as defined by a colleague as ‘maverick’ – within the academic frameworks of the arts/art and design HE sector in the UK.

It explores autobiographical experiences within the narrative inquiry research field, where I struggle in my own academic career to express the expectations of my role and its practices or align them with creativity and risk-taking – a daily part of my ongoing development in parallel career paths of author/illustrator, poet, and performer.

To clarify my intention of defining mavericks in an educational context and eliminate any claim of randomness in approach, I decided to formulate a clear plan and follow a robust research methodology using autobiographic accounted experiences which I would compare with selected, similar fellow educators who, according to descriptions I offered them, have concurred with my interpretation and choice of them as maverick. Having accepted that they have similar characteristics and behaviours, I could compare findings, led by my own maverick issues, to underpin the exploration and co-construction of shared attributes to form a maverick definition.

In writing my narrative, and transcribing those of selected interviewed individuals, I am capturing data from the richness of their storied accounts of attitudes and behaviours in role, and this is supported by relevant literature in the field to assist my theoretical perspectives.

The word maverick is troubling. What are mavericks and do they actually exist? Am I a maverick, and why and how am I benefitted or disrupted by the term? Do other identified mavericks feel and think the same in their roles in the context of academia? Also, as a perceived maverick, do I disrupt others not identified or identifying as maverick? I assert later in the analysis and findings that complex patterns of behaviour confirm mavericks' existence in the sector and are significant where they display unconventional practices. I intend to show why and how through analysis of themes in the participants' narrative data.

My critical incident raises the subject through reflection of events and self-analysis within the HE context and determined, characteristic maverick themes are drawn from the data for analysis.

As a result of such thinking and behaviour, on one specific occasion I was branded a 'maverick' by a colleague for behaving with greater autonomy and creativity and changing the lesson plan. It was a profound event and evoked a deeply profound and life-changing, personal response, alluding to what has been theoretically defined in academic literature as a moment of 'epiphany' (Denzin, 2014, p. 28). This epiphany I define as a critical incident and it is central to the thesis, upon which I will develop an analytical and critical argument to explore the values and behaviours of selected educators working in the HE arts/art and design sector whom I have identified (and who have self-identified) as having similar characteristics as myself, a named maverick. My incident, its reflexive interpretation and how I was branded in my role is key to this study and follows in the next section.

Introduction to my critical incident, part 2

In this short opening section to the full critical incident text which will follow below (The Maverick Accusation (Critical Incident part 2), I have further explained the study of maverick educators in HE arts/art & design education in the UK, whom I have explored in this research because they are inclined to think and behave in inimitable and at times unconventional ways. I will suggest that their input is positive, necessary, and offers balance to pedagogic and management practices in the HE sector. The section also introduces my critical incident as being central to the study, and how it will be told as an autobiographical narrative to form the basis of a maverick-exploring thesis. Its position in the narrative inquiry field is reflexive and interpretive, based on personal narrative accounts as an educator and art and design professional, and on the accounts of others who were initially selected because of their apparent similarities within HE educational roles. This was in agreement with a definition offered to them, and from which they self-identified as maverick. My belief in needing to be able to fully align or articulate autonomous, creative strategies is outlined, and perceived tensions are suggested where the desire to either uphold or oppose university educational practices wherever I deem them best for learning and teaching seems paradoxical. My interpretation will be used to drive a reflexive, critical and analytical exploration of mavericks' attitudes and behaviours within their roles in the institutional context. It points the way to the introduction of further questions concerning the existence and nature of maverick educators, and how they affect their educational contexts and are effective.

The next paragraph contextualises the critical incident and my role in the sector and is offered as further background and explanation to the reader, to the main text of my critical incident.

Critical observation of intentions in the sector and my role within it

I am expected to respond to and be managed by target-driven metrics, by expectations of gathering results and data that partially deny my own beliefs in, and expressions of, learning lives. Collating metrics robs me of time which would be better spent building learning relationships with students, where critical tracking and monitoring through one-to-one reflection and shared discussion are mutually beneficial. Informal tracking places importance on students having value beyond being a statistic. I respect that metrics have their place in education in the UK, and a lack of data or detailed tracking do not help to present an accurate overview of education and its functions in relation to business and social intentions, but target-driven education could be argued as aligning itself to performance-related practices, encouraged by political agendas and economics. Rudd and Goodson (2017) argue that this greater scrutiny levelled at the HE sector has led to a critical re-examination of education in a climate of austerity following the 2007-2008 financial crisis. The metric-driven practices and policies being adopted and created by the HE sector appear to have been accepted by university managements as a credible solution to the difficulties encountered in austerity and have been analysed by Rudd and Goodson (2017) as reinforcing and enshrining 'neoliberal values at the heart of education' (p.1). Accordingly, these values, I suggest, could potentially transform core educational provision, and further encourage private sector interests to overtly run and manage institutions and core aspects of provision, and provide governments with data which might help justify their free-market economics.

Metric data gathering is a lesser part of my fractional role, and I have developed my teaching in a way that suits my strengths and inclinations. It is second to my belief in personal development as a teacher and fostering students' own understanding of how they are learning, what it means to them and where that might lead. In 30 years of teaching, I have noted a profound shift of my workplace and fellow sector institutions, from operating

as a locally-funded provider of education as a service, to adopting a business model that aligns itself with an international focus and business markets. Targeting education using a business model in a competitive world can be identified as a justification for the survival of the business of education (Ball, 2003b, 2012a and 2012b; Olssen and Peters, 2005; Lakes et al., 2011; Baltodano, 2012). However, I am concerned that important 'creative and analytical' narratives, stories told and written (Ellis and Berger, 2002; Grant 2010; Short, Turner and Grant, 2013; Sparkes, 2002; Sparkes, 2007; Sparkes, 2013) which can help build encouraging relationships, foster learning communities to share innovative practices (Lave and Wenger, 1991; Wenger, 1998) and empower staff and students equipping them to live and work in a constantly changing world, are in danger of being side-stepped as issues of vital importance. My personal pedagogy is a way of pushing back, in resistance to the inflexible structures that frustrate me, but also ironically allow me the space within a robust framework to exploit unconventional practices with learners and colleagues. Thus, it is a study with a part aim to clarify, for my sake and others, a rightful place for resistance (Moriarty, 2014, p. 7), a place to disrupt. It has been my intention to shed light on the difficulties and perceived experienced tensions in trying to reconcile creativity (used with relative ease in my other non-educational working roles) to the expectations of what I believe to be a continually constraining educational vocation, working as an (FE) educator and manager of student curriculum in a specialist art and design HEI.

I accepted and began using the term 'maverick' in relation to my practice after a classroom incident on a day when I was team teaching with a younger colleague. I was branded a 'maverick' when I diverted from the intended tasks we had set for the afternoon lesson plan in favour of a more spontaneous session based on an excellent student idea that had been put to me after the morning's development of tasks. The events that occurred during and after the changed lesson profoundly affected me and began a long, intensive study (beginning with my assumptions) of the nature of creative education within our sector, from my interpretive viewpoint, where

my attitudes and behaviours had been described as maverick. The study began from my assumptions of the expectations of pedagogic practice, how I perceive others' expectations of pedagogic practice, how I measure my practice against expectations, and what I do as a result. This autobiographic start to the process, would, I believe, help to address a problem that had now arisen. Its intention is to enable me to be self-analytical and study characteristics and emergent patterns of behaviour that I could compare against a data set of similar others. I had made an assumption that we were all the same in our attitudes to creativity in our collective practices and, believing this to be a wrong perception, decided to explore the incident more deeply, which led my pursuit of this doctoral journey.

The maverick accusation (critical incident part 2)

This is my account of the day I was accused of being maverick, as I recall its incidents unfolding and it changed my life. This is how my story begins:

I'd been spotted carrying the bongos and guitar from the boot of the car.

'Oy!! Curt!! Are we doing poetry today, Curt?'

The students were excited at the potential prospect – a very 'Curtis' thing to be doing, where a Curtis session meant maximum creativity and an ever so slightly 'off-piste' approach. They had rumbled me in spotting my smuggling in of the instruments, they seemed to have pre-empted my intentions. I had been integrating and promoting poetry as and wherever I could, following a successful action research project undertaken for my postgraduate teaching certificate, where I was able to offer our less academic student catchment an attractive, non-intimidatory and meaningful way to explore the critical nature of words in relation to their art practices. I enjoyed teaching it, engaged students in co-presentation of academic papers at conferences, and was exploring my own poetry performance – its rhythms, colour, composition as it related to my own drawing and painting practice in

the working world. This, I keenly tested at regular slam poetry nights in Brighton and London and on a short tour with one of America's top slam poets at that time. I was also planning to co-host a student outreach research workshops with celebrated British poet, John Hegley, and celebrated stand-up comedian, Milton Jones, at our university with the blessing of the Pro Vice Chancellor, who heralded my work as 'trailblazing'. My head was rising high in the bluest of skies, my heart soaring across space! I felt creatively invincible and full of unending opportunity for myself and the students attending my creative writing group; I believed we could shatter the imposed ceilings of education, push on through to new boundaries, exploring new avenues in pedagogic practice, with no rough edges or residual splinters left behind in students' learning experiences. I felt heady, ambitious, and liberated; I could do whatever I wanted – hold - fast, hold-tight, whoosh, woo-hoo, way to go! It was all totally exciting and relevant... or so it felt... at that time... inside my head, inside the moment.

I shared my thoughts around the plan with the contextual studies coordinator, with whom I would be team teaching in the more theatrical lecture theatre space, and she was enthusiastic. An aspiring, younger academic, she came from a performance art background. It was surely going to be 'win-win'. Leaving a white-walled, four-square, regular, humdrum studio for the theatre, oh yes... in my mind I was already entering the great proscenium, stage-left! Such a great space for ambition and something a little bit different, and I was already mentally encouraging different behaviour when I decided to pack the musical instruments the night before. We never do art and design with musical instruments, but now I could foresee a chance, I was imaging it occurring in my head – running a version as though it had been filmed! At the time I had been studying critical pedagogists and was inspired by their stories, especially Paulo Freire (1967) and his poetry and drawing work with peasants. I loved how he engaged them, inspired and taught them to read and write in an empowering way and how, as a result, he taught them to take possession of their lives (1972) and become powerful. It resulted in the confiscation of

the drawings by officials. How cool is that? I loved the subversion in such dangerous antics!

None of that for me at uni, thankfully, our collective mandate being the empowerment of young lives to challenge and innovate creatively – an expectation that its exploration could potentially move outside of the norm in the name of creativity and innovation, a privilege I have never taken for granted.

The students were going to explore historical or contemporary artists and their paintings, in groups of four or so, make written and visual notes on uses of materials, through drawing and the scrutiny of paint marks. They would use these as prompts to extend into critical analyses of their findings with new writing and top it all with a show of influenced group works of art, on a grander scale, to fit our theatrical space.

The day began well. Excitement swelled, groups got stuck-in, and creativity abounded in all media, shapes, and sizes. Around mid-morning, as we retreated from the energised environment and ethereal haze of chalk dust, a more astute student who had been tracking my professional progress as a poet/performer beyond the university, suggested that we might perhaps increase the competitive element in a fun, collaborative way, to spur each other on by hosting a poetry slam as a grand finale to the day. I didn't hesitate to say yes, nor did I consult my colleague. A resounding yes, and student-led too had to be okay, so 'off paper' the plan was immediately and unquestionably changed.

My colleague didn't say anything about the verbal or visible changes (not that I handed over an amended plan!). Musicians tuned up and 'wannabe' thespians and rock stars were rehearsing and spotting around the open stage, bustling with preparations. I hadn't noticed my colleague's mid-afternoon departure. Her later return was to inform me that I had been reported to seniority.

'I can't work with you, you're a maverick!' a calm exclamation,

'... and I have reported you to the course leader'.

I asked what the problem might be and was robustly told that I had left the lesson plan with something we hadn't agreed, and what if it all went wrong, and our day project failed in its outcome? I still wasn't too bothered and suggested that we were at art school to experiment, try new ideas, change the plan if necessary, especially when it is an excellent idea suggested by a student, and anyway, if it all goes wrong, blame me, and tomorrow's another day.

The poetry slam was a huge success; the students shared their enjoyment in a critical way and found meaning in what they had been doing, I know this because they recorded it using sketchbooks and written notes – the conventional way we do things. In these sorts of experiences, it is not unusual for students to step out of comfort zones, discover new things about themselves and how they work as teams. They learn, pushing themselves. As I had expected that afternoon they pushed through the ceiling. My colleague didn't disagree but in the moment of challenge, it was me who had been profoundly changed by words and actions. Hers!

I didn't change my behaviour towards my colleague, nor did I outwardly show that I was feeling very strange, but for the whole two-hour drive home I kept running the day's scenarios through my head, and then the floodgates of my thoughts and questions broke open in an unstoppable torrent. Much as I tried to deny it, I was deeply troubled by her term, maverick, as I am troubled by the terms eccentric and genius. Context, it seems, defines and measures them in relation to others. Why was I a maverick in the art and design context? Did others think so too? What is a maverick anyway, and are any of my peers mavericks too? Is it a positive or negative thing? Do I just forget it and carry on? Enlightened, can I just carry on?

As no one else would be remotely interested, I tried to bury the incident, but found I couldn't. It was an itch that could not be scratched away. The incident proved to have teeth, it bit hard and gnawed through to the very core of who I thought I was, or might be, or become. For nearly twenty years I had made assumptions that we all thought the same, believed in similar pedagogic practices to achieve the same creative goals. It had never been made explicit until now. I had been naïve to make assumptions and now I had to do something.

About a year later, and not long after the untimely death of my sister (more cause for soul-searching and questions) I met with an interested professor in the School of Education at my local university, told her this story and other related stories of being intentionally and unintentionally troublesome. She was fascinated, and a proposed twenty-minute chat extended to a full two-hours, during which time the professor untangled the threads of my stories and wove them together in a helpful way, then immediately invited me to consider doctoral study, based upon my unique and very important potential subject – mavericks in higher education. From her skilful weaving she offered me an attractive rope, a lifeline, which I willingly grasped with trust and reassurance that it might pull me out of a problem. I no longer felt invincible in academic matters, doubted much, and sought answers which I believed further research might offer, and there began an extraordinary long and troubled journey. It is where my troubles really began and my critical incident has now been elongated across a very long, agonising period of time, often as hard to bear as my colleague must have found my behaviour in that original critical incident.

Reflection and critical response to the incident

Leading the thesis with my critical incident to contextualise the maverick research subject directly out of my experience is important, as it 'sets the scene' (Jones, Adams and Ellis, 2013, p. 765) and puts me at the centre of the study and its initial promptings and questions through the retelling of the incident. I suggest the above reflection as an immediate and pre-emptory

introduction of my use of autoethnography, 'a form of self-narrative that critiques the situatedness of self and others in social context' (Spry, 2001, p. 710). The critique is how I view the world, my perception of the incident viewed from a personal perspective according to my life's experiences. The questions flooding my brain related to my teaching context, where no educator in the sector works in isolation, and in a tentative initial belief that there had to be others like me, I read the principles of analytical autoethnography, stated by Anderson (2006, p. 374). In accordance with his five key principles, it allows me to (a) show full membership within the research group and setting; (b) use analytic reflexivity; (c) have a visible presence in the written text; (d) engage in dialogue with informants beyond the self; (e) commit to an analytic research agenda focused on improving theoretical understandings of broader social phenomena. This will be contextualised later in the thesis.

The uncertainty occasionally expressed in the tone of my reflection is, I realise, as a direct result of being troubled. I started to write, think, and critically analyse aspects of myself and practice that I had taken for granted and previously never considered. I took comfort from the realisation that the nature of my critical reflection bears similarities to descriptions offered by others who tell stories and then open their writing to self-analysis as autoethnography (Hayler, Grant, Carless, Moriarty, Douglas, Short, Gale and Wyatt, Gilbourne and Marshall, Smith, Sparkes, Turner) in the academic anthology, *Contemporary British Autoethnography* (Short, Turner and Grant (Eds.), 2013). It is encouraging to note that approaches to personal autobiographic research vary widely and offer the assurance to qualify my proposed methodological blend, what Gale has suggested to be 'an extensive and diverse range of disciplinary and subject based areas of research, inquiry, and investigation,' (Gale in Turner, Short, Grant, Adams (Eds.) 2018, p. xviii).

The informal, personal incident text is reflective, developed from a responsive jotting known as a 'memo', a term adopted from readings

around grounded theory and thematic analysis as research methods (Charmaz, 2003, 2006; Braun and Clarke, 2006). The memos prompted deeper considerations of my character and professional attributes in relation to the working educational context. The incident typically recounts my pedagogic practice and how I had felt comfortable reflecting upon it until that day. To my surprise, even in a creatively open vocational environment, it put me at odds with my colleague's expectations of how the lesson would be measured and assessed. Despite the sector encouraging risk-taking as part of the creative strategy in learning, my colleague had an issue with the lesson's outcomes being potentially unpredictable and its success within a competency assessment framework not being guaranteed. I believed it to be acceptable, an endorsement even, of the creative education we are exploring, an assumption not questioned before. This immediately highlights a potential difference in expectation where I believe that creativity should be challenged and changed, that it should find itself and be found through a process that is less didactic. My response was the problem – the degree to which I was willing to relinquish control over the processes and allow experimentation to lead, even if this resulted in a messy or unnoteworthy outcome. My decision was to confidently change the plan based on personal beliefs (developed throughout my teaching career) concerning the nature of learning, teaching and values that relate strongly to my teaching practice, wherein what I perceive as appropriate circumstances, students are afforded a greater share in managing their learning and the wider learning environment. Offering students a critical space for dialogic engagement, questioning, reflecting upon and sharing within group activities to move learning forward is a pedagogic strategy I have learnt and regularly practice with confidence (Eisner, 1998; Knowles, 1984; Lave and Wenger, 1991; Schön, 1983; Wenger, 1998). It is where my enthusiasm lies – a need for the learning environment to be inspirational, energetic, creative, and capable of breaking new boundaries. Such strategies have never been struck on a whim or a random, wayward fancy. Until this incident I had neither questioned my practice, nor how it

was driven by personal beliefs and values, neither had I fully considered how my role was affected or would affect others within a specific institutional context, especially not as a labelled maverick. My self-analysis had raised questions requiring further examination and established a reason to help me to evaluate and understand my purposes in creative education and develop them further. I also knew from networking, observing, and reading about others that I was not alone. The dissemination of such research might help other mavericks to position themselves, examine their motives, develop, and share their practices. I had quickly learnt that my perspective might not be shared by others but would need to be examined in relation to them within shared learning environments, despite privileging my position. As a result, to add to the complexity, bias became an issue and would have to be addressed. For these reasons stated above, I had a compelling need to establish a research study, that my problems might be made explicit, problematised and, to some degree, resolved.

The incident prompted questions and a deeper, personal interest in how I relate my educational ideologies (that is, my beliefs and values to my role as a tutor of arts/art and design in an educational institution) to the risks I take in teaching and managing situations, and the potential effect on colleagues and learners when I choose to ignore expected or recommended practices.

My colleague had responded by calling me a 'maverick' and duly reported me to the line manager, and from that moment I began to question and search what being a maverick could possibly be in an educational context, when I had never been directly challenged before or had any reason to question it. What could have been regarded as a negative response I made positive, despite the trouble it had initially caused, and I began to consider how past experiences of doing things differently and thinking I would be in trouble for them, had led me to adopt an attitude of positivity, to create strategies to credibly justify and endorse my actions.

I can neither deny nor denigrate its effect. It started a significant and disconcerting time, in which I attempted to define my life against a previously unregarded label. Maverick had been a meaningless word and now I faced a choice: if I were I to self-define as a maverick, my questions prompted by the term could be relevant to similar others whose practices I had become acquainted with through networking opportunities and pedagogic development. Telling my story and sharing in others' stories, I believed, could be beneficial at a time when I could find little academic literature relating highly personal concerns around the subject of educational mavericks to the troubles of 'maverick' educators, or their relationships within working contexts.

Initial troubled questions

My colleague identified what they perceived as non-conformity in my practice and interpreted my values, beliefs, and behaviours accordingly. It suggests criticism of my practices, but how maverick were my actions, or how maverick am I in my thinking, where the colleague had brought their own expectation of the lesson structure and tasks within its environment and context? If the perception of my creative approach to the curriculum is maverick, what is the purpose of creative education that such practices should not be acceptable in a flexible learning environment? What is art education meant to represent if flexibility of approach is not acceptable, or is judged as negative and wrong? And how might perceived positive and negative pedagogic experiences in a creative environment be measured?

My first problem of being called a maverick by a colleague set me thinking about studying using a comparative approach. Finding others in the sector who do similar things and are viewed in a similar or opposite way by their colleagues, might, I thought, even help to define the maverick issue. As I am telling my story from my perspective, they could do the same and establish a 'maverick' study from a 'maverick' perspective. Patterns could be explored from their storied experiences being compared to mine, and potential 'maverick' characteristics might then be identified, collated, and

constructed as parts of an ontologically established definition, for further dissemination.

One key question prompted by telling my story of the critical incident is what traits had my colleague identified that made me a maverick? Owning the term maverick, I decided, requires definition from a thorough understanding of personal origin and the shaping of my character. Who we are may be deeply rooted in our past and shaped by life's experiences from an early age. Out of our experiences we begin to construct who we are and form attitudes and behaviours that might be considered as maverick in certain contexts. Theorists in the literature are essential to endorse this personal belief. In reflecting upon my story, I confess to a stubborn compulsion and wilfulness which frequently determines my adoption of behaviours that might subvert or divert from the accepted norm. It is something I find difficult to explain.

I began to assess what I had taken for granted prior to my critical incident, and realised I project behavioural compulsions in my daily teaching, which had been identified and commented on by students as being different to their expectations of other tutors. Would this matter to me, and why did I need to be seen as different? As questions increased, I became overwhelmed with the complexity of the problems requiring exploration and answers.

At this early stage, I was finding themes relating to key questions concerning my formative, childhood years. For example, that role models might have played a significant part in influencing my attitudes in later teaching roles.

I had put the instruments in the car that day. Music was not on the plan and no students had proposed a change in the lesson. I seemed to be encouraging a different course to the lesson, engineering a different outcome. I was willing it to happen and wonder if this attitude might have been founded on wanting to be perceived by others as the risky or rule-

breaking tutor, of wanting to be seen as different, of realising that in such assumptions I would be happy to offer myself permission to behave autonomously. I am surprised that until challenged by a colleague, I had not considered how I think and act in the classroom, or taken time to share my thoughts with others, where I am happy to be honest and open, even to the point of gentle confrontation, concerning my values and beliefs if it is creatively beneficial for the learning environment.

Creating the thesis. The research design: intention and spinal map

Introduction

In this chapter, I introduce the construction plan for the thesis under subheadings. This research design is a response to my perception of the work sitting in a gap between a formally recognised thesis and a more creative work, where I am an artist and academic who regularly explores creative approaches to education within the university context. I defend the methodological position with a linear research map to outline the structure and show how ontological and epistemological approaches are guided through autoethnographic (in red type) and constructivist (in blue type) methodological frameworks. They run beside one another and are blended to provide a working context and thesis structure. A spine (blue) defines a linear thesis and the content (red) with its creative elements weaves an argument to defend my explorations. The map scaffolds the thesis, is a guide for robust construction, and allows for creative expressions to punctuate throughout. These comprise autoethnographic expressions which are boxed in red on the plan, to clearly indicate where they have relevance to the thesis.

Thesis content (Including Autoethnography)

1 Introduction. About the research problem. Relates attributes of being a teacher, to the institutional context, personal story & mavericks

Context. Background- HE art & design sector; historical and current structures, the nature of organisational structure expansion, neoliberalism.

Critical Incident (part 1). (biographical writing)

Critical observation: My thoughts about self, attributes, who I am; reaction to being called a maverick. Intentions in the sector & my role.

Critical Incident (part 2). The maverick accusation

Critical observation: Reflection & critical response to troubled questions

Creating the thesis. The research design: Intention and spinal map (constructivism-autoethnography)

Chapter summary

2 Literature Review. 1) NPM & working context, educators and the margins. Who are maverick educators?

2) Discuss Bourdieu- Field, Habitus and Capital theories in relation to the maverick problem.

3) Discuss Foucault- Knowledge and Power theories in relation to the maverick problem.

4) Discuss Goffman- the Presentation of Self in Everyday Life in relation to the maverick problem.

5) Discuss Bakhtin- Carnavalesque theories, in relation to the maverick problem.

6) Outsiders and resistance.

7) Discussion- other literature.

Chapter summary

3 Methodology and methods.

Brief intro of the choice of constructivism and inclusion of autoethnographic elements, and my perspective. Making meanings in narratives; narrative concepts in the theorists. Influence of life histories methodologies and autobiography.

Personal reflection on my autobiographical experience

What is Constructivism? What is Autoethnography? How and why are they blended in this thesis?

Using autoethnography and tell my story to

(1) find my voice as a maverick

(2) be reflexive

Methodology- validity. My bias in context of my research problem, choices and bracketing. reflexivity, ethics, integrity, standards. Personal response to methodology. Progressive-regressive method.

Personal reflection looking back to move forward

Methods

1) Introduction. Starting out (an introduction to considering choices of method)

2) Data selection and choice of unstructured interview as primary method. Interview process. Self interview.

3) using interview to data for thematic analysis & primary themes.

4) Thematic Analysis & phases of data coding.

Thesis spine (Constructivist)

INTRODUCTION

CONTEXT

RESEARCH DESIGN

LITERATURE REVIEW

(including
PROBLEMATISING
/ CRITICAL ANALYSIS)

METHODOLOGY AND METHODS

METHODS

Thesis content (Autoethnographic)

4 Analysis

- 1) Tables of themes and category development. Introducing research questions.
- 2) Paradox informing structure and processes of analysis.
- 3) **Data sample** short biographies
- 4) Analysis, main themes:

Making up the rules

Personal reflection journal extract on making up the rules

Critical observation: Reflection & critical response

Analysis of data on following sub-themes:

- 1) Making up the rules of management.
- 2) Being intuitive.
- 3) Dreaming and dynamiting.
- 4) Making up the rules in a liminal space.
- 5) Jester's role in HE
- 6) Jester: personal expressions.

Drawing & journal extract personal expressions on Jester

Compliance

Analysis of data on following sub-themes:

- 1) Outsider- outsidership and labelling
- 2) Role models- parental and teacher. Importance of these to mavericks

Strategy

Analysis of data on following sub-themes:

- 1) Insider-outsidership. Analysing being on the inside working on the outside as a catalyst.
- 2) Pragmatism, structure, order. Analysing these attributes in mavericks
- 3) Risk taking and playing games

High Wire! - personal journal extract on taking risks

5 Discussion of findings

Discussion of / reflections on findings of main themes:

Making up the rules

Compliance

Strategy

and sub-headings:

- 1) Being intuitive
- 2) Liminal space and jesting
- 3) Reasons for compliance
- 4) Strategies employed by mavericks
- 5) Mavericks and empowerment

6 Conclusions-

- Summary of findings.
- 1) Reflections on my maverick identity in HE
 - 2) Neoliberalism & the nature of maverick opposition
 - 3) Who are mavericks in HE? Historical mavericks, as compliant/non-compliant; outsiders successes in risk taking; intuitive rule making
 - 4) Strategic
 - 5) Empowering

Methodological reflections

Reflections on findings

Doctoral Development- the personal journey & impact

Realisations & limitations

Contribution to knowledge

Further scope

Postscript

2

Thesis spine (Constructivist)

ANALYSIS

(linking data to theorists and themes and sub-themes as construction)

FINDINGS / DISCUSSION

CONCLUSION

Table 1: The Research Design: Intention and Spinal Map

Introducing a blended methodological approach using constructivism and autoethnography

The italic paragraphs in this study are partial disclosure of my story, told informally, which set the scene through informal, 'evocative' (Grant, 2010, Moriarty, 2014, p. 3) and honest narrative texts, initially prompted and developed from my own thoughts and experiences to draw the reader into the thesis.

Having consistently refined and remodelled this thesis, and in discussion with my supervisors and the head of the doctoral college at my study institution, I have decided a blended methodology to be the best fit: part constructivism to assemble the characteristics of maverick identities and part autoethnography to position myself and analyse the maverick within and to apply it to others where I ascertain I belong to a specific group. There are two complementary strands. Firstly, **constructivism**, considering and comparing data accounts using relevant analytical tools with the purpose of interpreting and constructing meaning. My application of constructivism helps me to interpret theory to explain a personal view of the world and is built through analysis of narrative data, understood and woven with relevant literature. Secondly, my view of the world, expressed through **autoethnography**. One strand does not necessarily drive the other; I consider them as working equally, helping me to draw from theory and data to make sense of the research problems.

I consider the autoethnographic position as aiding these problems, questions and discussions, as they directly address mavericks in education and help the construction of their identities. It is an initial prompt and focus for exploratory study, assisting the need to understand more about the titular term, maverick, and understand similar others who might help to establish its definition or to whom it might be applied in an educational context, thereby establishing its meaning in the context of arts/art & design education in HE. Putting my autobiographic self into the data from the outset is intended to address the interpretive issue of bias, and also seeks

to add reflexive representation of the author's 'maverick' voice (see Methodology and Methods – Chapter Three). It also allows the reader to interpret my written narration as a constructed expression of a self-defined maverick.

Autoethnographic intention within a blended methodology

The methodology is rooted in narrative, where the works of the key theorists informing theoretical perspectives each contain narrative concepts. All research participants have been initially identified by me as behaving in ways not dissimilar to my own, what I term maverick, and each has confirmed this by self-identifying as maverick. Using the definition, I collected data through narrative texts transcribed from open interviews, explained more fully in the Methods section in Chapter Three. The intention of partial autoethnography is to present myself as transactional (in formal and expository writing), cognitive (personal, powerful, and inventive), social (understood from the perspective of a group) and poetic (thick description and 'beautiful' writing) (Colyar, 2013, pp. 363-383). Autoethnography allows my identifiable and multi-faceted characteristics, beliefs, and practices to underpin style and drive an authorial text. Self-analysis through relevant use of autoethnography foregrounds my position and voice (see Methodology and Methods chapter), enables comparison with participants' narratives to draw themes, and allows maverick definitions to be explored, understood and co-constructed. Shared similarities of thinking and behaviour (defined as maverick) can be specifically identified as having attributes in common or unique to the researched individuals within social, educational contexts.

The shared similarities relate to educators' issues of identity and social view, and complement the constructivist strand of the blended methodology, 'in constructing meaning within culturally organised practices' (Greene, 1990). The autoethnographic therefore becomes part of the construction process, which enables findings through the theorising of self, positioned in critical narratives. This is undertaken through data analysis

and problematised against relevant literature to contribute original, exploratory findings through research problems and the questions that develop.

Adapting autoethnography within my proposed framework concurs with analytic autoethnography, (Anderson, 2006) and assists in establishing an overarching methodology (Grant, 2010, p. 4). In adapting analytical autoethnographic methods suggested by Anderson (discussed further in the Methodology and Methods chapter), I argue the adoption of a rigorous critical process which allows for greater creativity in shaping the thesis and its content, whilst keeping a recognisable linear format, within the educational research field. Autoethnography helps to shed light on the difficulties and perceived experienced tensions in trying to reconcile creativity (used with relative ease and unchallenged in my other non-educational working roles) to the expectations of educational research within university constraints.

Besides the aesthetics and style of partially writing an academic thesis in a creative manner, I recognise it also needs to fulfil research intentions and guard against narcissism (Coffey, 1999), hence my justification for a developed analytical framework to explore research against autobiography and biography, through data analysis argued against relevant literature. It offers spaces for less formal, more creative expression and approaches to researching as an interpretive and meaningful biographical experience (Pelias, 2011; Tamas, 2011 in Holman, Jones, Adams and Ellis, 2013, p. 34) and will help to appropriately disseminate what I consider to be my frustratingly inarticulated voice in academia. The tone of the thesis is not overly evocative. It is not a research study about me in resistance or overtly fighting the system, but rather identification of characteristics and practices within HE contexts that might also be applied to others who, by the findings and categorisations offered, might be defined as maverick. Nevertheless, I feel angry that I am struggling with uncertain circumstances in my role as a teacher, and especially as a doctoral researcher, and aim to realise some

level of catharsis through, and to the end of, what has been a long and highly problematic doctoral journey. As a writer, it is my aim to project an authoritative and creative voice, not influenced by the way I perceive an academic should write to become, or be accepted as, authoritative.

Permission and reason for using the autobiographical 'I'

The first paragraphs of creative, autobiographical writing set a pattern for the inclusion of personal paragraphs to link the sections of the thesis and enable clearer analysis of my place and the place of similar others in a specific educational culture. Personal texts, where included in the thesis, are putting me at the centre of theoretical and critical study, and it is my intention that using the first person 'I' will reveal aspects of the maverick voice – author and interviewees – in them. The possibility of some challenge to convention through this approach is attractive, meaningful, honest and 'first-personal', offering permission to write from the authoritative position of 'I'. Using 'I' in the writing of parts of the thesis, I suggest, strongly defends and addresses the notions of bias, reflexivity and an interpreted view as correct for autobiographical and biographical narratives. It is theoretically justified through Barthes, who advocates a freedom in writing by suggesting the singular 'I' in a text already has multiple roots in other texts, and a reader comes interpretively to them to find meaning (my constructivist intention) as a product of what he has termed 'codes': 'To read is to find meanings, and to find meanings is to name them' (Barthes, 1974, pp. 10-11). His reasoning points to there being no certainty of truth in the nature of writing as we define it, and in taking this stance his challenge of convention becomes attractive in establishing a 'resistance' to common or conventional ways of practice, although I assert this to only be necessary where such an approach is challenged. Barthes supports what Denzin (2014) cites in Derrida (1972) as understanding 'that there is no clear window into the inner life of a person, for any window is always filtered through the glaze of language, signs, and the process of signification. And language, in both its written and spoken forms, is always

inherently unstable, in flux, and made up of the traces of other signs and symbolic statements. Hence there can never be a clear, unambiguous statement of anything, including an intention or a meaning' (Denzin, 2014, p. 2).

Journal entries (post critical incident), other creative writings, and relevant supporting use of related autobiographical drawings, collectively define my story and situate my personal narrative at its centre. The voice of the chosen interviewees, where they are quoted, is offered in support, and their autobiographical 'I' sets a precedent for the inclusion of key autobiographical evidence to help defend and link my doctoral study as a threading story with beginning, middle and end.

Storying is an essential component and has always been central to my pedagogic practice; communicating through words and images as a partial confirmation of my presence and intentions in the world and locally, are intended to present my relationship as an educator to an academic HE context. Telling my story offers me stability to communicate socially, focused in and substantiated by my work, as perceived through my ontological lens.

This approach concurs with researchers who frame their 'worldview' and places belief in its connection through lived stories, that the social world we inhabit is a storied construct, our part in making meaning of our lives (Gergen and Gergen, 1983). Worldview in narrative inquiry is also referred to as a lifeworld (ibid., 1983) and partially adopting these terms and their definitions as a prerequisite of the narrative domain offers richness to qualitative analysis of data in my study. Presenting a focused snapshot into my lifeworld helps me to understand the nature of the troubling issues I encounter and my communication of them to a reading audience. Sharing stories of lived experiences, Moriarty suggests, 'provides an opportunity for co-creation on the part of the reader and writer [...] producing necessarily vulnerable and evocative texts,' which [...] can foster empathy,

understanding and meaning-making for both the writer and the reader’ (2014, p. 2).

To assist answering the emerging thesis questions I sought similar others in an attempt to specifically define maverick characteristics and behaviours, using my positioned self as a starting point for researching thoughts and behaviours of mavericks as defined and self-defining, but – at the early stage – very unclearly defined. I felt uneasy beginning in this way, recognising that my start could be criticised as lacking the robust basis for good research practice. Anderson (Anderson and Glass-Coffin, 2013, p.64) defends such an approach within the methodological practices of autoethnographic inquiry, remarking that research is achieved ‘[...] with a greater sense of blurred boundaries as opposed to clear distinctions. He defines such researchers as often being [...] eclectic bricoleurs in their methods, [...] drawing from a range of ‘impressionistic’ personal memories and musings to more traditionally ‘objective’ data like fieldnotes and informant interviews.’ He further validates these approaches not only as being open to interpretation ‘[...] in different ways but even individually they often improvise and experiment, changing their methods and ways of interpreting their data as they go.’ Although challenging, the virtue of such ‘methodological openness’ (ibid), has endorsed a more creative approach to the thesis structure and led to a more flexible approach with a solid core at its heart.

Summary

The further development of the introductory paragraphs has stated the need to establish and position my own story as the driver of the thesis, leading others’ partial stories quoted from interviews. It offers an explanation of a blended methodology – autoethnography with constructivism – where my ontological, reflexive story reveals how I see the world and enables, with use of relevant literature in the field, a theorised construction of maverick attitudes and behaviours as they were suggested by a colleague in a critical incident and identified as existing in myself and

similar others. The importance of 'I' through my creative storytelling and drawing has been introduced and justified as enabling a more creative shape that offers the reader insight and meaning into the nature and intentions of a maverick educator within institutional HE. Presenting the reader with the author's autobiographical stance is suggested as potentially enabling the author and reader to co-construct meaning.

Chapter Two: Literature Review

Introduction

Having introduced the idea of a higher education maverick, and then a context of key policy reforms and legislative changes, which I argue as historically and fundamentally decisive in influencing and defining the current HE arts/art & design sector, the beginning of this chapter returns to the influence of neoliberalism and the adoption of its managerial ideologies, known as New Public Management (NPM) or Public Managerialism (Rhodes, 1994). NPM structures the working context and sets the scene for later analysis of my participant data, where it defines current working conditions of HE and the targets set for its educators and managers. The presence of NPM establishes a tension between HE management and academics and – for this thesis – those academics identified, studied, and defined as mavericks. It seeks to understand their role and relationship to art and design departments within academic institutions. Mavericks identified in this thesis work within these contexts, and their characters and actions are constructed and guided by the nature of the management systems they are in. Assisted by relevant literature I will later show how NPM enables mavericks to ‘play’ with and question the ruling systems and create strategies to work on the inside and outside of institutional frameworks whilst maintaining a role respected by HE management and teaching contexts. By outlining methods used by sector management and their reasons at the start of the literature chapter, maverick behaviours can be examined and measured against the expectations set by NPM ideologies implemented within institutions. It is through the strategies of non-compliant or resistant individuals who tackle the demands of NPM that mavericks and their behaviours can potentially be realised. I argue that NPM ideology defines the parameters of HE, and the antecedents I have set through the sector’s changes and my own experienced incident, will help build the research as a foundation for answering my questions. In considering the content and design this chapter adopts a context, theory,

examples, methodology structure, introducing theorists for discussion and summarising reasons for and usefulness of their material to the research. This identifies topics for the literature review and helps the construction of the methodological context for the research (Trauth, 2001; Webster and Watson, 2002; in Knight, Halkett and Cross, 2010, p. 3).

The second part of the literature review establishes a theoretical framework from the concepts of major theorists as their work relates to mine. Aligning and connecting aspects of the theorists' concepts helps me situate my own theoretical perspectives around mavericks, grounding arguments into a robust construction, and offering the creative evidence of participant narratives.

Then my two main research questions, can be proposed in their simplest form:

1. What is a maverick?
2. What is the maverick's role in UK arts/art and design higher education?

Relevant to answering the first question are the theorists Bourdieu, Foucault, Goffman, and Bakhtin, where aspects of their work can be applied to current attitudes and practices in education, then linked together and back to the evidence provided by selected participant educators and educator managers in the research. Bourdieu, for example, shows us that education is a site for contestation and power, where elites try to control through a variety of mechanisms, including what constitutes knowledge (Bourdieu and Passeron, 1977; 1979; Bourdieu, 1994).

The participants' extensive narrative discussions, gathered through the method of open interview and coded through thematic analysis, are analysed within a blended constructivist-autoethnographical methodological framework to match the constructed character profiles to sociological

theory. These will be introduced later in the Methodology and Methods and Analysis chapters (Chapters Three and Four).

Answering the second question about mavericks' role in HE requires knowledge of both management demands on employees and their objectives in implementing aspects of neoliberalism and NPM in a context where education is now recognised as vital to global cultural and economic markets.

Personal experience and academic and social scientific evidence highlight constraints put on education, costed as a business through student numbers, top-down control by management, and results provided through carefully constructed targeting, in which education professionals have little or no say outside of NPM expectations to deliver education linked to employable skills as provision for economic purposes. In outlining the intentions of NPM, areas of contestation become clearer, as do less compliant behaviours and working practices, and this serves as potential evidence to define maverick identities in the research and discuss their methods.

An explanation of NPM in HE leads the exploration of literature to ground the work context, followed by the connection of the theorists' work to the concept of maverick identities as they are discovered within it.

HE marketisation and New Public Management: context and structure

Alongside the expansion of other HE subject areas, arts/art and design higher education in the UK developed as a self-regulating sector run through collegial committees under the management of Principals or Vice Chancellors (charted in the first chapter under 'Background: Key policy and legislative changes in the institution'). In not aligning management roles to those of business Chief Executives, and as publicly-funded organisations with no avowed capital interests, establishments were allowed to operate autonomously during an HE expansion period in the 1960s and 70s until

the inception of modernisation plans by the Conservative government in 1979. Until then, academic management and student education had not been subject to stricter marketisation or restricted public capital investment, which resulted in the sector enjoying a lengthy period of freedom around learning and application of knowledge, and its purposes escaping any significant scrutiny by government (Deem, 2004).

NPM, a form of neoliberal ideological management now widely adopted to run the public sector including education (Naidoo, 2008), defines the motives of NPM on HE as 'based on the assumption that public HE systems have become too large and complex for governments to fund on their own', adding the notion of market competition among universities to deliver 'more efficient and effective institutions', with 'management principles derived from the private sector which monitor, measure, compare and judge professional activities will enhance HE functioning.' The structure centres on market values, practices Naidoo terms as a 'quasi-market' allowing simultaneous deployment of 'market mechanisms [...] to achieve governmental goals.'

Radice (2013, p 408) suggests NPM is founded upon 'four processes of change in the political economy of capitalism: privatisation, deregulation, financialisation and globalisation', and 'is a combination of Stalinist hierarchical control and the so-called free market, in which the values, structures and processes of private sector management are imposed upon the public sector.' He cites the major impact of this as a shift from professional to executive power with a key focus on performance, which is regulated by measured, quantitative targets and financial incentives. The repercussion of these changes was to turn an elite university education, feeding business professions, culture, and politics, into the provision of marketable skills and research outputs for the 'knowledge economy', where knowledge is defined as a marketable commodity, rather than learning through collective social endeavour (Jary and Parker, 1998; Levidow, 2001; Robinson and Tormey, 2003). The devolving of funding and management

from central committees under local authority control – the abolition in 1992, under John Major's Conservative Government, of the 'binary divide' discussed in Chapter One – to tighter budgetary control evolved through stages of restructure which eventually led to the formation of the Higher Education Funding Council for England (HEFCE), and similar bodies in Scotland, Northern Ireland, and Wales, which brought significant change in NPM influence.

Under this ideological shift, NPM has redefined and reinvented the structure of HE by increasing corporatisation and privatisation (Evans, 2005; Washburn, 2003; Bailey and Freedman, 2011) and devolving funding to increase education costs to individual students making them the 'consumer' and 'customer' with specific demands and expectations in return for the money they pay. Skills for employment are a key aim of neoliberal-inspired HE programmes, increasing competition between HE providers through capitalism, economic competition, privatised incentives, and encouraging students to view their learning in terms of a private economic investment with the potential to maximise future earnings (Giroux, 2002; Harland, et al., 2010; Bessant, Robinson and Ormerod, 2015).

The mavericks I seek to define have chosen to work within the confines of New Public Management (NPM), also known as New Managerialism, but do not necessarily uphold its ethos or expected modes of behaviour. NPM, I suggest, is the ideology running their working environment but not the guide for their working practices. One view of NPM is the undermining of professional and academic staff voices, which are wary of the relationship between education as a paid-for service and those who provide the service. The restructuring of HE following the Second World War (described in Chapter One) introduces publicly-funded institutions, serving more locally-focused agendas and not governed by external stakeholders. In the current relationship between managers and the managed, academics are expected to conform to and not question practices, and the notion of academic freedom or knowledge built upon that freedom is dispelled.

There is a need for those working in the HE sector to accept marketisation, but the problem lies in its facilitation as a driver of educational values and the 'reconceptualisation of students as consumers of HE' (Naidoo and Williams, 2015, p. 208). HE is no longer part of the 'public good' funded by the state 'seeking to equalise the participation of all citizens' (Fisher, 2006; Tilak, 2008), but 'private good' benefitting those individuals who contribute to its costs (Slaughter and Rhoades, 2004) in return for private benefits and the 'external effects of HE on society and the economy' (Marginson, 2011, p. 413). One of the greatest shifts in focus is the extension of the HE economy into international markets building reputable brands of teaching excellence and student experience (netting £2.7 billion in 2011-2012 (HEFCE, 2013)) to reduce the 'uncertainty in graduate recruitment and therefore enhance[s] employability, deemed to be a key factor in improving quality' (Lomer, Papatsiba and Naidoo, 2018, p. 142). The introduction of the term 'world class' refers to 'necessary skills that employers are seeking' (British Council (BC) 2003, p. 23) as quality education shifts the pedagogic goals and how they are perceived under NPM. Branding has therefore become vital in reconstructing and representing HE identity and raising its status as a 'promise of economic, social, and cultural capitals to be gained through participation in UK higher education, while both also augment the UK's economic, political and cultural capital' (Lomer et al., 2018, p149).

It is this development of 'employability skills' – one of the key aims of neoliberal-inspired HE programmes – that has widened the gap between management and educators, where I believe the mavericks (experienced educators and educator managers) I am studying intentionally work to oppose new rules that counter a desire to work more autonomously and in ways they believe their values can lead personally developed pedagogies.

Educators (including mavericks) are not averse to the economic benefits, nor against employability, but welcome a culture of broad, balanced views not merely centred on marketisation. I have personally experienced HE students in the arts/art & design sector believing they have certain

entitlements as the customer because they pay substantial fees, a way of thinking that could define their reciprocal work responses and alter their pedagogic understanding. Equally, students could more readily hold educators and managers to account on charges of value-for-money, a discourse regularly peddled by the right-wing media (Sandbrook, 2020), and another blow to the public perception of education in HE.

The transformation of HE structure has led to some resistance; academics are vocalising anxieties through the clear message of a developing discourse of resistant texts. I suggest NPM as undermining the voices of academic and professional staff as they seek to address their relationship between a paid-for service and their providing it, whilst holding steady to the values they believe underpin their professionalism. Mavericks might be important to these educational changes and present an active voice and unwillingness to kowtow to capitalist-led management ideologies where they potentially undermine personal values and beliefs in education, preferring to implement resistant strategies and behaviours, despite having agreed to be part of NPM-led organisations. I am therefore situating maverick discussions amongst more prominent critical descriptions of the 'university in ruins' (Readings, 1996), the 'corporate university', the 'edu-factory', and of 'academic capitalism'. (Graham, 2002; Washburn, 2003; Evans, 2005; Martin, 2012; Collini, 2012), 'The UK higher education senior management survey: a stactivist response to managerialist governance' (Erickson, Hanna and Walker, 2020).

As budgets and staffing are allocated within the framework of approved financial plans (Radice, 2013, p. 412), it is clear from current literature that changes in governance under NPM are effectively abolishing democratic control by university staff, and are doing so through university-government research partnerships (UKRI) and the 'impact' (UK Research and Innovation, 2019) directives of the Office for Students (OfS), where money is allotted for research through partnership with the private sector (Radice, 2013, p 410), potentially limiting scope and defining research for economic

gain. A good example of HE New Public Management's approach to removing democratic control is the Teaching Excellence Framework. Professionals' own pedagogic development is judged as part of a collective achievement, and set as gold, silver, and bronze awards. This flies in the face of maverick individuality of purpose, as statistics are gathered by 'experts' which determine 'teaching quality, the learning environment, and student outcome and learning provision' through the Teaching Excellence Framework (TEF). The responsibility of individual universities to set tuition fees is dependent on their award and flagged against necessary improvements in benchmarking six core outcomes. Educators and managers whose metrics show little consistent 'improvement' (they might already have been high with little fluctuation) could score badly, despite their standards of teaching being above benchmark, due to a lack of standardisation and differentiated benchmarks across varied institutions.

Realities of the changes to the working context

In the working context, this questionably flawed system (Fazackerley, 2017; Grove, 2017) has prompted an increase in literature providing evidence of increased pressure on academics across all sectors; however, until recently educators have been slow to break their silence. In 2013, Ruth Barcan noted that few accounts existed, and they tended to be highly personal narratives voicing what Andrew Sparkes and Rosalind Gill state as the 'affective and embodied experiences of working as an academic – the pleasures and passionate attachments, but also the injuries [...] and the valency of profound feelings of anxiety, shame, fraudulence and worry about being good enough or being 'found out' (Sparkes, 2007; Gill, 2010).

The emerging picture of NPM in HE is that it sits in the hands of senior managers, tightly governing academic workers who are compliant and surveilled through continued measured assessment and data collection, ascribed as performance and professional practice development. This cloak masks discrepancies and disagreements not present on agendas, and their non-existence silences staff voices, rendering them unable to speak out or

change their circumstances. Suppressed in a space that seems to have forgotten their plight, Gill relates their experiences 'that do not seem to have any 'proper channels' of expression, being neither the object of social scientific research, nor the topic of internal university concerns' (Gill, 2014). It suggests that being in an unrecognised place can be disconcerting and rational thinking become less rational as the individual might become more introspective and less able to focus on the bigger picture and wider group context – others cannot or do not want to hear you, and in isolation you might feel that you cannot be heard.

I argue that professionalism and integrity are undermined within the neoliberal system, and academic voices have been suppressed. To more honestly assess the intentions of neoliberal practices, Erickson, Hanna and Walker (2020, p. 2) have researched the relationship of academic staff to their senior managers through the gathering of data using a 'statactivist' approach. These authors recognise the gathering of data statistics in the neoliberal environment as a 'weapon to allow and resist coercion' (Samuel 2014, in Erickson, Hanna and Walker, 2020, p. 5), as audited data can also reveal the injustices in the managed HE environment and be used as a tool for counter-action and resistance (Lury and Gross in Erickson et al., 2020 p. 5). Erickson, Hanna and Walker's model and method deliberately avoids measuring engagement through surveys on staff performance, preferring to investigate perceptions of how staff 'actually feel' about 'working conditions, managerial practices and well-being.' It is important insofar as it provides data not masked by the influences or guidelines of NPM on research, but instead offers 'an account of our context-dependent research, which responds to, and critically engages with, the audit culture and new management practices of UK HE' (ibid.). Through evidence of their extensive critical engagement, (Erickson, Hanna and Walker, 2020), cite Gill (2014) in describing the working context in HE as 'an increasing reliance upon corporate management techniques, the expansion of student numbers without an associated expansion of staff, workforce casualisation, increasingly unmanageable workloads and a proliferation of audit regimes

oriented towards problematic notions of accountability' with [...] 'a growing and pervasive sense of crisis and forms of exploitation within' (Gill, 2014).

Erickson et al (2020, p.10) use participant data to assert that senior management have not worked up the chain of command in universities and, lacking knowledge and experience in managing academia, seek to make the university better through change, reorganisation, and restructure without understanding the key role of teaching and research. The evidence presents a picture of 'expansion for expansion's sake' and the misuse of funds on selfishly ambitious vanity projects to signify status (ibid., p11), causing a collapse in creativity, reduced benefits to student learning and immense pressures on staff well-being. Their study suggests that the gulf of division between staff and senior management in current HE institutions continues to increase.

Responding to NPM: Educators at the margins and crossing borders

Some educators who deliberately work at the margins occupy spaces that might cross boundaries for them in their roles, potentially affecting power relations and impacting the institution, opening up the notion of a space where non-compliance and alternative practices could be powerfully and meaningfully outworked. Reading exponents of 'critical pedagogies' (Freire, 1967; Giroux, 1992, 1997, 2000, 2001, 2008, 2012 Hooks, 1994) addresses the complexities of perspectives on power and marginal attitudes and behaviours within the cultural field of education. They are inspiring and proactive. Henry Giroux specifically aligns critical pedagogies and cultural studies to help to imagine 'our relationship to the world; they produce the narratives, metaphors, and images for constructing and exercising a powerful pedagogical force over how people think of themselves and their relationship to others' (Giroux, 2000, p. 133). In considering education in cultural terms, Giroux suggests that culture is intrinsically pedagogical, and potentially frees educators from a 'pedagogy that displaces, infantilises and depoliticises' (Giroux, 2012), into one of actions to cultivate individuals and groups and shape and form learning as

political, radical and democratic. In a blog-post article, Noam Chomsky suggests it is 'creating creative and independent thought and inquiry, education is challenging perceived beliefs, exploring new horizons and forgetting external constraints' (Chomsky, 2011).

The notion of there being mavericks in education is inspired by Giroux's literature (2001) as it gently provokes theoretical inquiry and has helped expand ideas of practitioners developing education and its systems of management beyond current institutional models. It offers individuals the hope to resist and speak up collectively against neoliberal values through cultural reinterpretation of their purposes as cultural workers and border crossers. Through shared discourses and possible radical behaviours, they might bring change, an aspect I align to the visionary nature and 'dynamiting' practices outlined in the *Making up the rules* theme in the Analysis chapter. My doctoral journey addresses the need to be part of such discourse, that mavericks might be identified and defined through personal construction and construction by others.

These were the first nudges towards thesis research questions. I believe the presence of those working against the accepted practices of NPM reproduce debate, dialogue, reflexivity, and change, and this is illuminated where using the theorists' perspectives has helped me establish better focus and interpretation of my work. Linking theorists, Giroux's work concurs with Foucault's belief that power is not exerted from one set position but through relations arising within the conflict of two or more parties. Power is subjectively realised by those involved in conflict but objectively expressed through power relations in the working context (Foucault, 1980b, 1967), and this will be explored in detail later in this chapter.

Their literature inspires my own keen approach to investigate perceptions on how my chosen maverick participants 'actually feel', and how they deal with their situations and why they do it as they do. Inspiring literature is vital

to reinforce the need for counter-discourse, owning a voice and defining an alternative about 'working conditions, managerial practices and well-being.' (Erickson, Hanna and Walker, 2020). It is also important to refining research questions and the correct methodological framework (see Methodology and Methods chapter).

Summary

To summarise, there has been a shift in HE management from autonomous, collegial systems to the current establishment of New Public Management (NPM), where it more specifically lays the grounding context for maverick activity as alternative behaviour and resistance to management reforms. NPM in education has been developed from a business model, where the workplace is controlled by top-down governance and costed as a business through student numbers, achievement, and quality of teaching, learning and research. The expectations of compliance have silenced resistant voices and I have suggested that adopting a counter position puts individuals into an uncomfortable position, but one where, I suggest, the mavericks I am defining and studying, can gain greater control through their behaviours.

The metrics used to shape and determine the quality and economic viability of UK HE are the Teaching Excellence Framework (TEF) and Research Excellence Framework (REF), both of which are controversially monitored by government partnerships. Dominated by such intense control, education professionals have little or no say outside of NPM expectations to deliver education linked to employable skills as provision for economic purposes.

The detrimental effects of NPM are stated as corporate management techniques, unmanageable workloads, auditing regimes which hold individuals accountable, staff casualisation, unnecessary vanity projects by senior management, and the marketisation of education. Identifying who the mavericks are, how they behave under NPM within the managed structures of higher education, and what they achieve, is an important

move towards changing the nature of management, and relationships of managers to academic staff in our HE institutions.

Maverick Educators?

There is a place for trying to establish power and control through resistance, by those who do not agree with management structures, but do maverick educators actually exist in such contexts, or is there a case for defining their existence? I found minimal explicit use of the term 'maverick' when reading across educational contexts, nor were practitioners' feelings of ambiguity expressed in defining their role or the reasons for their resistant attitudes or behaviours in their work. There are blogs and 'toolkits' which discuss maverick teachers as being influential – one example is called the 'Teacher Toolkit' – but these do not deeply question the assumption of mavericks by definition, or their place or influence in sectors of education (Teacher Toolkit, 2018). Baugh and Juliani (2018) have written a publication on mavericks' influences in the business-based, testing cultures of American public schools, centred on narratives of those teaching in the sector, with the intention of highlighting new strategies for the classroom.

Craig Hammond importantly raises the notion of maverick educator existence in HE, where he considers the transformative, creative and collaborative potential of education through the democratising of knowledge and the learning experience. In his book, *'Hope Utopia and Creativity in Higher Education'*, (Hammond, 2017) draws influences from philosophical, social and political thinking in the work of the theorists: Gaston Bachelard, Roland Barthes, Guy Debord, Henri Lefebvre and Ernst Bloch, whose Marxist ideals were 'of unorthodox nature' (2017, p. 6). Hammond seeks to implement 'radical everyday praxis' (ibid., p. 7) by making a collaborative connection of these to the work of Critical Pedagogists, Paulo Freire, Henry Giroux, Peter McLaren and bell hooks. His constructions identify strategies and tactics in the theorists which he uses to frame and underpin educators'

complex, creative autobiographies to empower their pedagogical practices in a more radical way. One example cited by Hammond is that of Debord's 'derive' and 'detournement', which were aimed at 'inciting fractured and personalised actions geared towards unleashing wider creative and political struggles' (ibid., 2017, p. 7), and Hammond states Debord's contributory role in the incitement of the 1968 student uprisings in Paris, centred on tactics for greater subjective autonomy from the controlling system, '...a reminder that micro scale changes in relation to thought and behaviour harbour a potential influence, and reach, that can extend well beyond the relative scale of the subject' (ibid., p. 8). Reading Hammond has pushed the realisation that hopes, dreams and creative possibilities can open up new opportunities to outwork radical concepts in classroom spaces and can begin to resist the NPM power directives which run education institutions. His use of the terms 'strategy' and 'tactic' significantly relate to the work of Michel de Certeau, which can be used to frame how Neoliberal management in HE seeks to govern by policy to gain control, where educators find spaces in their everyday practices to counter their 'strategies', and resist using 'tactics' (de Certeau, 1984, pp. 37- 38).

Hammond realises his work through the application of theorists to the concepts of hope, utopia and creativity as 'flexible and fluid pedagogical tactics and counter-strategies' (2017, p. 9), across the notion of a new utopian landscape in which he identifies what he terms 'spaces of creative agency' in organisational educational contexts where 'anti-conformist tactics can often be conceived and developed in creative ways' (2017a). He identifies 'individuals who are expected to conform to strategic prescriptions within the identified parameters of a bureaucratised space, with its roles and behaviour, rarely adhere to the structural compulsions in their entirety' (2017, p. 10). These he names as 'creative tacticians' (2017a, p. 3) 'who can rescue vestiges of autonomy from the stranglehold of predictable pressures', and who he believes managers should seek 'to engage with the cracks, fissures, and inconsistencies that open-up in the routines and automated behaviours of the organisation' (ibid., p. 3). Hammond endorses

the argument for the existence of maverick educators, that they engage in tactical practices within regulated spaces of institutions which challenge or even 'short-circuit' the rules 'by poaching the territory of the regulators' to alter and subvert them and make them their own (ibid., p. 10). Hammond is hugely important to this study in identifying 'maverick operators' in his work, whom he names as 'creative tacticians' stating that 'they are quick to recognise that the organisational context harbours a littering of opportunities [...] where unpredictable practices can start to emerge' (2017a, p. 1). However, his work poses a challenging question based on the contradiction that the ideology of a utopian pedagogy is built within existing strategies and mechanisms of HE frameworks. His work questions whether it should therefore become a mainstream option, or as he believes, that it be 'posed only as a distant and potentially workable possibility' (2017, p. 12), that operates from a position of tactical weakness, 'one of the only remaining forms of potential insider resistance as a response to the new globalising system of neo-liberal and consumer ideology' (ibid., p. 12). As such, his model is best realised as a future utopia; one that is not yet a reality.

The maverick identified in Baugh and Juliani's toolkit seems too overt, too simplistic to fit into the complex situations confronting educators under NPM. Hammond's literature, however, offers an understanding of educators working differently in their establishments, focusing on an exciting potential ideology exercising the belief in a resistant power to change, which he builds using the work of radical theorists.

Now alerted to the existence of mavericks as 'creative tacticians' who could be interpreted as operating in the spaces where it is not always possible to carefully monitor activity, the notion of a space or spaces for new rules and behaviours was emerging. The neoliberal culture, it could be argued, has implemented overwhelming surveillance and auditing to the point that it cannot keep track or regulate all that is occurring, and as new regulation is implemented, the maverick potentially seizes the opportunity to move

tactically outside of the rules. I believe there is the potential for guidelines to be ignored by mavericks, and non-adherence to rules may not be easily trackable under the burgeoning regulatory systems that have been created, and the spaces for littering opportunities emerge.

Theory

The sections on policy and legislation changes and reforms (in the first chapter) and introductions on neoliberalism and New Public Management (NPM) provide the antecedents for the Literature Review, which sets up the rationale for key theorists identified as laying the foundation onto which the research is being built. Their theories help to address emergent themes that describe aspects of being a maverick educator within academic contexts and are foremostly instrumental to the design of the study. First, they help to establish the research questions, and second, they inform the construction of my theoretical perspectives, addressing data in the analysis to answer questions. They have been chosen and connected to offer structure and purpose in the research design. The following are short introductions with reasons for choosing these key theorists to help guide the thesis.

Pierre Bourdieu: I am using Bourdieu's theories to address hierarchy, constant struggle and the personal internalisation of social position, as it is perceived in the university context. His concepts of capital, habitus and field are being applied to help comprehend position and role and their effect on social relations, and the struggle for resources in a working context that is run under the constraints of new public management and neoliberalism.

Power and control are the themes here.

Michel Foucault: Foucault's theories explore the dynamic relationships emerging from discourses, useful to help assess mavericks' embedded practices, being created by differences between the management rules and their ways of operating. In disagreement they generate counter-discourses, which push back. **Resistance** is the theme here.

Erving Goffman: A world based on tacit rules that are very well known is key to Goffman's theories. When applied, this universal understanding helps to show how mavericks break rules but replace them with new rules. They do not appear anarchic or lawless and, in applying Goffman, mavericks do not exhibit behaviour that is not governed by sets of rules. **Rules in performance** is the theme here.

Mikhail Bakhtin: Personality and role are aspects explored through the carnival metaphor in his carnivalesque theory, which I am applying in part to understand the maverick character being outworked in practice/ performance. Crucially, Bakhtin's carnival can be interpreted as a liminal space we can enter, and act within, using different rules when carnival is necessary, and then leave to resume under previous rules. **Liminality** is the theme here.

Bourdieu's field, habitus, and capital: creating a site of contestation

Pierre Bourdieu sees the *field* of education as being a site of contestation. His reflexive sociology (1984, 1989) concerns social actors competitively playing out their agency in the context of specific social spaces and the wider culture, on what he terms the *field*. Bourdieu's work talks directly to Educational Management reviewed in the first section and in this section power is explored through the importance of field and its companion concepts, habitus and capital. My critical appraisal of their relationship is important to understanding power and control under hierarchies of HE management and directly speaks to the notion of the maverick establishing power within academia.

Field

Those in power and subjected to power are positioned in the context of Bourdieu's field. The ruling hierarchies of power consider workers as occupying a position and a role according to ascriptions of their upbringing. They share the same field, but it is the rulers who ascribe. Status in the field correlates to origin, and any ability to alter status, where upbringing and

experience have consciously and unconsciously developed value structures. Field rules are set and influenced by those holding dominant positions, and interactions between the rules, *habitus* and *capital* (see sections below) are the perceived social, economic and cultural values (Bourdieu, 1984). Hierarchies are reproduced through interactions which outwork power and control. Bourdieu's culture is autonomous, and power and authority become arbitrary according to individual and group interests. These subjectivities determine power within dominating hierarchies, suppressing those unable to compete, using 'competition' and not 'intrinsic merit or superiority' (Robbins, 2000, p. xiii). In his work, Bourdieu has created a field for education (Bourdieu and Passeron, 1977; Bourdieu, 1988; 1996) where agents in the fields acquire *habitus*, constituted by subjective characteristics 'durably incorporated in the body in the form of permanent dispositions', which historically and genetically define the 'principles underlying and generating' practices (ibid., 1993, p. 86). In short, where you came from and the experiences you have had, determine what you will do and how you will do it. Applying this to the maverick educator argument, raises questions: whether the established and possibly uncontested positions of individuals can be moved, whether accepted rules of status and role can be broken, and whether mavericks are most likely to use unconventional teaching and management styles to establish themselves.

Habitus

The interplay of outside space in the *field* and individual, inner world experiences (of mind and consciousness) are personally reproduced in developing lives and social contexts. Habitus can appear differently where core attributes of the self transfer to current contextual role. A person's identity according to their social shaping is continually brought to new contexts and applying Bourdieu's work validates the notion of power exercised in struggles against hierarchies. In education the socialised self becomes powerful in situations where socialisation is necessary.

Bourdieu's habitus lens informs behaviours according to prior experiences that I will argue as having been developed in and across maverick identities. There are three parts connecting background and upbringing to shaping individuals and its enactment in social contexts importantly positions habitus. I summarise it in the following key points:

- 1) How we have been socialised – our background and experiences determine behaviour and thinking.
- 2) Habitus is society deposited, revealed in dispositions and propensities to think, act, and feel in determinant ways, which then guide them (Wacquant 2005, p. 316, cited in Navarro 2006, p. 16).
- 3) Habitus is transferrable – a product of neither free-will nor structures but an interplay of both – and, as such, is reproduced unconsciously. This reproduction is enacted through agency.

His work describes behaviour according to the histories and expectations we impose on ourselves, and which others impose on us. He looks beneath habits needing to describe reasons and physical actions, their properties, and tendencies. His study of Bearn farmers (Bourdieu, 1962; 2002) is a good example. He grapples to legitimate the origin of these properties and tendencies because of 'pre-existent distinctions and differences as possible consequences of innate abilities rather than of differing social backgrounds' (Robbins, 2000, p. xii). Habitus and field are relational structures and explain the same social logic as an understanding and application of the competitive rules of the game; 'strategies to maintain or improve their position' (Grenfell, 2012, p.67). Bourdieu defines this clearly in his own words, saying the field is:

'a structured social space... It contains people who dominate and people who are dominated. Constant, permanent relationships of inequality operate inside this space, which at the same time becomes a space in which various actors struggle for the transformation or preservation of the field. All

the individuals in this universe bring to the competition all the (relative) power at their disposal. It is this power that defines their position in the field and, as a result, their strategies.

(Bourdieu, 1998, pp. 40-41)

Positioning Bourdieu into HE contexts speaks to the dominance in new management practices that have permeated through all tiers of authority, and demand that those in academia are slave to the ongoing metrics of league tables and standards applied to the qualities of research and teaching. The competition sets up those inequalities and pitches institutions against each other in a market-driven economy.

Contexts and transferred habituses create unique behaviours in situations, explaining 'the way society becomes deposited in persons in the form of lasting dispositions, or trained capacities and structured propensities to think, feel and act in determinant ways, which then guide them' (Wacquant 2005, p. 316, cited in Navarro 2006, p. 16).

Bourdieu's ideas are not static, and habitus is a shifting concept. Strategies for playing games in the work context could be interpreted in Bourdieu as the dispositions of a person's identity intent on getting to the higher echelons of power, to remain and repel others. Mavericks, I believe, guided by dispositions of identity (habitus) actively wish to exercise power and change their position in the field. However, data evidence will suggest that not all mavericks are intent on climbing to the top or deciding on the rules for others. Power in the field for mavericks in education needs only to control the way they desire to manage and teach. Bourdieu's theory assists my assessment of them needing to establish a personal structure through a state of being and, through dispositions, produce agency:

'It expresses first the result of an organizing action, with a meaning close to that of words such as structure; it also designates a way of being, a habitual state (especially of the

body) and, in particular, a predisposition, tendency, propensity or inclination' (Bourdieu 1977, p. 214).

Position and power in the field can help mavericks to work in ways that suit them, allowing them to act differently within the NPM contexts. Using Bourdieu's theory, it is possible to imagine a new counter-management empowered by acts expressed in other parts of the field.

As team workers, educators in HE relate to others through their agency and Bourdieu's lens suggests the importance in the field of 'outer' social and 'inner' selves shaping each other (Bourdieu, 1986, discussed in Grenfell, 2012). Agency is based upon understanding, which reproduces representations that impact situations. What an individual understands is dependent on the shaping of life experiences and is deposited (often unconsciously) within the individual (ibid., 1984; Navarro 2006; Wacquant 2005). Each individual has a perception of who they are in role and context, and is interpreted by others (Bourdieu, 1986). This is subjective but when operating in the field with others' habitus is recognised and reinterpreted by them in role, and they are perceived by others in what they do. In this they are viewed objectively (Bourdieu, 1980).

Capital

Capital is a construct of grouped attributes, including upbringing and class, which has a strong bearing on a person or group's identity and may be expressed through attitudes and behaviours (Bourdieu, 1986, pp. 46-58). Capital is valued only in a capitalist society, and this links his theory to neoliberalism and NPM as capitalist systems. Bourdieu suggests that the drive and power is partially determined by habitus, by circumstance and upbringing as individuals move in the field. They know the field well, and it becomes a bond and a strength in their contestation. I suggest from applying Bourdieu, that an advantage exists in the field struggle for those who do not preside in the upper hierarchies of power, where being part of grassroots activity they can exert authority within learning and teaching

environments and manage more autonomously. It powerfully supports the idea of maverick identities empowering, being empowered, and causing change. Judgements that we and others make on our dispositions become a form of currency, *capital*, through which we gain status and means to negotiate or trade our position in the field. Grenfell (2012, p. 83) cites capital 'currency [as] the means by which field participants position themselves and affect change.' Individuals 'bank' capital as personal currency, of which there are many, and capitals are introduced and traded to enhance power. Capital demonstrates itself in the power of individual and group action. Bourdieu considers capitals' currencies as accumulated and transferred to *control* power relations. He names four main capitals: 1) economic (assets and money); 2) cultural (forms of knowledge: taste, aesthetics, cultural preferences, language, voice, and narrative); 3) social (networks, affiliations, social and religious heritage); 4) symbolic (things which represent the other forms of capital and can be exchanged) (Bourdieu, 1980, 1986; Grenfell, 2012). There are many other sub-categories named in Bourdieu's investigations addressing social complexity and power relations.

The values of capitals are measured by another variable, *distinctiveness* (Bourdieu, 1984), when they are applied to fields and where they are interpreted differently according to position and status. Problems arise from perspectives of those with dominant status within social spaces, but Bourdieu's lens might help to explain the apparent tensions identified in my experience and the data, which I suggest mavericks hold as they assert and flexibly consider their position in the field, causing them to act more strategically and unconventionally when it suits their purposes or when they need to resist normalisation. Bourdieu assists the flexibility, the need to not always follow the rules, defined in the natural 'taken for granted' assumptions of practices – part of their normalisation – as *doxa* (ibid., 1984, p. 471), an internalised, 'sense of limits [...] a set of fundamental beliefs which does not even need to be asserted in the form of an explicit, self-conscious dogma' (ibid., 2000, p16).

It is possible for individuals to have many capitals and more than one field at play, with a range of values varying within those fields, and thus individuals and groups can hold differing positions in the field, according to habitus, with their active use of capital. Bourdieu's work specifically illuminates the problem which exists within the cultural aspect of education, stating that the tastes of the dominant classes which are not culturally neutral, cannot '[...] unravel the paradox whereby the relationship with educational capital is just as strong in areas which the educational system does not teach' (Bourdieu, 1984, p. 11-12). In my analytical theme of *strategies* (see Analysis chapter), and applying Bourdieu, some of the mavericks are using the symbolic capital of their educational achievements to enhance their social capital in fields outside formal education. This implies an *insider/ outsider* attitude, the need to behave tactically and apart from expectations imposed by a hierarchical system. It endorses Hammond's definition of the 'creative tactician' (Hammond, 2017) which offers an interpretation for autonomous, educational practices which, according to Hodkinson (1998), expand 'our horizons for action', with 'a sense of reality, of limits', and under them we 'make a myriad of decisions to define strategy' (Grenfell and James, 1998). In the field, says Bourdieu, we get a 'feel for the game' and trade capitals across fields. Important to my exploration of mavericks is that in this 'sense of practice', 'practical knowledge', 'practical mastery', Bourdieu questions the logic of following the rules, suggesting that as a game, there is flexibility to not 'being the product of obedience to the rules of the game' in the field (Bourdieu 1990, p. 64), and one only '*obeys certain regularities*'. 'The social game', he states, 'is regulated [...] the locus of certain regularities' (ibid., p. 64).

Bourdieu's habitus and capital theories offer the tools to potentially measure the impact maverick educators have on their institutional contexts and to offer some insight into their strategies and why they choose to behave as they do.

A summary of power relating to Bourdieu's field, habitus, and capital theories

In the perception of rules and regularities, Bourdieu offers the tools of field (understanding context), habitus (identity relating to the field), and capital (realisation of the power of dispositions), showing how we must be alert to power as it is manifested as a force in the field of education.

In the next section, Michel Foucault's core theory and concepts of power as resistance suitably connect to Pierre Bourdieu's concepts of power in the field and can be used to address contestation within the university. Field, habitus, and capital theory cannot fully explain the operational nature of power, nor how it is being resisted through ongoing discourses and counter-discourses by individuals working in HE under NPM. Foucault understands that power is not just meted upon people through status, economic leverage, role, taste, or cultural influence, but using knowledge to create discourses to oppose existing discourses, which he termed *power/knowledge* (Foucault 1980, 1982, 1982a).

Michel Foucault: Power/knowledge and resistance

HE can be argued as a collection of power/knowledge discourses formalising the articulations of its managers, educators, and students. Discourses generate the way HE is run as discursive spaces, which are in the field of contestation that Bourdieu has discussed. For Foucault power is established in, and exercised through, power/knowledge (Foucault, 1980), which situates truth at the centre of individual and collective initiatives of rule and enables counter-discourses to oppose dominant discourses. Collective truth can be recognised in societies' general politics through discourses that establish value judgements – our reckoning of what is true or false, right or wrong – and it is not sovereign in its exercise of power. Foucault is therefore strongly suggesting the legitimate position of challenge at the heart of management decisions and educational practices.

Power, according to Foucault is broken down, measured, and regulated

through the systems established within institutions. The fabric and practices of institutions embody 'discipline', and disciplinary practices become the expectation, which regulates behaviour. Foucault terms this 'capacity-communication-power.' When, however, it is applied to less didactic teaching methods, the teacher-learner relationship enables greater emphasis on 'blocks of capacity-communication-power' (Foucault 1982a, pp. 218-219) – greater negotiation of the rules – and power relations become reformulated and regulated through what Deacon describes as 'more co-operative or child-centred instructional formats' (Deacon, 2006, p. 185).

Foucault's identification of power through discourse is visible across tiers of management and educational delivery, but his theory moves away from the ideas of dominance and coercion suggested by the field, recognising that discourse does not need structural representation (as argued by Bourdieu) to be effective. Foucault's notion that 'power is everywhere', negotiated and embodied in discourse, knowledge and 'regimes of truth' is therefore subjectively realised by the individual (Foucault and Rabinow 1991; McHoul and Grace, 1993). Our realisation of self in context and how we negotiate our place within it is the truth which establishes us, makes us what we are, and removes the power from hierarchical dominance. In short, I interpret these power discourses as situated, productive, making things happen and making people.

Developing his argument, Foucault (1980, 1982a) eschews Marxist interpretations of power relations, arguing that the essence of power is not something possessed by institutions, nor used oppressively against groups or individuals. It offers educational practitioners a space to negotiate and express power within their working contexts in a view to steering towards successful outcomes through intended actions. As a counter-discourse, it reinscribes the message of management and steers management practices (outworked at lower levels) into new, other practices, which he states, in more general terms, can deliver positive effects as a condition of relations

between the members of society (Foucault, 1998, p. 95). He describes power as having a small 'p' but accepts it can still be exercised within the institutional systems, tiered in hierarchy and privilege. Discourses then become a democratic, not autocratic power system:

I am not referring to Power with a capital P, dominating and imposing its rationality upon the totality of the social body. In fact, there are power relations. They are multiple; they have different forms, they can be in play in family relations, or within an institution, or an administration' (Foucault, 1988, p. 38).

Foucault's interpretation of power is:

- 1) A system or network of societal relations, and not a relation between oppressed and oppressor.
- 2) A locus where individuals are not just objects of power, but form a resistance to it (Mills, 2003, p. 35).

Kelly (2009) presents Foucault's philosophy on power and its dependence on relations, drawing from *Discipline and Punish: The Birth of the Prison* (1975). It contains five features, where he addresses the nature of power and its possible intent amongst various individuals. The power of less powerful individuals is decentred, owning a kind of 'free for all' dynamic, regardless of human intent:

'1. The impersonality, or subjectlessness, of power, meaning that it is not guided by the will of individual subjects; 2. The relationality of power, meaning that power is always a case of power relations between people, as opposed to a quantum possessed by people; 3. The decentredness of power, meaning that it is not concentrated on a single individual or class; 4. The multidirectionality of power, meaning that it does not flow only from the more to the less powerful, but rather "comes from below", even if it is nevertheless "nonegalitarian"; 5. The

strategic nature of power, meaning that it has a dynamic of its own, is intentional' (Kelly, 2009, p. 37-38).

The five features above, also relate well to the academic institutional context establishing rules with intention to control power relations, and they begin to suggest that the defined maverick might not be the central, lone instigator, but working within group situations, perhaps reading those situations and steering them towards a favourable position to exercise 'subjectless' power and change. In resistance, people become powerful through adopting levels of what Strozier (2002) describes as Foucault's term 'subjectlessness', where power is guided by group relations. This concurs with Foucault's flow of power, which is non-threatening, but those in power, harness power and attempt to control individuals through impersonal, objectivised, self-regulation, which he terms as 'dividing practices.' Self-regulation is achieved through negotiated and disciplined adherence to the rules, a trust placed on processes of self-initiative, compliance, and obedience (Barry et al., 1996) (discussed in Chapter One in the sections on Neoliberalism and New Public Management).

Foucault and dividing practices

In Foucault's 'dividing practices', where dominant modes of knowledge propose a threat to a group or individual, the person resisting becomes the subject 'either divided in himself or divided from others. This process objectivises him' (Foucault, 1982, p. 778). It is reasonable to suggest those who do not comply and become the subject still hold values and power constituted through the culturally accepted rules of practice. The objectivising I interpret as separating the individual or group as 'other' (and I am arguing that mavericks are other) and, by Foucault's reasoning, the newly constituted values and rules can legitimise certain behaviours crucial to the recognition or acceptance of non-compliant 'others' who can make claim to power. My critical incident (see Introduction, Chapter One) evidences his power/knowledge discourse and dividing practices.

Foucault defines a process of self-understanding through what he terms 'internalised dialogue' mediated through cultural norms (Foucault, 1980, 1982). As every behavioural action that takes place is tied to or influenced by cultural discourse, it is impossible to be outside of culture, and therefore all action is an 'act of self-control' guided by a set of social standards (ibid. 1982)

In education, Foucault qualified a wish to think differently about, or make changes in, pedagogical institutions (for strategies in teaching to extend across learning lives), what we now define as lifelong learning. Lifelong learning is a common concept valued in HE, but, I argue, is defined by an interest in education serving economic purposes through constraining practices and metric evaluation (as discussed under Neoliberalism in Chapter One) and makes Foucault more relevant as a means to resisting neoliberal control over and definition of education. Foucault's work suggests an interpretation of resistance which serves the greater good with its alternative expression of power – its theories and practices – as defining individuals and leading to transgression or transformation: 'the concept of lifelong teaching proposes a potentially transgressive, perpetual process of self-transformation, which, through exemplary practices, may in turn impact upon wider social transformation' (Deacon, 2006, p. 185). This dovetails with Giroux's desire to resist neoliberalism in education and unleash social transformation through 'border crossing' (Giroux, 1997, 2001, 2012).

If the transformation becomes widespread, accepted, and absorbed within institutional practices, those practices considered uncommon or 'other' are likely to become common, which could remove 'otherness' and the existence of the maverick. This is unlikely where creativity encourages pushing of the boundaries. Transgressors will be identified as they push, and little will change. Part of my problematising involves the acceptance and seeming endorsement by the establishment of non-conformist educators, evidenced through rich narrative data, that they ought to co-exist to maintain balance and stability, and to keep health and life in the

institutional body.

Applying Foucault's capacity-communication-power partially addresses this issue and as a concept I suggest it can either be viewed as part of the disciplinary structure and deemed necessary, therefore endorsing the need for maverick practices to keep education interesting and alive, or it creates a catalyst where it is shown to be successful and is incorporated, whereupon it ceases to be maverick. Counter-discourse balances dominant discourse and power continues to be contested and negotiated according to power/knowledge.

A summary of power relating to Foucault's power/knowledge theory

Although it can sit alongside Bourdieu's cultural HE field, Foucault's power/knowledge key theoretical concepts are not subject to the dispositions of habitus – status, wealth, taste – nor are they determined by the traded values of capital across the field.

His concepts establish resistance as legitimate power through counter-discourse. This is useful in helping me understand how mavericks establish and display power in HE. Maverick counter-discourse is an affirmation of power and exists where it exists in its opposition to the dominant NPM power discourse.

Foucault helps the developing sub-theme of *risk-taking and playing games* in this thesis, where it can be interpreted as a necessary exercise of empowerment, covertly working itself from the inside out in the form of resistant strategies. It fosters a positive and resistant desire to move beyond institutional boundaries. When viewed as a positive legitimate aspect of power relations and not as a transgression against managerial compliance, greater freedom can be endorsed, allowing risk-taking or play to achieve their goals through processes of teaching and learning via 'regulated communications' (Foucault, 1982a, pp. 218-219).

Outsiders and resistance

I am exploring the notion of mavericks as outsiders. The term 'outsider' is historical and sociological, stated in the literature of Mead (1934), Camus (1942), Sartre (1973), and Bukowski and the 'Beat Movement' writers (Clements, 2013). Howard Saul Becker (1963) also references outsiders as individuals who are perceived to not conform to the dominant rules and/or norms of a social system.

Outsider, like the term 'other', is applicable to individuals within work contexts, where their beliefs and practices do not conform to the norm, resulting in majority attitudes of side-lining and labelling (Mead and Becker, 2013). Labelling can only be made by a third party and does not account for self-labelling or identification in the wider social or narrow personal contexts.

According to Becker's labelling theory, outsiders are the minority, labelled by the majority as deviant, because their behaviour does not fit with cultural norms. They either accept and adopt being labelled within a given social context, or not. Those accepting labelling and its stigma do not necessarily accept the judgement. According to Becker:

'When a rule is enforced, the person who is supposed to have broken it may be seen as a special kind of person, one who cannot be trusted to live by the rules agreed upon by the group. He is regarded as an outsider. But the person who is thus labelled an outsider may have a different view of the matter. He may not accept the rule by which he is being judged and may not regard those who judge him as either competent or legitimately entitled to do so' (1963, p. 1-2).

George Herbert Mead posited the self as socially constructed and reconstructed through community interactions – part of a wider sociological theory known as Symbolic Interactionism (Mead, 1934; 1964; 1982).

Applied to labelling theory it suggests that labels are obtained from how others' tendencies or behaviours are viewed. Individuals become aware of how they are judged by others having learned to gauge reactions through social roles (Mead, 1934). It builds a subjective concept of self, becoming objective when others interfere, but is problematic because judgements may vary depending on the relationship with the individual. The logical concept of the subjective/objective self, understood through labelling theory, does not address the complexities of differences in attitudes to socialisation and social behaviour rules, or where or how opportunities might be developed within social contexts.

According to Becker, the labelled outsider may neither agree with the judgement nor the status of the one judging. It depends on perspectives, and I have rejected 'outsider' labelling in the belief that it is too simplistic and does not empirically account for a person's motives or behaviour when they adopt a different viewpoint. The legitimacy of the majority judgement is not questioned, nor the influences of society which might have caused those judgements or behaviours.

Mead offers a more nuanced interpretation: a better fit for considering mavericks. Labelling is applicable where the rules are set and majority opinion weighs against the deviant, as carried forward and evidenced in Becker's later work around criminal acts (1963). NPM establishes rules to be upheld by the majority – to control, as Becker implies, through established practices. There may not be a majority who actually agree, despite compliance suggesting otherwise, and although Becker's outsider identification is helpful, labelling cannot easily be applied to mavericks in the HE context.

Becker's labelling work focused on criminal acts, but I have used it to explore outsidership in an education context. I needed to encompass broader perspectives and consider identification of individual behaviours beyond the simple argument of belonging and not belonging. The

relationship between individuals in educational social contexts under NPM management, and how they affect the individuals' perceived social positions needed the guidance of other related theorists. Critical pedagogist, Henry Giroux (already discussed in the Neoliberal section of the Introduction), post-structural sociologist, Pierre Bourdieu and Michel Foucault were all chosen as relevant. They will be introduced appropriately.

Placing oneself as an outsider or being displaced by others in the NPM education context offers, I argue, a reason to resist and become empowered. It also offers reasons to theorise the maverick position in terms of identity and belonging, personal attitudes and behaviours, others' perceptions of attitudes and behaviours within managed structures, and negotiating power relations to achieve aims.

Becker's outsider literature (1963, 1970) reinforces identification of those who do not conform, but is largely redundant here, where correct practices are assumed by the majority deciding the rules. Giroux (2000), however, reinforces resistance in his discussions of cultural workers, who challenge authority through counter discourses to contest them in social contexts. To understand how mavericks might challenge those rules of governance, adhere to those they find favourable, or create new rules that are accepted and understood in the educational social context, I am using some key concepts of fellow Symbolic Interactionist, Erving Goffman (1959, 1963, 1967, 1974), whose tools can be used to help establish the rules of performance.

Erving Goffman and rules in performance

Foucault's theories have offered the notion of legitimacy to proactively resist through counter-discourse, but also to conform to power where appropriate, as changes in management rule at the hands of mavericks and others can occur but are seemingly rare.

Using Goffman's tools helps define constructions of maverick educators as they relate to power discourses with HE management, exploring the nature

of tacit rules and how we perform in response to knowing those rules. Mavericks might break rules but replace them with new rules. Recognising the ability to shape the rules using his theories has helped to establish the analytical theme *empowerment*, where people in social contexts play recognisable games by the same tacitly understood rules.

Goffman used theatrical metaphor – ‘dramaturgy’ – to show how individuals present themselves through roles, their interpretation, how they are viewed by others, and how their perception of self interacting in role, ‘performance’, causes them to manage impressions offered to others. For Goffman, our actions are complex performances and include gestures, through which we structure and manage behaviours and presentations of self (Goffman, 1959).

His understanding centres on a ‘construct, dictated by society, and adopted and projected by the individual’ (Little, D. 2015, p.1). The rules for social exchanges are made through the ideas of ‘face’ and ‘line’, a social system of maintaining order, a ‘ritually organised system of social activity’ (Goffman, 1967, p. 45). The model for equilibrium is:

Individual – Ritual – Society

Face is an individual’s understanding of how they present in public. It enables an understanding of others as all parties seek to understand their interactions (Goffman, 1955, p. 213-231). Line is the performative strategies employed within interactions, where maintaining face protects interests. The strategies and descriptions which help to construct identities, Goffman terms ‘face-work’ (ibid., p. 216), and I am applying them to reason and interpret behaviour as it alters rituals and allows new rules to be established.

Goffman’s theories can help explain managing the ‘performance’ (1959, p. 28), offering the concept of a ‘front’ (1959, p. 32) to save ‘face’ – ‘the

positive social value a person effectively claims for himself by the line others assume he has taken' (1967, p. 5).

Performance

Goffman's theory of 'Performance' (1959, 1967) is a lens for exploring a fixed perception or changing impressions to suit different contexts and situations. The adjustment of behaviours is an area of interest where I have realised that social relations and people's situatedness in the educational environment rely on the understanding of complex sets of cues between all parties. Behaviour exposes underlying motives and questions whether our presented identities are merely a continuous act or set of acts appropriated, as Goffman implies, 'to save face' through taking a 'line' in 'a pattern of acts' which express one's view of a situation through an evaluation of participants and self (ibid., 1967, p. 5).

If the field of contestation is a competitive one, Goffman offers 'a social credit score to get things' (Moran, 2020); a case of particular performances being understood by others and, with them on-side, achieving the aim. It seems callous, but Goffman suggests we are tuned to receive and give out cues, part of social behaviour, consciously considered but acted out tacitly, and metaphorically explained in a framed analogy of theatrical performances. Our actions are staged within a dramatic context and understood from regions of the theatre, controlled by various cues. (Goffman, 1959, p. 28-82; p.109-140; p. 203-230). Knowingness of the actor's cues is important in obeying rules, gaining control, and having the choice and power to invent new rules.

Understanding maverick character and role in context using Goffman's dramaturgical analogies

Goffman (1959) suggests that identities and behaviours are performative, consciously considered and tacitly acted, which concurs with Foucault's expression of power in the social context. Goffman uses the framed

analogy of theatrical performance to explain our actions within a dramatic context, staged within the regions of the theatre. When 'face' performances elicit the desired audience response he terms it 'front', and the assertion of power to challenge position is performance 'idealisation'. Expressing ideas to create new performance rules is 'mystification'. The following sections review the elements of Goffman's performance - *face, front, regions of the theatre, stigma, mystification, idealisation, discrepant roles, teams* and *managing impressions* – where they help to understand mavericks.

Face

Goffman argues that putting on 'face' manipulates imposed regulatory power and produces alternative rules, not institutionally endorsed (1967, p.5). This can be intentional or unintentional.

Such actions could be interpreted as instinctive, developed habitually through social situations (linking back to Bourdieu's habitus), or both. 'Face' is the 'positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact' (ibid., p. 5). To maintain 'face', impressions must be kept up through individual performances (ibid., p. 6) but these can be inconsistent. It is possible that the intended expressions of actions do not match their reception. The lack of congruence being in the 'wrong face' (ibid., p. 8) causes asymmetry, which could be deliberate manipulation to reiterate something being taught.

Using Goffman's tools, everyday acts are observed, and social contexts analysed. One's character and role are realised in self: 'the self is a sense of who one is, a dramatic effect emerging from the immediate scene being presented' (Ritzer, 2007, cited in Ritzer and Stepnisky 2017, p. 156).

Front: physical communication and presented behaviour

'Front' carries an awareness of using subtle communication through body language and clothing, affecting performative communicators' behaviours and received responses. In a fixed performance, the audience determines

the performer's social status and deduces whether the performance is formal, informal, or recreational. 'Front' can be interpreted personally and Goffman lists attributes as, 'rank, office, clothing, sex, age, characteristics, posture, speech, gestures and expression' (Goffman 1959, p. 34). Split, they represent (1) appearance (2) manner.

Fine-tuning of appearance and manner raises questions concerning the performance for the actor who may wish to appear one way yet intend to work in another. 'Front' offers licence to legitimise behaviours aside of negative accusations of conceit or deception (ibid., p. 34). A lack of congruence between appearance and manner could be advantageous to maverick intention, changing audience expectations by offering a different or unexpected performance. Front is apt to establish trust and greater equality through acts of appearance or manner subversion. Goffman recounts that '... appearance and manner may tend to contradict each other, as when a performer [...] is unexpectedly equalitarian, or intimate or apologetic, or when a performer [...] presents himself to an individual of even higher status' (ibid, p. 35).

Regions of the theatre: intended and unintended behaviours

Goffman situates individuals in regions with regional behaviour (1959, p. 109-140): the actor, the audience, fellow actors, the director, and stage-hands who all fulfil roles through appropriate behaviour, positioned similarly to those in Bourdieu's field. His tools consider individuals as actors 'saving face' in their roles. Goffman suggests adopting different intentional/unintentional behaviours for specific interactions across group contexts. Contexts include front-of-house (ibid., p.135) or backstage (ibid., p.134), and what he terms 'the outside region' (ibid., p.135) Viewpoints determine cultural correctness and an outside performance to an outside audience may not be disruptive to overall team intention (ibid., p. 135-137).

Goffman's 'regions of the theatre and behaviour' (1959, pp. 109-140) could relate to maverick educators as potential master players within teams, who

might present their 'front' behaviours to an audience (ibid., 107), whilst behaving differently out of audience view.

Maverick deviance is suggested in secondary performances, devolved from the responsibility of full team cooperation, and counter to the team's agreed performance, but still in the overall interest of its aims. As resistance, I align it to wilful expression of maverick behaviour and social power, akin to Foucault's (1980) interpretation.

Stigma: Marginalisation and mavericks

Stigma (Goffman, 1963) is one's performance, credited or discredited, and positions the individual in a place of being accepted or rejected through forms of exclusion. Individuals make an impression with an awareness of how this will be viewed by the audience and how this will alter outcomes. Individuals' constructions of identity in performance relate to broader life contexts, where differences have been stigmatised. Stigma is deviance arising out of pressured, idealised conduct. Individuals are marginalised into 'discredited' or 'discreditable' groups, based on the nature of their stigma (Goffman 1963, p. 42). Isolation occurs where shared intentions could lead to further or extreme exclusion. It concurs with Bourdieu's notion of position according to social acceptability and Foucault's surveillance, forcing outsiders to resist. This vicious cycle, I suggest, impacts mavericks not being fully accepted where they do not behave in an idealised, normative way. They are faced with a choice: 'pass' as normal and assume an identity which is not true to self, a 'disidentifier' (ibid., p. 44), or resist and entertain feelings of ambivalence and alienation. Maverick educators could be perceived as outworking variations and frequencies of complex behaviours in relevant contexts, thereby changing the managed impression and its performed interaction.

Mystification: power through unexpected, constructed practice

Goffman's ideas shift professional expectation by creating an air of mystique in practice. Mystification (1959, pp. 74 -76) could be interpreted as creative or flexible practice, a social construct for controlling situations and, in context, mystification is empowering. It negates clear explanation in performance and could be interpreted as a way to mete power beyond rules set by others, potentially releasing control, where what is unclear cannot be pre-empted.

Idealisation: Moral values and social mobility performed as reality

'Idealisation' (1959, pp. 44-59) identifies desire for social mobility, where actors occasionally perform 'ceremonies' to verify their beliefs as reality. Participants accept these idealised performances and celebrated values are reproduced in a social setting. Educational relationships with colleagues and students could be built through 'idealisation', where elements of non-conformity, or resistant values other than those promoted by the institution, could be slipped into a performance primarily constructed on new rules and accepted principles. The accepted norm within the specific social context creates a potential challenge to the educational system.

Dynamic team working

Dynamic input in team working counters the negative connotations of outsidersness and inadequacy. Success in HE relies on strong teamwork, and Goffman's 'party line' (1959, p91) is applicable to this context. Crossing the 'party line' may not reflect badly on team effort where a small kink could go unnoticed, and the intention be considered a mistake. Crossing lines might even be welcome where 'each member... of a cast of players may be required to appear in a different light if the team's overall effect is satisfactory' (Goffman 1959, p. 84). It is about fitting a team context without hindering intentions.

The counter, however, may also be true as Goffman (ibid., pp. 83-108) conflates team working into 'front'. This is where a team member maintains her or his 'front' in order to promote performance, reducing the possibility of dissent. The unified team effort risks being weakened by an individual who feels strong pressure to conform to the desired 'front' before an audience. Rejected by the team, a member crossing the line becomes deviant, destroying the credibility of the entire performance. This attitude could affect group member perceptions towards the individual. It raises an argument for those who do not conform being presented in a positive or negative light as far as 'front' is understood and accepted within team contexts. Dynamic team working presents an opportunity to skilfully negotiate the situation to advantage, and as such is relevant to the understanding of mavericks.

Discrepant roles: managing impressions, the devious self and audience control

In managing intentions (as impressions), information might need to be withheld from those who lack full knowledge of situations. In a perceived act of manipulation, performers hide secrets, either consciously or unconsciously, from the audience who have no access to backstage activities. Disclosing these secrets to the audience or manipulating situations is considered discrepant (ibid., pp. 141-165). Performers always play for an audience, where actors wish to present themselves as wholly believable. Goffman suggests that actors can also be fully taken in by their own act when their presented impression of reality becomes the actual reality (Goffman, 1959, p. 28). The act of the performance is empowering, and 'being taken in' increases individuals' confidence in their own abilities. There is no reason why 'being taken in by one's own act' (ibid., p. 28) has to be regarded as a negative or cynical act, especially where the desired result is attained. Goffman suggests cynicism when the actor lacks self-belief and in exceptional circumstances acts begrudgingly. Personal aggression could even be meted out upon the audience where they are

expected to take the actor and act seriously (ibid., p. 30), but this might be interpreted as lively, engaging performance.

This unconditional and risk-taking practice defines adaptability, which I explored under the *strategies* theme. Educators in role are expected to steer learning environments towards desired outcomes and the impressions they create assist with control and direction in the learning environment. Goffman was keen to test and demonstrate this in his essay, *The Lecture* (1976), appropriating live performance to highlight the important relationship between the spoken text and textual self, with a number of scenarios to express how, embodying the message, he is a 'broker' between the audience and the message, using cues to persuade his audience of his expertise, and for them to gain 'ritual access to the subject matter over which the speaker has command' (Ledger, 1982, p. 36-42). This evidences the perceived behaviour of self, understanding of others, managing impressions and developing them to establish and maintain rules for control, and an awareness that conventions can be broken at any time, and the rules rewritten.

Goffman's texts were written in the middle of the twentieth-century and do not take into consideration the less formal nature of educational practices aside of lectures. Learning is now open to less didactic 'face-to-face' interaction, upon which Goffman's work was built; we now engage in platforms of the internet, multi-disciplinary practices, and crossover activities with a greater onus to put the learner at the centre. This said, social interaction and its managed impressions still define learning and establish the teacher/learner hierarchies. I argue that scope is widened, and discrepant roles can now be interpreted across wider educational contexts.

Managing impressions, attributes, loyalties, and practices

Goffman's model considers tactics of loyalty, discipline, and circumspection (1959, pp. 207-212) as key to maintaining desired impressions. He argues

that these techniques are protective and defensive. Loyalty is an attempt to keep it all together so that team members work together in a disciplined way, exercising restraint within performance intention and not going beyond it. The team calculates to avoid risks and makes choices that will not allow failure.

Summary

Goffman's theories as outlined are about presenting self, saving face, and managing impressions in social contexts. The individuals' performances allow them to establish control, and for mavericks this could mean manipulating the rules through managing impressions and performances.

Next, I will explore the nature of a theoretical space and place where the struggles for power through discourse, as already discussed, can be worked out and worked through. The space allows certain behaviours to become acceptable despite them often being outside of the rules.

Mavericks, I argue, need this space to cross a threshold where legitimacy can occur, where they can act in a freer, more playful way, whilst being in and maintaining role according to the rules set.

Introducing Bakhtin's carnivalesque

Mikhail Bakhtin's carnivalesque theory (1984b) offers an important space to interpret the nature of maverick performances in a suitable, legitimate theoretical place. His theory considers the performer in the carnival space, where the playful character (for example, the jester) can be powerful and influential within their performance, which is acceptable and useful within the carnival context where the concept of playfulness and devising your own rules of performance are allowed. It is a space not just where people are rebelling but where they have permission to develop their identities between the established rules and new sets of rules. Arnold van Gennep (1960) and Victor Turner (1967a, 1967b) have named and developed the concept of such a space as liminal, where the ambiguity of a participant's 'rite of passage' from one set of rules and behaviours to another is a middle

stage of crossing a threshold. Their move is transitional until they have completed the rite and been accepted. I argue for the importance of liminality, a necessary space in which to create new rules and negotiate them against existing rules – that is, pushing the boundaries within working structures and management directives. This liminal space is explored and negotiated through carnivalesque, a processional metaphor for various individual acts drawn together as a collective.

Bakhtin was under oppression within the constraining communist system and explored the idea of liminal spaces where multiple counter-discourses (dialogism, through manifold voices and meanings), suggested possibilities to break down authoritarian control. The jester and carnivalesque constructs open up the concept of democratised power, challenging inflexible rules and offering continuous possibility to erode fixed rules (Lawson and Silver, 2013). Introducing the concept of the jester destabilises the notion of disciplinary rules discussed by Foucault (1975), where in context he has a credible and acceptable role and function, and a chance to challenge position and power as established and understood in Bourdieu's field theory.

Bawdy mediaeval folklore narratives are the basis of carnivalesque, the witty creations of French priest, humourist, physician and lawyer Francois Rabelais. Bakhtin adopted Rabelais's 16th Century novel *Gargantua and Pantagruel* to survey subversive 'popular-festive forms' in culture played out in rituals in the socially-driven contexts of marketplace (Bakhtin, 1984b, p. 145) and carnival (ibid., p. 196). In the novel, subversion is an emerging threat, strongly associated with those not conforming to the rules and it produces alternatives to established power structures in the liminal carnival space. The carnival is an ordered and orderly procession, and its cohesion provides the means for united celebration with freer expression. Bakhtin locates common folk in the carnival where they offer power in expressions of creative energy with 'a carnival sense of the world' (ibid., p. 196). In some contexts, outside of the carnival and under different, more restricted

rules, these expressions would be subversive. Carnival participants shake-up rigid, authoritative understandings of value and language and release a plethora of voices and meanings.

Before discussing the relevant aspects of Bakhtin's carnivalesque, I am introducing the concept of the jester to examine playful behaviours which cross acceptable boundaries, yet whose foolishness is still tolerated. The jester is a colourful, multifarious character, who is entertainer to the court, and he deliberately uses foolishness to explain human attributes and impart guidance and wisdom on behaviour (Billington, 1984). The character of the jester helps to focus attributes of carnival individuals, and establish them as important players in the greater, carnival context.

Concept of the jester identity

There are many carnival players, but I have chosen the jester character, because it is associated with other cultural identities, namely: tricksters, fools, comedians, and theatrical performers, who can be drawn down into various settings to define non-conformity (Billington, 1984; Hyde, 1998).

The jester traditionally operates with a licence to inform the king and court that their actions are foolish (king as ruler could be interpreted in the educational context as educational managers) and he uses 'foolish' spiel and actions to illuminate wisdom and truth in a way that is perversely acceptable, while at the same time entertaining the audience, be they courtiers or the common folk as the king's subjects. The foolishness is not idiocy, rather practices which do not comply with the practised norm. So, the jester has difference, is seen as different, acts in different ways and, most importantly, is acceptable because he fulfils a unique role. Often fluid and flexible, but not unrehearsed, the jester occupies a powerfully influential position for a time, being allowed close audience and counsel with the king as well as the minions. He is all things to all men and women but runs the risk of being rolled tightly in a blanket and tossed afar at best,

or perhaps demoted, or worse, when the king is done with him (Billington, 1984).

Situating the jester in Bakhtin's carnival

The jester suitably sits inside the carnival, as a metaphor to help identify and validate appropriate creative and playful attributes within the pedagogic context. The jester's cunningly skilled performance crosses particular thresholds of correct practice (where rules have been set in their context), and offers alternative, seemingly subversive, performances, which are deemed acceptable. Bakhtin is important to the jester identity where his carnivalesque theory can address the nature of the space and the freedom delivered in carnival performances (Bakhtin, 1984b). In Bakhtin, these performances are fluid, transitional, and open to change as they are enacted in popular festival form as part of folk culture's marketplace parade (ibid., p.145-195). An interpretation of Rabelais' bawdy writings of the late sixteenth and early seventeenth centuries, they become important when applied to hierarchical power structure (NPM is hierarchical), because they democratise the power and dissipate the hierarchies. Rabelais' carnivalesque tales were appreciated by all people from the lowest in society, through the court, and up to rulers of the 'high bourgeoisie' (ibid., p. 60-61), and each player in the carnival has an equally important role within the overall performance. Where Bourdieu has established hierarchies of the field through which power can be negotiated, and Foucault has established the idea of counter-discourses – power through knowledge to resist and change the hierarchical structures in the field – so Bakhtin highlights the space where those who create the rules of their performances (as suggested in Goffman, (1959)) are offered an acceptable place to practise them.

Using the metaphor of the marketplace as a site for carnival and common behaviour, Bakhtin describes a cacophony of voices – the hidden, revealed, debased, selling and entertaining – all competing to be heard. His core

philosophy is ambivalence, subversively and playfully revealed in the carnival players. I develop my argument adopting his 'dialogism' defined as many voices that are potentially harder to constrain or bring under singular control, and in the liminal space they might find an opportunity in the cacophony of voices to behave autonomously. This concept is about individuals establishing themselves for carnival acts and more playful behaviour where an opportunity can be found. The multiple conversations expressed in dialogism present the chance for distraction or to raise a voice or present a different conversation in the carnival performance. This chaotic entertainment is allowed at carnival time, and those who are in the procession are not unlike the inimitable jester character who, I argue, symbolises the expression of individual autonomous beliefs and behaviours. The carnival is allowed in the system, and Handal interprets the jester in terms of professional identities in HE (Handal in Barnett and Di Napoli, 2008, p. 183-4).

Adopting a theatrical mindset potentially offers licence to re-envision identity and attributes as they relate to teaching in new, metaphorical, and creative ways. The abstract thinking delivered through metaphor is conceptualised and made concrete and appropriate in the new performance. Alluding to the persona of jester is relevant to interpreting attitudes and behaviours. He is a playful, flexible performer adapting to bring relevance to the audience the jester wishes to control and steer. Also, the jester is vitally located in the liminal, theatrical space, where play is allowed, and it is in a communal context – the educational institution – where, like the marketplace, there are varied, unique activities occurring, but also commonly shared ones too.

The jester role seems important to the identification of those who choose to create their own performances or abide by their own rules. He can be favourably positioned in Bourdieu's field, endorsed by those in power and allowed to adopt other behaviours, where the power of position does not seem threatening. The jester performance is the metaphor for new

discourses and counter discourses, a clever performance intended to be understood from the playful cues and body language which is described in Goffman's dramaturgical analogies. Being discarded by the king is the unintended outcome, which Goffman strongly ascribes as a possibility. The theorists connect with the jester metaphor and Bakhtin offers a good fit to theorising the carnival space as potentially holding the crucial key to enabling maverick success.

Interpreting Bakhtin's carnivalesque

This section relates the literature of the interactive carnival performance with focus on dialogism and multiple perspectives. It intends to build onto Bourdieu's notion of the field and establish a connection with Foucault's concept of power/knowledge discourses. Where Goffman's position defends personal cues and personal perceptions of performance to save self in front of others, the carnivalesque theory (Bakhtin, 1984b) adopts multiple perspectives of attitudes and behaviours as they relate to the carnival, interpreted as the liminal space, where the performance is a confident demonstration of a democratic act of the carnival, which I suggest is not centred on saving face. Carnivalesque still explores conformity and restraint within the socially related context, but the parade opens up greater equality of power and each member of the parade holds an important position. The carnival depends on a collective of very different actors adhering to the rules of their own performances and is absolutely necessary for the success of the parade. The changing viewpoints, narratives and meanings can, I suggest, also include the foolish role of the jester within a carnival context.

Bakhtin's theory has been described as 'rhetorical cunning' (Bakhtin, 1984b, prologue, p. xx) set out to inscribe the liberal power of ordinary people in their time after the Russian Revolution, but he also intended his work to be applicable for all who acknowledge a specific space as necessary to deal with 'a very real power struggle' recognising that 'the

state had its temporal and spatial borders as did carnival' (ibid., p. xx). I interpret this as moving in a liminal space, where he had needed to defend his theoretical work before a state-run committee. Bakhtin crossed his own threshold, arguing from within the argument and, against the odds, gained approval through doctoral acceptance of his thesis.

The carnival of free-thinking without limitation or inhibitions fits the creative approaches of the HE arts/art and design sector and, despite NPM, can manifest power through colleague dialogues and local management practices, which could be interpreted in terms of Bakhtin's carnival thinking.

For educators as communicative actors, Bakhtin offers scope to explore pedagogy through speech and actions.

It is essential to realise that despite appearing unrestrained and unpredictable, those wishing to act out this role operate as harmonious, orderly, carnival characters with complex, multiple-meaning identities allowing them to express freedom of autonomy in their roles. Laughter and foolery represent for Bakhtin the non-hierarchical attitudes of play, possibility, and discovery, of knowing neither limitation nor inhibition, where seriousness is associated with authority and its prohibitions, limitations, fear, intimidation, and violence (Bakhtin, 1984b, p. 58-144). These, I assert, are serious considerations for later explorative coding of educational maverick identities. The internalisation of laughter and merriment expressed in the carnival could represent a defence in freedom of thinking at a micro/ personal level before communicating through jestering behaviours. Most importantly, humour – the vehicle for carnival behaviours – is deemed acceptable by everyone. This, Bakhtin argues as dialogue beginning where personal expression joins the outward bodily expression of the carnival in folk culture (ibid., p. 368).

I have introduced my interpretation of the jester as a character metaphor, within the framework of Bakhtin's carnivalesque theory (1984b) and use an

academic HE discourse (Barnett and Di Napoli, 2008) below, to position the concept in HE.

Interpretations of the jester in HE

The character of the jester as a wise fool is historically employed to humour the royal court and even advise royal rulers (Southworth, 1998, pp. 89–93) and Handal et al. (in Barnett and Di Napoli, 2008) recognise and interpret the importance of the jester identity as necessary in the university, where their research principally discusses management and academic development within the neoliberal framework. Handal interprets the jester as defining the role of academic developers who support educators whilst being critical of the system through variously interpreted behaviours. Jester identities are being aligned, therefore, to assess attitudes and behaviours within the bureaucratic and constraining system. Handal (cited in Barnett and Di Napoli, 2008) takes a familiar and similar context, setting jester identities in a university whose value is not just measured in profitability (a neoliberal stance) but through demonstration of character traits as they permeate and shape processes of education. He is optimistic that students wish to preserve university values beyond business economics: '[the students] are alive to the added value of a university education and are protective of it, wishing to shape it for others and protect it from being reduced to a mere commodity' (Handal in Barnett and Di Napoli, 2008, p. 183-4).

Handal argues the jester as a credible academic identity; he is part of their view on academic values inside HE under NPM. The jester can be broadly interpreted in Handal's argument as moving into his or her own 'routine' as a 'foil', using alternative behaviour in an attempt to 'block' shifts in greater bureaucracy within the academy. The credibility argued by Barnett can be interpreted as a positive affirmation of successfully moving across the threshold of liminality to a completion of rite.

The paradox of carnivalesque in the HE context

There is a paradox in the carnivalesque when brought to the notion of maverick educators. Playfulness and its non-conformity affirms and accepts conformity. Constraining management frameworks appoint boundaries and offer robust and consistent standards; they also allow, as discussed, a liminal space to negotiate them. A potential balance can be struck between the need to question learning within the institution and respecting the 'business' of education under NPM. The theorised structure of the carnival proposes a lens, which I suggest allows educators the choice to focus their pedagogic activities in a more flexible, carnivalesque and democratic way. Colourful, apparently chaotic, creative expressions happen simultaneously, offering actors – students and educators – greater performance autonomies, which are alternative to the model of a tighter, controlled system with regulated rules. Carnival attitudes it seems, have no major intention of changing structures which allow it to happen, and there is room for rule adjustment within overarching regulations. Everything is in its place, apparently structured and orderly, and two worlds of differing attitude and behaviour under Bakhtin's theory (1984b) are allowed to co-exist. Permission to hold the carnival at all suggests it keeps the people under oppression appeased and more likely not to subvert or rebel. To understand limitations and boundaries and how best to work within them, recognising position in the hierarchies and accepting carnival attitudes (Dopfer, Foster and Potts, 2004, 2014) concurs with Bakhtin's theory and even hints at the carnival suppressing authoritarian intentions (ibid., p. 437).

Carnivalesque in the classroom

Sullivan, Smith and Matusov (2009) challenge the education landscape, and, applying Bakhtin's carnival (1981, 1984a, 1984b), explore alternatives through cross-examination of ideas in the practices of shared learning, where instruction is less didactic and more democratically shared. As they

state: 'Any dogmatism in education should be challenged, since any such ideas have been launched against alternative ideas and have failed some cross-examination' (Sullivan, Smith and Matusov, 2009).

Classroom behaviours are expressions of power through democratic discourse shared between teacher and learner, appropriate, I assert, to the arts/art and design HE sector, where models for teaching and learning are practice-based and less didactic.

Summary

Bakhtin's carnivalesque defines power expressed through deviance, playfulness, and alternate, ambivalent rules. Behaviours are open to interpretation, and there is an acceptable time and place for them. The carnival performers are accepted in the carnival, but this is only temporary. Bakhtin lived under communist oppression and the carnival arguably prevented an uprising of the oppressed. The carnival has the power to evoke challenging behaviours and the power to suppress behaviours, achieved through the complexity of dialogism. Such interpretations also draw a parallel to the highly complex nature of narrative inquiry and a constructivist-autoethnographic methodology, assisting the definition of maverick characteristics through multiple stories, including my own.

Other Literature

In this short final section, I outline other literature, which helped to lead me into the research on maverick HE educators. I came to the literature review led by thoughts and ideas I needed to explore:

- 1) An awareness that there were individuals who had chosen to work under NPM, but who constantly seemed to challenge it.
- 2) Individuals who adhered to some rules but were willing to follow (or make up) others to suit their aims.
- 3) The existence of a paradox in those who challenged the rules being accepted, despite not following the rules.

- 4) There were individuals whose attributes visibly set them apart from others, and some that were openly risk-taking and influential.

Judith Germain and troublesome talent

Judith Germain (2006, 2007, 2010, 2014, 2017) publishes material about those in the workplace who do not necessarily follow the rules. She identifies, defines and names as 'mavericks' staff in the fields of business and commerce whom she terms 'troublesome talent' (2014, p5), who are 'extremely passionate about their work, and are very comfortable challenging the established norms' (2006, p. 4). They are identified as 'hugely talented, creative individuals' (ibid.) who 'challenge assumptions and come up with unconventional solutions' (Germain, 2014). As a trainer of 'mavericks' she has categorised them as 'extreme' and 'socialised' (2017, p2). From her own observations, she asserts that the extreme 'manipulate', whereas the socialised 'influence' (ibid.); both examples are described in the context of working with others. Her work does not relate to theoretical, academic concepts, nor educators who challenge dominant authority in management, but the point of influence was a recognition of the paradox apparent in the circumstances of those choosing to work within the rules or making them up to suit their aim being accepted or allowed to do so.

Charisma

Through networking I became aware of research into educators' displaying influential and risk-taking attributes, which seemed to notably set them apart from others.

Chris Owen's research at Cambridge School of Art, part of Anglia Ruskin University, identifies educators' charisma, displayed through 'significant, and often unchallenged, influence in the studio, persuading students to venture on a bold journey of discovery in the visual world' (Owen, 2014). Similarities within his definition of charisma suggest educators behaving

differently, although they seem to directly relate to outward, visible manifestations through action, and not necessarily the values, beliefs and attitudes which drive these actions. Owen adapts the 'Pied Piper' metaphor (another association of metaphor being used) for the arts school to illuminate the role that the modern educator (Pied Piper) plays in the teaching process, and their positive effects on artistic creative and autonomous student journeys. Educators are transformational, motivational, and effective (Burns, 1978; Bolkan and Goodboy, 2009; Pounder, 2008); self-confident in their own vision (Ross, Greene, and House, 1977); risk-takers, performers of unconventional behaviour and empowering (Conger and Kanungo, 1998) as positive role models (Riggio, 2010).

Summary

The complexity of the theory reviewed in this chapter to conceptualise the maverick identity within the educational neoliberal systems of NPM suggests many variables, and the consideration of Bourdieu, Foucault, Goffman and Bakhtin carry concepts of maverick identity constructions forward to the establishment of themes to be analysed in the data.

Pierre Bourdieu's theories have helped address the issues of **power and control** under management and structured hierarchy. His concepts of habitus and capital in the field, are determined by hierarchical positioning, and address the notion of a site of contestation for educators who are working under the constraints of NPM. HE management and power are contested through habitus and capital theories, that those who are in power make judgements of others according to their cultural tastes, background, abilities, and the struggle for resources. When those in power endorse these characteristics in others, they are accrued and traded as capitals. There are many capitals, traded to empower those positioned in the field.

Bourdieu's work, however, does not explain the power of **resistance** explained through Michel Foucault's theories formalised and articulated in

power/knowledge discourses. The university arguably functions as a discursive space through an articulated collection of formalised power/knowledge discourses and, through these, resistant educators establish new working rules which work alongside those of management.

Erving Goffman addresses the **rules in performance** which help achieve power. In his theories everyone presents themselves through performances using sets of rules. With Goffman, every behaviour is governed by rules, which are matched to context, and performances are explained in theatrical metaphors and are interpreted and understood through specific cues.

Mikhail Bakhtin explains legitimate spaces for making up and enacting the rules. His carnivalesque metaphor presents a parade of different performers in the **liminal** space, approved by common folk and bourgeoisie alike. I have introduced the jester character to the carnival, a fool who powerfully entertains and instructs the people with a playful performance, which – in the carnival space – is allowed. Those in the parade cross into this liminal space, where they are not fully considered to have reached the place or been accepted into the place of fully adopting the established rules.

I carry forward the concepts of power and control, resistance, rules in performance and liminality, and will articulate their presence in the data relating to participants' stories, including my own. The best methodological fit is constructivist-autoethnographical and in the next section I discuss the articulations for making up of identities, guided by literature themes as they directly relate to my critical incident and the told experiences of similar others.

Chapter Three: Methodology and Methods

Introduction

The research presents the critical incident and defines maverick educators as I have interpreted their attributes and actions, and how they follow or break the governing rules of NPM in the sector through their actions, directly impacting the HE art and design context. My relationship to teacher experiences through theoretical perspectives demands the use of a suitable, guiding methodology, which permits the research of the subject from inside the professional cultures of HE. The research design as outlined on the map in Chapter Two assists the creation of a constructivist-autoethnographic methodology, using analyses of seven educators I have identified as being similar to myself. I selected them from recommendation, networking, first-hand colleague experience and internet searches, and gathered rich data from verbalised experiences offered in interviews. I include my own narrative as the eighth research participant in the sample.

Becoming part of the data is what makes the approach autoethnographical. I am engaging my personal experiences in a way that investigates and helps understand the professional environment I work in (Ellis and Bochner, 2003), which allows me to be part of the research and mitigates against my dominant influence on the analysis. Being part of a cultural group legitimates the interpretive nature of the study, and I am interpreting it as a member of the group, exposing attitudes and behaviours from within it. Although the subjectivity of personal interpretation can never be removed, my data and the data of those I have identified with produce narrative expressions of life experiences and how they are performed to create perspectives of the reality of human experience (Denzin, 2014).

These interpreted perspectives provide a structure for deconstructing participants' narrated accounts, using knowledge gained to enhance a focus – one that is predicted, described, and empowered by personal

understanding (Merriam, 2009), and that holds Walsham's (1993) view that 'our knowledge of reality [...] is a social construction by human actors' (p.5). Merriam further suggests that 'qualitative researchers are interested in understanding the meaning people have constructed, that is, how people make sense of their world and the experiences they have in the world' (Merriam, 2009, p.13). My methodology enables the use of research tools to construct a narration about the attributes which make up HE maverick educator identities, as I have made meaning of them through interpreting their stories and constructing knowledge from them. It also reconciles precepts deployed by my chosen theorists, offering a scaffold for critical exploration, clear structure and focus in the thesis design, drawing complex elements into an understandable and accessible format. I felt the need to research with greater creativity, defending autobiographical and biographical accounts of my life and the lives of others with a deeper questioning and analysis of self and, where possible, presenting it in a less conventional shape. This is achievable through looking back upon my recent history and looking forward to resolution of my problems, a process reiterating Sartre's progressive-regressive method (1963, pp. 85-166).

The best-fit methodological approach, constructivism, is blended with autoethnography, centring on narrative interpretation of storied data to achieve this. My intention is to interpret participants' stories through interviews using appropriate tools of construction to help define participants' attributes and define them as maverick. This is based on an understanding that participants inhabit their own separate, subjective experiential worlds. That stories are told out of a specific social context to which I and other participants belong establishes the autoethnographic part of the methodology, a construction based on their understandings of themselves in context, and my interpretation of their stories as told. Who they are, what they do, and how they achieve their aims in an educational context defines them within the parameters of this research. This is guided by my choice of theorists, whose work has enabled me to raise questions

and seek answers. It is broken down and explained to the reader as sub-headed sections in this chapter.

Underlying methodology and research methods (outlined later in this chapter) must vitally align to the project's aims and objectives, principally addressed by two main research questions, the themes addressing them, and then by sub-themes derived from them. To help the reader understand the focus for the narrative analysis of participant data, I now re-state the main research questions, both of which apply to the UK arts/art and design HE sector. These will be applied and discussed later in the thesis:

- 1) What is a maverick in the context of UK higher education?
- 2) How do mavericks act in UK arts/art and design higher education?

The sections listed below explain and situate the research in a methodological framework.

- My perspective: A methodological starting point
- Making meaning through narratives
- Recognising narrative concepts in the theorists
- The influence of autobiography and life histories methodology on an autoethnographic approach
- Formulating a blended constructivist-autoethnographic methodology
- Finding my voice in a constructivist-autoethnographic methodology
- Reflexivity

My perspective: A methodological starting point

My starting point is of telling stories focused upon my intimate and specifically interpreted viewpoint and my assumption, historically supported by social constructivists such as Dewey (1922, 1929, 1938) and later by Bruner (1991), is that others who engage with the study and with me as a researcher will interpret and make meanings based on their own experiences and understandings.

My perspective as inquirer cannot be separated from those lives I am inquiring into and, in this case, relationships between what I know and what I see, cannot be uncoupled (Bernal, 2002; Cresswell, 2007; Lynham and Webb-Johnson, 2008; Pallas, 2001). It is 'a creation of the process of interaction' between inquirer and inquired' (Guba, 1990, p. 27) and exists within the context of a social reality, '...a construction based on the actor's frame of reference within the setting' (Guba and Lincoln, 1985, p. 80) where I am the actor. To define research inquiry using a narrative approach, Spector-Mersel (2010) affirms 'the core of narrative inquiry combines both a philosophical stance towards the nature of social reality and our relationship with it, and the mode in which it should be studied' (Spector-Mersel and Tuval-Mashiach, 2010, p. 206). Social reality is the context for needing answers to research questions and our relationship with them. In the case of this research, the interaction of participants' stories from their professional experiences offer evidence to construct identities in their educational roles.

My understanding of the world has guided a storied response – my version of social reality – to research questions concerning mavericks in HE, prompted by my storied experiences, to determine the extent to which mavericks empower their perceived situations in the workplace. Thinking and practising out of my experience develops new theoretical perspectives, and I am constructing and co-constructing using narratives (Ellis, 2009; Fisher, 1994; Littlejohn and Foss, 2011), piecing together a reality based on my perception of experiences and narrative accounts, although, in so doing, I am not forcing my interpretation onto everything. Guba describes this as 'multiple mental constructions... dependent for their form and content on the persons who hold them' (Guba, 1990, p. 27). I argue that the part my sense of self plays in assisting these constructions, and how I interpret what participants say about their lives, offers a sound base to establish a working, blended methodology.

Establishing my perspective helps set the parameters of the research project, a starting point from which to view maverick characteristics in context and realise the power and richness of professional lives and narrative identities through stories that do not exist externally to language but are constructed through it (Hall, 2000; Sarap, 1996).

The participants' complex stories help shape and position my interpretation and definition of mavericks in their contexts, regardless of attributed meanings ascribed by others.

Making meaning through narratives

In this section I establish my perception of reality in the world relative to the complex narratives I interpret within various life contexts (Denzin and Lincoln, 2011). Stories – both my own and others – need to be analysed as they seek to powerfully construct meaning and present answers to the research questions. The understanding is a relativist one of how things are when culturally produced. Descriptive relativism (Spiro, 1992) is the term offered to constructed narratives where no singular definition can answer the questions. There is no absolute reason, principle, or concept behind the narrative constructions (Boghossian, 2006). Questions relating to relativism and concerning mavericks began with my assumptions that others who self-define as maverick have similar experiences to my own and as the researcher my task is to interpret them using knowledge from the data: 'the worldviews and assumptions in which researchers operate in their search for new knowledge' (Schwandt, 2007, p. 190). Using participants' multiple narratives (Guba and Lincoln, 2005), I define my interpretation where it:

[...] assumes a social world reality through a lens of fluid, complicated narratives, which are interpreted and bring meaning to it' which [...] 'relies on the language used by the narrator to confirm them' (Guba and Lincoln, 2005, p.193).

Language is complex and interpreting it in this way helps make meaning out of individuals' narratives, creating what Chase terms 'meaningful selves, identities, and realities' (Chase, 2011, p. 422).

In writing my story and examining others, those complicated, meaningful narratives are fluid in their tensions and pressures, and become realities when experienced through shared dialogues, corridor chats, classroom conversations, meetings, lunch breaks, academic dissemination, and other professional gatherings. They concur with the discussions around Foucault's resistance in counter-discourses and power/knowledge theory (1980, 1982a, 1991) explained in the Literature Review, Chapter Two. The lived experience is externalised through conversation, shared beliefs, and actions, constructing narratives in the educational setting. I recognise this approach as an empowering theoretical perspective, emanating out of shared participant stories.

Speedy (2008, p.52) suggests we create a 'space for us to imaginatively feel our way into the experiences described, whilst remaining accountable to the spirits and values of the original storytellers' (ibid., p.52). In my work, these are my fellow maverick participants.

The construction of meanings told through collective experiences and resistant narratives in similar social contexts further assists in interpreting texts to create meaning. Denzin and Lincoln confirm that our understandings are gained through interaction with surroundings and experiences as they concur with our own adopted, 'relativist' positions. (Denzin and Lincoln, 2013, p. 13).

Summary

My interpretations form the core of my own theoretical positioning and have implications for the methodological framework of this study. I acknowledge that the borders between the world as I perceive it and how I will act in that world are blurred. My reality is shaped through my perception of the world,

and how I understood it and act upon it. My part played in the constructed narrative, based on personal experience and willingness to share as inquirer and co-constructor (Guba, 1990, p.18; Guba and Lincoln, 2005; Lincoln and Guba, 1985, pp. 14-15), helps to shape and develop the understanding of mavericks' identities from the data of their researched lives.

As a result, I hold a belief in the power of the individual to tell a story, share a story and bring about transformation through it. There is power in language, and narrative identities do not exist externally to language but are constructed through it (Hall, 2000; Sarap, 1996). The impact of my own background and experiences have led me to study others' storied lives, that the richness of their data importantly produces evidence to construct a maverick definition.

Denzin and Lincoln cite Heron and Reason (1997) in relation to the possibilities of constructing reality from what we know from our own stories and as they relate to others: 'Knowers can only be knowers when known by other knowers. It is a worldview based on participation and participative realities' (Denzin and Lincoln, 2013, pp. 274-294).

Recognising narrative concepts in the theorists

The literature chapter introduced the importance of narrative as a voice for criticality and questioning the discourses of HE management (NPM), who demand that employees conform to the rules. There is push back (or not) against management, and individual and collective voices become methodologically important to questioning and theoretical understanding via chosen theorists. I am relating concepts of my chosen theorists, Giroux, Foucault, Goffman, and Bakhtin, to a narrative methodological approach and connect experienced stories to important theoretical moments in the thesis.

Giroux recognises the importance of educators as 'public workers' making meaning, gaining understanding, and harnessing power through narrative

communication (Giroux, 1992, 1997, 2001, 2008), importantly focusing on 'how individuals define meaning and author their relations to the world through an ongoing dialogue with others' (Giroux, 1997, p. 132).

Foucault's idea of power/knowledge (Foucault, 1980, 1982, 1982a; Foucault and Rabinow, 1991) is determined by discourse and counter-discourse dialogues. Methodologically significant, these discourses can be internalised, interpreted, and understood through personal experiences and can be resisted through the construction of counter-narratives and counter-discourses, which are powerful in their opposition.

Goffman deploys a model of selfhood, founded on the conception of the role of narrative. In his notion we understand ourselves through telling stories about ourselves, which are self-interpreted and interpreted by others as performances (Goffman, 1959, 1967).

Bakhtin's dialogism (1984a, 1984b) presents a narrative concept of multiple voices – simultaneous expressions which are interpreted within a focused context of the carnival.

I have linked these four theorists in the following way:

Giroux's theoretical concept of public workers becoming powerful through openly communicating their narratives concurs with my participants' collective data becoming powerful in its construction. This links my understanding of Giroux's work to my second theorist, Foucault., who states that 'power is everywhere' and 'comes from everywhere' (Foucault, 1998, p.63), there is need to harness and embody power within participant stories, which reinforces the potential effectiveness using narrative in the methodology. The situatedness and interpretation of these personal education stories links the affirmations of the third theorist, Goffman, who shows how an understanding of complex behaviours is both self-interpreted and interpreted by others through our performances. Interpretation is key to the methodology – addressing the bias of how actors wish to be perceived,

and how their behaviours are actually perceived (Goffman, 1967). The manifold expressions through performance links directly to my fourth theorist, Bakhtin, whose dialogism (1984a, 1984b) presents a narrative concept of multiple voices, which I am using to analyse a rich pool of data, from which themes are drawn.

The contexts may vary but telling stories and making sense of them is complex in structure and interpretation and essential to interpreting and constructing definitions from the narrative data in the research. Riessman (2000, p. 8) mentions that stories constantly shift and alter as they are interpreted through inquiry, and she opens a breadth of possibilities, alluding to storytellers as actors in role. There are many actors and roles, and this aligns Riessman's theories to Bakhtin's notion of dialogism explored through the carnival and its carnivalesque attitudes. Riessman cites Bamberg and McCabe as narrative researchers in the field:

'With narrative, people strive to configure space and time, deploy cohesive devices, reveal identity of actors and relatedness of actions across scenes. They create themes, plots, and drama. In so doing, narrators make sense of themselves, social situations, and history' (Bamberg and McCabe, cited in Riessman 1998, p. iii).

This is reinforced in my own theoretical journey where using Bakhtin's carnivalesque as an analogy assists interpretation and links to Goffman and Foucault, where actors relate within complex social relations.

Bakhtin conceptualises what he calls 'dialogism' in his readings of Dostoevsky (Bakhtin, 1984a) '...we are always in dialogue, not only with other people, but also with everything in the world' (Robinson, 2011, p2). I have realised in Bakhtin's theories that there are many perspectives of a highly complex nature to be considered when narratives are constructed in context.

Denzin and Lincoln similarly discuss 'multi-voiced texts' (Denzin and Lincoln, 2011, p. 92), and the importance of narratives as existing in relation to context. It links to and can be understood through the carnivalesque. Bakhtin develops multi-voiced texts as a performance. Many individual narratives as being unique and expressed through performances, where meaning is constructed through the narratives inside the performance contexts, and the individual's voice remains thus, without the author's voice interjecting (the author's voice is present and written in the 'I' as part of the data), even when themes are gathered. The carnival and its characters performing in this context means each individual voice is expressed as having '...perspective, its own validity, and its own narrative weight' (Robinson, 2011, p4). This aligns to Foucault's discourse and counter-discourse work and Goffman's presentation and performance of self. That Bakhtin saw dialogue as ongoing without end aligns to my understanding of the contestation for power in Bourdieu's field, where 'human consciousness is not a unified entity, but rather, is always conflict-ridden between different consciousnesses' (Ibid., p6). The narrative constructions in Bakhtin are consistent with my understanding of the construction of meaning through individual data arising from analysis of participant narratives, and my autoethnography.

The liminal space (see Literature Review) for this untidy part of the work is also important to my methodological approach – creatively considering and constructing the project – where it led me to choose open interviews as the means of capturing narrative data and thematic analysis as the analytical tool of choice. Both are discussed in further detail later in the methods section.

Susan Chase identifies resistance in narratives as being present in 'cultural discourses, institutions, organisations, and interactions that produce social inequalities' (2011, p. 430). She notes that resistance changes 'others' beliefs, attitudes, and actions' (ibid., p. 430), the implication of 'others' here being those who are resisting dominant narratives imposed by educational

management. It is in response to these narratives that potential space for new development is possible, as the influence of counter-discourses and related actions is monitored. Foucault (1977) explains a counter-position, supporting the argument that narrative interpretations are bound by constraining discourses since they determine 'what is 'say-able', 'do-able' or 'think-able' in given contexts (in Sikes and Gale, 2006). From the outset of this research process, I adopted a belief that tension of the reality as experienced and told, versus the ideal, potentially exists in maverick mindsets and as a partial interpretation can raise conviction in the power to cause change. Stories can be liberating and anticipated, argued against, and exposed to constraint. Narratives, as Ellis states, are '... partial, incomplete, and full of silences, and told at a particular time, for a particular purpose, to a particular audience' (Ellis, 2009, p. 13).

Professor Ivor Goodson's work liberated my early thinking, as it offers a voice to educators and assesses their life histories and stories, where they had previously been constrained. The next paragraph links his influence to my research and helps my understanding of the difficult relationship that exists between life accounts, social context and their meaning within the context.

The influence of autobiography and life histories methodology on an autoethnographic approach

Goodson is aware of the power dynamic in presenting learning lives of teachers through his establishment of life history and life story methodology. He admits there are difficulties confronting educational researchers whose actions make a difference to thinking and practice, allowing them to move forward but sometimes seemingly holding them back within the constraints operating within the field: '... like all new genres, stories and narratives are Janus-faced; they move us forward into new insights or backwards into constrained consciousness – and sometimes simultaneously' (Goodson, 2003, p. 24).

I read about teachers' lives in narrative educational literature (Goodson, 2003; 2010; 2015) and considered my own and those of my participants against his approach to educators' lives, histories, and stories. His development of life histories and life stories methodology through his participants' voices assisted my search for a suitable methodology and methods of capturing and analysing data. Goodson and Sikes (2001) ground life history methodology through three attributes, and although I realised that the place of the narrator/author inside the study of educators' lives was not a guiding prerequisite of life histories methodology, it has three points which clearly and critically separate selves as they are contextual and relational:

- 1) Explicit recognition that lives are not hermeneutically compartmentalised into the person we are at work (the professional self) and who we are at home. Consequently, anything which happens in one area of our lives, potentially impacts upon, and has implications for, other areas too.
- 2) It acknowledges that there is a crucial interactive relationship between individuals' lives, their perceptions and experiences, and historical and social contexts and events.
- 3) It provides evidence to show how individuals negotiate their identities and experience and create and make sense of the rules and roles of the social worlds in which they live.

(Goodson and Sikes, 2001, p 2)

The influence on and relationship of the researcher being similar to others' professional lives does not lead life histories and life stories data collection processes. The researcher's representation of participant experiences, alluded to in Goodson's literature, I interpreted as fragmented. What 'seems' to be relates to how the world seems to be (autobiography) and is projected into personal reality (intention). I decided not to apply his

methodologies to the research as I did not think this approach was centred on self-analysis informing the analysis of others' lives. What I gained, however, from reading teachers' accounts (Goodson, 1995, 2003, 2015) inspired me to look at autoethnographical approaches in Ellis (1998, 2008, 2009) and Ellis and Bochner (1996, 2003), and then specifically at educational researchers who use autoethnography to research the relationship between their professional identities and themes affecting educators in the institutional settings, to which they profess to belong (Denzin, 2014; Hayler, 2011; Moriarty, 2014; Sparkes, 2002, 2007, 2013). The researchers' clear presence through inclusion of their own written stories in their work, and the way it drives deeper analysis and enables the formation of themes, provided confirmation of autoethnography as the correct approach for my own research. It meant I could be identified from within a group, become one of the research participants, and write an equivalent form of life story from within it, while at the same time still be focused on the other participants' stories. The participants offered their own accounts from which an interpretation was made, and collectively the themes were drawn from similarities in their stories, which gave me a precedent upon which to build my own story. My interpreted and constructed definition from life accounts influenced my decision to blend constructivism and autoethnography, following Anderson's analytical autoethnography model (Anderson, 2006, p.374; see Methodology and Methods chapter) to aid the identification and comparison of characteristics in my story with those of my interviewees.

In working through this early iterative process, I was able to bring the empathy I felt for their experiences and in recognising similarities discovered the means to form myself as the eighth participant. It has been vital to my understanding and approach in this research to acknowledge my empathy for shared professional experiences of HE practices under a neoliberal, management framework, and recognising on a personal level that I shared similar values, beliefs, and character traits. This allowed me to discuss my own experiences without feeling that the project was overly

indulgent or focused too heavily on me, and I realised the importance of my own experiences running alongside those of the participants as part of the data. Using autoethnography to lead the interpretation and construction of narrative accounts into definitions helps answer the research questions and enables me to defend my work in terms of the experiences which are driving it, and my focused engagement inside it as one of the participants, and therefore part of its rich data.

Autoethnography is key to initially helping me understand my reality and the realities of others and it positioned my potential approach where I felt empowered and, to a certain extent, autonomous in my thinking and actions. Goodson suggests this inner perception of autonomy could be a 'myth' but, even so, it is important where it empowers and establishes teacher credentials in a constrained world: 'The 'life story... and 'autobiographical document' are important because they keep the myth of the autonomous, free individual alive' (Goodson, 1995, p. 2).

Beyond the problems of viewpoint and interpretation is Goodson's belief in the importance of narrative inquiry, and this encouraged me to consider my dynamic contribution emanating from self-explorations and compare these with others' stories. Goodson cites Becker (1970) in defence of the power of telling life stories, of challenging those in positions of power who are the ones setting agendas; who believe they define the realities of educators' lives:

'[...] participants take it as given that members of the highest group have the right to define the way things really are... that those at the top have access to a more complete picture of what is going on than anyone else' (ibid., p. 126).

Thematic analysis can be used to identify commonalities across autobiographic cases, allowing reasons for their existence to be explained outside of considerations for the 'highest group' to have the right to define or explain commonalities. Braun and Clarke address thematic analysis as a

situated and interactive process (2006, 2013), which importantly reflects the data and the positionality of the researcher and the context of the research, helping to alleviate privileging. My approach to the structure of the analysis is inductive, using data to derive themes to interpret and more fully understand commonalities within the HE context. As such, my participants include a pro-vice chancellor and other senior management academics as well as classroom tutors, all of whose attitudes and behaviours are analysed to potentially produce themes that might 'define the way things really are' according to the reality of their lives in education. It also enables me to place myself inside the research process.

Building on Becker's awareness of participant selection enables a broader capture of the context in what Goodson terms 'a narrative of action' in a 'genealogy of context' (2003, p. 44), a partial reason why this study's participants are gleaned from a range of positions in educational arts institutions, from senior management to classroom.

Concluding, Goodson's influence has been key to my choices of using autobiographical narratives as data and a constructivist approach to establishing themes to define maverick identities in the HE arts/art and design sector; how maverick intentions and behaviours are different, and how they affect their working environments. It endorses thematic analysis as a suitable method of investigation which fits within a constructivist-autoethnographic blended methodology, as explained previously and confirmed in the next section.

The paragraph below, taken from my journal, recounts Goodson's influence on my methodological considerations using narrative possibilities. Personal reflections are specifically used throughout the thesis to complement the data interviews, where they help to augment the arguments I am presenting within its structure. The example below reaffirms my understanding of the development of the methodological framework to answer the research questions. I am speaking back to myself in my reaffirmation and offering the

reader my personal thoughts as an insight into my thinking and to strengthen my arguments.

A personal reflection

I sought insights into my behaviour, and the accompanying feelings of constraint and tensions I was experiencing in my developing autobiographical story. As I began to reflect more deeply on the incident, I believed they were the result of my pedagogic intent being so different from my colleague's. Goodson had struck a chord, supporting and encouraging the possibility of establishing a narrative-based methodological framework using suitable tools to complete a typical, education PhD linear thesis with creative exploration and some expression of the maverick spirit I believe my colleague had identified. There is much in my story which is not part of the focus of my thesis, and participants also offered greater breadth within their stories. The research questions would not have become clear had I and my participants not been so thorough in offering such richness of data, and while the stories were transcribed in their entirety, I have used the elements from them which relate to the thesis questions.

Reporting professional experiences might encourage others with similar experiences to speak out in what I interpret as a liminal place. Speedy describes meaningful narrative research as the 'verisimilitude of a story that is well crafted, that works, that provides a liminal space for resonance and for the co-creation of our own stories' (2008, p.52). It is another confirmation of this being the correct approach, where the liminal spaces for being, speaking and performing, interpreted in Bakhtin (1984a), are necessary for the construction of identities in this research through stories, understood from a place within my own experience, and presented in an autoethnographic approach.

The emphasis on narrative has confirmed its importance in the methodology, and I concur with Chase's '... need to know more about narrative environments that make possible and even encourage creative

explorations of self, identity, community and reality' (2011, p. 430). Narrative used in research can identify contestation and tensions, which might arise out of differences in underlying beliefs and practices and, in attempting to understand them, pedagogic values and practices are validated when they relate to or even counter those of management and university practices.

Maverick educators' stories are intended to show how they negotiate their constructed selves in relation to the 'macro' concepts of university as structural framework and policy implementer, 'meso' relationships of mavericks to their colleagues and departmental management, and 'micro' relationships to students and the application of classroom pedagogies. The mavericks' spoken narratives have the power to carry resistant thinking and become the voices of injustice and inequalities, demanding change. Maverick voices speak of personal beliefs carried into professional HE contexts and of adopting behaviours to bring about change. I am proactively encouraging it by linking theoretical understandings from the literature review to those expressed in the narratives. The next section builds a methodological framework to support the methods of gathering and analysing data.

Formulating a blended constructivist-autoethnographic methodology

Having defined and discussed the importance of narrative as it relates understandings of participant data to the work of my chosen theorists, this section explains the blended constructivist-autoethnographic methodology I am using, and the reasons for formulating it. *Using Constructivism* is the first sub-headed section, followed by *Using Autoethnography*, and the blended methodology is summarised as offering tools to construct maverick identities.

Using Constructivism

The first part of my chosen methodology takes from constructivism and fits it into my research design. Aspects of a constructivist approach are

mapped to a linear framework, thus offering a spine to lead the reader through the developing argument.

A constructivist, methodological approach produces subjective representations of knowledge based on experiences of the world, and adds to what is already known and understood, producing an interpretation of the world. It allows a personal attachment to the work with a driving interest in the research (Braun and Clarke, 2006, p.12), which I support as a strength of the project and a means of focused dissemination. Constructivism in this research takes what is seen and known from my story and its critical incident, together with understandings of ongoing educational experiences, and co-constructs them with participants' narrative accounts to create a reality in the HE context. The interaction with surroundings and experiences directly relates the stories to a relativist position (Denzin and Lincoln, 2013, p. 13), producing an account through the interplay of others' told stories. This I interpret through my subjective understanding of experiences as the researcher. In this place of interpretation, I believe ultimate truth cannot be defined; it is only understood through personal realities told in the stories, and the affinity between the participant and researcher stories offers room for deep exploration and continued analysis. In the words of McAdams, Josselson and Lieblich, it widens the interpretation as 'internalised and evolving life stories' (2006, p.5).

Guided by constructivism, I align early considerations of the critical incident to evidence from narratives to help design a methodological framework. It is constructed through my told story determined by my part played in it, relating who I am to what I do as an educator, and seeks to connect others' similar encounters. It is a continuum of ongoing educational experiences connecting teaching and management relationships within the HE educational, institutional context of the arts/art and design sector. The focus on others who I identify as being similar in nature, or with similar professional experiences, is essential to understanding and constructing maverick identities.

In the Methods section, I explain in detail how I identified my participants and how they confirmed that they were suitable for the study.

I located educators working in HE institutions through word-of-mouth, colleague recommendation, reading, and internet searches. They engaged in practices which reminded me of my own and some exhibited character traits not unlike mine. I tested these early assumptions by contacting them via email. I explained my incident and its troubling definition, 'maverick', explained why I had identified myself and, as a result, them as maverick, and by agreeing with me and considering themselves as suitable participants in the study, they self-identified as maverick.

An important aspect in making a suitable selection is the awareness of being part of the identity-constructing process; acknowledging and understanding those who share similar characteristics or behaviours. Awareness of constructing myself and others, has led me to think of the process in terms of 'making them up', having 'made myself up' through self-identification of maverick attributes and recognising the confirmations of others' perceptions. This concurs with my reading around labelling theory. Becker is important, but the work of Ian Hacking specifically signposts to my interpretation of labelling for this project. He imposes the notion that individuals come to inhabit their identities at points in their history and different environments, and in so doing elicit a change in their classification as they have been labelled. Those classified by others play a part in their own labelling, discussed in his 1986 work, 'Making up People' (revised in 2002 and 2006), and Hacking discusses the phenomenon as the 'looping effect' (2002), where:

... 'a kind of person came into being at the same time as the kind itself was being invented. In some cases, that is, our classifications and our classes conspire to emerge hand-in-hand, each egging the other on.' (Hacking, 1986, p228; revised 2002, 2006)

Participants' situations as articulated in spoken or written narratives, can be interpreted in research from a constructivist position, that is, socially motivated, experiential stories creating a unique point of entry, to help the reader to consider the relevance of narratives in relation to personal lives where there are similarities and shared experiences (Connelly and Clandinin, 2006; Etherington, 2004; Smith and Sparkes, 2009). A constructivist approach helps explain actions and potential reasons for them in professional contexts where, being lived on a daily basis, they are recorded, exposed and analysed in the research. It is the 'assumption of reality as we know it is socially constructed' (Mertens, 2009, p. 12). It has enabled the spinal scaffolding to bring coherence to the thesis, using a specified design and appropriate tools to enable its construction.

Using Autoethnography

The second part in the creation of my chosen methodology blends aspects of autoethnography to engage personal experiences in ways that investigate and help understand societies, cultures, sub-cultures and groupings. Bochner in (Ellis and Bochner, 2003) breaks the term 'autoethnography' into three to explain the main elements: auto (self) – ethnos (culture) – graphy (research). Professor David Hayano (1979) recognised the need in the late 1970s for anthropologists working inside social cultures to include themselves in research of their 'own people' (p. 101), a rejection of colonial traditions of ethnography where researchers disassociated with social worlds would remain separated in order to look in from the outside, to gain an understanding. Denzin explains autoethnographies as '... conventionalised, narrative expressions of life experiences [...] which structure how life experiences are performed, told and written about' and are '...a distinct approach to the study of human experience [...] methods by which the 'real' appearances of 'real' people are created' (Denzin, 2014, p.7). The broadening of this methodology offers a number of emphases through which to frame study and they are far from their colonial ethnographic root. By relevantly placing the self into post-

modern, complex, cultural contexts, narratives are refocused and can be explored in autoethnography through various approaches. Ellis has focused on 'first person accounts' (Ellis, 1998) and joins with Bochner to discuss the reflective nature of them (1996). A deep self-identification raises the contentious and resistant nature of personal narrative analysis, termed by Tillman-Healy as 'evocative' (1999), and it has been developed as a useful tool in researching teacher education (Clandinin and Connelly, 1994). In developing autoethnographic research, Anderson justifies the self 'criticality' of these research approaches as 'analytic' (2006), where he outlines three key principles which define an autoethnographer. The first is being a full member of a setting or group, the second is being included in published texts, and the third is being committed to an analytical research agenda with the intention of improving theoretical understanding (ibid., p.375). Importantly, being explicitly grounded in the research dialogue with participants and being analytically reflexive in approach and committed to theoretical analysis are strong defences of the methodology and its methods (ibid., p. 378), and I adopted these principles into my blended methodology.

Despite autoethnographers' development of their methodologies and methods, this methodology is open to flexibility and development, and this seemed to endorse my notion of a blended methodological framework. In his research, Hayler has interpreted autoethnography as 'a toolbox within the qualitative research workshop' (Hayler, 2011, p. 19), believing that ongoing debates continue concerning the suitability of the tools and how they might enable and justify 'systematic introspection [...] to illuminate and facilitate understanding'. (ibid., p19).

Summarising, 'Autoethnographers', states Moriarty (2014, p3) '[...] produce emotional and evocative first person accounts that use autobiographical experiences, located in the group under study, as a form of social/cultural critique. The emergence of autoethnography signifies a challenge to conventional scholarly work in the social sciences and humanities by

offering one, and paving the way for other, qualitative approaches that connect analysis, cultural critique and creative texts.'

As a methodological approach, autoethnography complements my choice of constructivism and unifies a desire (through analysis of narrative data) to recognise and help build definitions of maverick educators as they exist in HE under the constraints of NPM. I have also recognised the impact this methodological framework has had on developing a critical, doctoral voice in the thesis. This is explored in the next paragraphs.

Finding my voice in a constructivist-autoethnographic methodology

The need to speak out, to align my voice as narrator to other participant voices, necessarily positions me inside the thesis, and this has helped me to find my voice. I have a relationship with participants based on an 'insider' status that allows me to identify, interpret and understand the identities of other mavericks. This view concurs with Egon Guba who identifies the questioning and constructing necessary to undertake this form of research. It is by establishing a role of inquirer and co-constructor inside the methodology that I am able to interrogate the data and address research questions (Guba, 1990, p.18; Guba and Lincoln, 2005; Lincoln and Guba, 1985, pp. 14-15). Autoethnography allows me to assert a counter-viewpoint (self-reflection) to adopt and admit to bias (reflexivity) (see Reflexivity sub-section below for further explanation), and to oppose the dominant narrative voices of education management (dialogue and analysis) as a liberating and empowering act (theoretical construction). Telling life stories is a key part of empowerment; although they lean towards introspection, subjective accounts become reflections of self relating to others and can release emotions and memories of events. These can be difficult to process, although the benefit is cathartic. Subjective accounts, however, can be important in evaluating data that are less objectively constructed, and they offer permission for the personal voice to reinforce meaning from within accounts and contribute to better social understanding (Sparkes, 2002).

Collectively, the narratives represent participants' realities as 'multiple mental constructions... dependent for their form and content on the persons who hold them' (Guba, 1990, p. 27). The blended, constructivist-autoethnographic approach I am using creates realities through constructed and co-constructed narratives (Ellis, 2008; Fisher, 1994; Littlejohn and Foss, 2011), which are gathered through the tools of open interview, and grouped and analysed by theme.

I have outlined how Anderson's 'analytic autoethnography' (2006) is important, but I am also using first person accounts, deep reflection, and evocations triggered by my own imagery and writing to help theorise and, in my words, 'make myself and others up' by constructing meanings from my interpretation of their narratives. For these reasons and because my pedagogic and artistic, professional approaches tend towards drawing from an assemblage of various sources to make meaning, I am adopting and adapting aspects of methods known as 'bricolage' (Kincheloe, 2003; Kincheloe and Berry, 2004; Kincheloe and McLaren, 2004). The word 'bricolage' has a long provenance in ethnography (primarily from Lévi Strauss' *La Pensée sauvage* (1962)) and autoethnographers refer to this when they adopt it to describe their methods. Hayler's toolkit analogy (2011, p. 19), has been helpful in suggesting to me that there is a place to blend a methodology to help to structure and shape doctoral research based on life accounts and using a voice which is acceptable to qualitative investigation in education. My struggle to articulate the bricolage fragments into coherently linked arguments has been far harder than at first anticipated – another reason for ordering and developing the research using constructivism.

Accordingly, I have continued to adjust my narration during this research process and at first, and under guidance, resisted imparting an evocative spirit; however, with the thesis progressing across many years, I have realised the positive benefit in releasing anger, disappointment, and an honest, confessional approach to develop a critical understanding of my

own circumstances and others' accounts. After much revision and rewriting I decided to include some informal scripts, with honesty and used 'evocatively' (Tillman-Healy, 1999; Grant, 2010), to draw the reader into the thesis as it is developed from inside my own experiences. Adams et al. state that 'autoethnographies begin with the thoughts, feelings, identities, and experiences that make us uncertain – knocking us for sense-making loops – and that make us question, reconsider, and reorder our understandings of ourselves, others, and our worlds' (Adams, Holman Jones and Ellis, 2015, p.47). I believe autoethnography can lead that process and, over time, cause me to question who I am and my impact on a role in education, as stated in this thesis. Importantly, and expressed by autoethnographers (Adams, Holman, Jones and Ellis, 2015), it has addressed where I feel vulnerable and begun to offer me and, I believe, others like me a place to voice how we feel about who we are and what we do (Adams, Holman Jones and Ellis, 2015, p. 36). Further, it can help me to extend the research, to refocus and reorder aspects of the narratives that link theoretical literature to developed themes where I believe they pertain to identifying mavericks in the data.

The study presents complex problems, where the nature and reality of the world I am presenting is personally biased and delivered in a voice I know well and cannot easily step back from. There is strength in honesty, and moral expression establishes values in the text. Analysing narratives has opened up an interpretive space to explore emerging themes using the tools of thematic analysis where they provide a recognised and valid analytical tool to enable my voice. In understanding how to use this voice I have had to understand my location and relationship to the research, and how I am positioned in my study according to personal views. In the next sub-section, I address this relationship and its importance.

Reflexivity

Berry, in Denzin (2015, p29), suggests that using reflexivity troubles the 'relationship between researchers' 'selves' and 'others' [...] taking seriously

the self's location(s) in culture and scholarship.' In a desire to understand my place and the place of others in these situations, I naturally find I am responding reflexively. This approach, I suggest, highlights the 'fluid nature of identities as these move with shifting contexts' (Grant, Short and Turner, 2013, p1), and seeks to 'increase our understanding of social reality by developing explanations of social forms and events, as well as critically examining the conceptualisations used in these explanations.' (Davies, 2008, p6). In what is defined as a critical realist approach, it '[...] also accepts that social research is inextricably tied to questions of meaning and interpretation due to the self-conscious nature of its subject matter' (ibid). So, is it valid to research in this way if unable to step back with an eye to being objective? Subjectivity abounds and I embrace its importance to present clear definitions of identities as I am belonging to the sample group being researched. Interpretation through personal introspection can positively identify fellow participants' lives as I am interpreting and identifying my own with the result of offering a unique perspective. Being invested inside the subject also brings depth and richness to the work. In an interview concerning biography, autobiography and creativity, Jones (2019) sums up reflexive thinking in a positive and embracing way. He states that, '[...] when I'm telling someone else's story, I am telling my own story. [...] Just the simple fact that there is something about us or in our background that makes us interested in a subject or a person whose story we want to hear, what we're going to include, not include – things like that – it's so much about us!' (Jones, in Jones, Thurston and Oliver, 2019, p1).

I believe it is important for the reflexive viewpoint to be considered in step with context; the two should be consciously considered. Denzin (2014, p44) dismisses abstract generalisations, which define self and definitions of behaviour. The perspective of self as the central context is key in autobiographical research but I also interpret a broader view according to the assertions of my key theorists. Bourdieu's (1977, 1980, 1986), suggestion that meaning is made in the context of the field, through the attributes of habitus and capital, implies that the self, in being researched,

needs to be considered within context. Goffman's 'The Presentation of Self in Everyday Life' (1959) helps with the positioning: the performance of self remains important as a central focus yet is determined by context. Bourdieu offers an extended view, as he considers meanings as though on a train line, 'where the stops have no meanings by themselves, only as parts of a larger structure' (in Roos, 1987, p17). It is the field, he suggests, that imposes a range of meanings on individuals according to their place in the field. They express feelings of this positioning through their stories and the intersection of position and self-storying creates an illusion of self that leads individuals to believe that they have no control over their lives and to defining themselves accordingly. Denzin notes the importance of perspectives, and Roos questions the notion of illusion where a researcher can have a different perspective of an individual according to experience and expression (personal or social) and render the interpretation of an individual's story as a reality, and not an illusion. Denzin's argument reinforces the importance and potential validity of autoethnography to offer coherence to lives when they tell their stories, despite being open to readers' interpretations.

Readers' interpretations are reflexive, and meaning is made from problematic narratives and research. Hayler (2011, p23) justifies it as 'the *bricolage* of meaning and the in-depth understanding of the phenomenon in question.' According to Denzin and Lincoln (2007), there is never a 'clear window' in another's life, which Hayler (2011) confirms as us 'seldom able to give explanations even if the story we tell is our own.' Nevertheless, the reciprocation between my story and theirs and the co-construction of meaning, I argue as offering the necessary robust triangulation between my data, their data, and critical analysis via the relevant alignment of literature.

Constructivism can be viewed as a perspective on the social world where everything is constructed, and the researcher has a role of collecting and interpreting constructions with a view to understanding how the original construction was made. I interpret constructivism as benefitting from my

reflexive approach to collecting participant narratives and building identities out of them, with a self-perspective driving the interpretation of those narratives. The production of text therefore becomes a construction to describe what is understood. It lends room to the looser complement of creative, bricolage elements (Kincheloe, 2003; Kincheloe and Berry, 2004; Kincheloe and McLaren, 2004), which are presented in the data and their analyses within the structure of a linear thesis of constructed meaning through the developing argument presented in the narrative data. The next section considers the important issue of ethics, where narrative inquiry in research has been recognised as having a 'slippery' ethic (Speedy, 2008; McLeod, 2001; Josselson, 1996). It has therefore been vital to establish strong, ethical principals in this research.

Ethics

Ethical approval of the study was fundamental to others and their stories and life events (Etherington, 2007), and was vital to responsibly undertaking a sensitive research project focused on intimate details of professional lives. Hammersley (1994, cited in Wells, 2011) states a link between research relevance and the standards of ethics used to achieve it. Ethical validity he measures as 'truth' and 'relevance' using a framework requiring a match between the study's central claims and evidence to support it. He argues on the grounds that truth '... represents the features of the phenomenon it is intended to describe, explain or theorise' (Hammersley 1994, cited in Wells, 2011, p. 115). He measures relevance in relation to a community of scholars and 'if the study's topic is important and the study's findings make a significant contribution to knowledge' (ibid., p. 115). The descriptions in the data were assumed to reveal 'truth' about individuals' experiences and it was important that it was undertaken with due care relevant to doctoral research procedures. I realised the vital link between methodology and methods and ethics, and that the method needs to be appropriate to the study, well-described, and with its central aspects being practiced (Wells, 2011). The ethical responsibility according to

Hammersley's assumptions suggests validity, in terms of participants' involvement, ultimately falls to the researcher's judgement and this is made more problematic where the researcher is also a participant. The sharing of close, personal and social experience, as a member of the researched group, meant that I could not distance myself from fellow participants or be objective in my view of them, or of their social contexts. This is not a new phenomenon, and Dewey, in the early twentieth century, suggested that individuals can only be understood in relation to social contexts which define them (Dewey, 1922, 1929, 1938).

Power relations and ethics

As researcher and interviewer, the same values and contexts were closely and critically shared through experiences with the participants, and Oakley (1981) offers advice on the balance of power, where '[...] both interviewer and interviewee share the membership of the same minority group, the basis for equality may impress even more urgently on the interviewer's consciousness' (p.55). Being aware, and wishing to support the participants' interests, leads to a more equal relationship in the collection of narrative data, concurring with Kim Etherington (2007) in wanting to engage with 'more equal negotiations' through the acknowledgement of participants' power, '[...] as well as alongside my own,' (p.602). Being overly concerned about taking too much power over the interviews could prevent 'power with' them (Starhawk, 1990).

Reflexivity and ethics

I have acknowledged the need to be cognisant of my role in the research, considering identity, values, and theoretical and philosophical position. Researcher identity can be part-translated into a 'tool of analysis' in a research project (Creswell, 2007, p. 178-180). Writing, I argue, with a maverick identity thickens interpretations, and having empathy with participants assists greater equality in the interview relationship. Etherington (2007) suggests it is 'to let slip the cloak of authority, lower the

barrier between researcher and researched' (ibid., p. 600) and when this occurs '[reflexivity] permeates every aspect of the research process, challenging us to be more fully conscious of the ideology, culture, and politics of those we study and those we select as our audience' (Hertz, 1997, p. viii). Reflexivity, therefore, affects the guiding, moral position and conduct within the research. For this type of study and for the methodological approach, I concur with McLeod that 'a reflexive approach is more appropriate than a procedural one' (McLeod, 1994, p. 75),

I believe self-awareness positively enhances awareness and consideration of others and can add to the trustworthiness and rigour of narrative research. Being reflexive is dynamic, complex, and creative in making meanings, and Sheila Trahar asserts her belief that this is 'intrinsic to any narrative research' (Trahar, 2008). It offers an authorial stamp to the research but also presents a danger in potentially overlooking key considerations due to over-familiarity with the subject, neglect of others' perspectives, or decisions to censor parts of the narrative which might challenge personal preferences of interpretation – how I would like their stories to read where the actual findings might counter my own preferences. Reflexivity may also offer a safety valve to not trivialise the stories. Personal realisation of their importance as singular and collective voices in research could give them a more public and positive airing, even where it can raise feelings of discomfort. Josselson (1996) speaks of her reflexive feelings when undertaking narrative research:

'...To be uncomfortable with this work, I think, protects us from going too far. It is with anxiety, dread, guilt, and shame that we honour our participants. To do this work we must contain these feelings rather than deny, suppress or rationalise them. We must try to be fully aware of what we are doing' (ibid., p. 70).

Ethical obligation

Participants were informed of my obligation to ethics in research, according to the Data Protection Act (1998), recommendations of The British Educational Research Association's Revised Ethical Guidelines for Educational Research (BERA, 2011), and the University of Brighton research ethics policy (now in latest revision, version 3, 2019). They were asked to confirm in writing that they agreed with their voluntary role as participant, before they were included in the study. They were offered the chance to withdraw at any time, with the assurance that data would be destroyed and not used. The emails covered the protocols explained and listed below:

Integrity and standards – Research was carried out to the highest standards to ensure integrity and transparency, and aims, purpose and method (open interview using 'inter-view' method) were explained to the participants, with a disclosure of possible negative risks and positive benefits of them taking part. As busy professionals, the participants were always of key importance, and interviews were arranged at their convenience and in the place where they felt most comfortable. This involved travelling around the UK, although for one participant it was agreed that the interview would be conducted on Skype because of distance and to accommodate their busy schedule. It was made clear that the research would ultimately constitute the researcher's interpretation, written from a reflexive position and I stated that participants' responses to questions posed in interview and their narration, would draw them into a dialogue in which they share ethical responsibility.

Confidentiality – This was assured in an initial email invitation and reciprocally confirmed in writing by each participant. I explained legal and ethical responsibilities to protect the privacy of participants and their welfare, in regard to them disclosing information about themselves and others.

Data use, storage, and dissemination – The data were transcribed from recorded interviews as agreed with participants, and the typed transcription and a sound recording was sent to each participant to check. One participant requested change and redaction of part of their interview, and this was done and re-sent to the participant for further checking. The data were stored securely, and it was explained to participants that it would be destroyed upon completion of the research.

Anonymity – Participants' names were changed (pseudonym) to allow them to openly discuss managers, fellow workers, and places of employment without fear of exposure, embarrassment, or reprisal. It was fully explained in the initial email, and then discussed in further email dialogue and finally checked just prior to commencement of the interviews. This was done with participants' full permission, and they chose their alternative names. For added protection, institutions were also made anonymous, where disclosure was thought to be a risk to participants.

Writing the methodology: A personal response

Most of my career has been spent teaching further education in a creative arts university, but I have also taught secondary, higher, and postgraduate education. My approach has been similar across levels and subjects and has embraced qualitative research as part of my ongoing development. Pedagogic activities are practical, social, and involve tutor and student engagement through dialogues to enable us all to construct meaning through critical approaches to, and practices in, art and design. It is essential that we all find our own meaning and interact with the wider world so that we can make our mark on it. I have always believed that in sharing our stories we can add to others and change perceived worlds and, in so doing, help to express personal creativity to bring meaning to our existence.

My own professional work as a reportage illustrator, writer, and in journalism, has been keenly embedded in recording the world I am part of and represent. But I also feel aloof from aspects of it, as if I am

passionately recording something I am not entirely part of and do not fit with. It affirms the outsidersness I sometimes feel but struggle to explain. I tell my story, share it with others, build blocks of learning and understanding in an attempt to make resonant, social connections, construct an identity, and this validates lived experiences as suggested in the field of narrative inquiry. The best methodological fit for telling my story – autoethnography – helps to explain the social context I and others are part of. Making sense of stories (Denzin and Lincoln, 1998) I believe fits within a broader, constructivist, methodological approach to my work as a creative practitioner and educator. The blend of both approaches I have argued as a constructivist-autoethnographic one.

What follows is the inclusion of a personal response to writing the methodology as part of my autoethnographic approach and journey, where I believe autoethnographers should be honest and challenge boundaries around what should be included. This counters a more traditional, ethnographic approach, which might offer a response through dipping in and out of a setting. This was written before I embarked on a revised methodology chapter for the second time. I found it incredibly hard and at times frustrating as I grappled with its structure and with understanding how it would support the thesis. Writing a personal response in a direct and raw way has helped me to reconsider the structure and content and press on with the iterative nature of this part of the doctoral process, essential in aiding the selection of methods for analysis. It is a visible outworking of Sartre's progressive-regressive method (1963, pp. 85-166), as I have been able to look back to move forward

It's past 2am. I have to be on the road at 5.15am for another day of teaching...I can't sleep. My insides feel like they are twisting inside the same knots that mind is entangling. Shit. How do I deal with this methodology business? What a fucking mess! I am a supposed creative, a fine practitioner in my field; a communicator... but can't find the way through- a methodological approach that is clear, appropriate and will

enable my arguments to develop. I wish the noise in my head would cease I wish the lonely silence in this room would end. Just a comforting constant, a ticking clock would do. Fuck. Fuck it...fuck all, fuck off- frustration is my flood at 5.15am... I can't do this.... I feel overwhelmed, and not for the first time, not the second, nor the third. Panic rises within, a reflux reaction causes me to gulp down four Gaviscon 'antacid' tablets. Chloe is waiting on the end of the bed- she fancies some food, but not before an habitual morning greeting. She is purring, she understands at a social level that I need comfort, I believe she can sense it, but there her help ends! Oh, to be a cat, to have fur and feline inclinations, to not have to understand or question why or how life should be approached, not to have to justify a methodology for titillating, behavioural, life pursuits... This is ridiculous, irrational and crazy, speaking back to self in the ever-present subconscious rooms of my deeply-troubled head. My angst increases. I have been uneasy about my methodological stance since November, since reading the examiner notes which have SO devastated my confidence, I keep asking myself why I did not make myself explicit in previous drafts, in my defence, why I had been so incapable of communicating effectively. I feel a fraud. It's all part of the process I tell myself, you are learning, you are designing the structure, supporting good thinking and unique work, but I feel desperate now, always seem buried deep within the darkness of dawning winter days. It's the very worst time. Chloe's purring increases. 'My stomach needs feeding!', she says in a look of sweetness and comfort, and appeals, through wide, staring eyes. I have read so many books, looked to understand the ongoing confusion of abstracted approaches to methodologies, bewildered as to why academics in books don't just tell it in clipped formulae: A, B, C- do this, do that and the other WILL follow. That would be too easy, perhaps? Complexities would not be addressed, and I'd not be bringing my own innovations to the process. Many books talk about the overarching methodology and cite the grand lineage of past and present theorists- the Greats! I'm not one of them, never will be, never could be, but am at least offered their lifeline through citation and good

practice- the justification of rigour. I need to get my shit together- find my guiding line, step in or outside, be creative in my methodological approach, take authority over my crisis, pull myself together, be what everyone says I am, the grafter, the finisher, the last to the post, 'resilient'!!

It's 5.45am. Chloe licks her lips in satisfaction, stares through squinting eyes (it's cat language for love), as I leave the house in the biting frosty air. My aggravated body will take some time to calm. The journey to uni should do it, headspace to walk my imagination through today's lessons, coupled with the imminent, aching beauty of the rising sun cracking the glassy surface of frosted fields, but it will be dark for some time yet. And I accelerate up the hill in dread.

Methods

Introduction

The second part of this chapter introduces participant interviews and self-interview, and outlines the thematic analysis used to create themes from the autobiographical data of seven participants. Comparison was made with my self-interviewed story, to ascertain similarities and differences in behaviour and discover where 'maverick' practices might be occurring in HE. Thematic analysis complements my methodological approach, allowing for the searching of themes from reflexive engagement in an autobiographical telling of the critical incident and relating these to the participants' narratives. The codings which led to establishing themes for analysis help establish identity definitions from an understanding of fluidity and placement of participants in their role (Grant, Short and Turner, 2013; Denzin, 2015), where a social reality (Davies, 2008) in a social world (Holstein and Gubrium, 2003) is generated through data, as mentioned earlier in this chapter. The core importance of participants is now explained in the research.

Choosing participants

There was no easy way to create the participant group and I knew that my selection could appear arbitrary or lacking in rigour. I felt it necessary to keep an open mind and trust my early judgements, especially where other colleagues who knew about my interests could offer advice. Finding participants came via word-of-mouth, colleague recommendation, reading and internet searches, where I identified people whose approaches to teaching practices reminded me of my own, who were personally-driven, apparently risk-taking, or because their work stood out in some highly personal or autonomous way. My assumption was that these could be categorised as 'maverick', but I realised this would need to be tested. I contacted those I had initially chosen and discussed my assumptions with them and offered a definition of maverick based on how I felt about my role in HE and how it had caused the critical incident. I told them about my critical incident in more detail, about how I had accepted the label of maverick following the incident and asked them to carefully consider if they too felt they had a connection with my story or identified as a maverick. They were given a month to consider my assumptions and decide whether they were suitable for the maverick study. The participants all replied in the affirmative, thus self-identifying as maverick. I then sent an introductory email to them outlining the intention of the research and asking if they might wish to tell their story in a narrative interview – a conversation between interviewee and interviewer – of around one-and-a-half hour duration. Having a month offered enough time to consider their decision and raise any further questions or concerns and I also invited them to initially reply to simple, filtered yes/no questions, and sifted potential participants, where I would have dismissed any unsuitable research sample candidates at this stage. Acceptance would indicate a willingness to be interviewed, to tell their stories. In the final part of this correspondence, a venue and time were arranged at their convenience with a fully explained, detailed outline of the procedure and method I would use (see Ethics section above.).

Initially I had invited ten participants, but a few rejected my invitation with disclosed reasons.

All participants for this research are experienced educators who self-identify as male or female and are forty years of age or over. I had not specifically intended this, but those whom I found with experience and an in-depth life story to tell were older, in what I describe as 'mid-career', and working in universities or HE arts/art and design education institutions. A sample whose participants were forty years or older would present a potentially specific set of results according to the issues raised and discussed, with a greater likelihood of similar patterns being identified in their lived experiences, but I also carried an open mind that this assumption might not be so. Surprise findings could never be dismissed. Either way, I have defended this choice as being valid for the purposes of the research.

Inter-view as method of presenting social worlds

Capturing the data of all participants as narrative interviews was important to the interpretation of the participants' stories, and the understanding that the interviewer – interviewee relationship played a significant role in interpreting them using aspects of the 'inter-view' method (Schostak, 2016). It is explained further in this section, where conversations involve participants listening to the lives of others as they are narrated, identifying 'points of challenge [...] and drawing out the implications for political and ethical struggles' (ibid., p. 2). With both parties sharing an interest in, and being inside the subject, the conversation opens itself to an honesty which sets the researcher up for deeper analysis, realisation of new themes and offers potential insights which would not otherwise have been discerned. Using inter-view, the questions are not prearranged (Rogers, 1945), and what followed was my recognition that each participant displayed characteristics that resonated in some way with my own pedagogic practice. I had considered the main reason for this approach was to reveal participant information in a more neutral environment with less attached

interviewer bias (Bowling, 2014, p. 398). The potential advantage over structured interview methods is the production of more reliable information and the possibility that the interview might raise experiences and knowledge not pre-empted by the interviewer. The nature of the narrative interview depends on the interviewer and interviewee coming together to create knowledge and, as such, the interview characteristics and structure can vary from one conversation to another (Chilisa, 2014, p. 206-214).

I knew, despite limitations in interpretation, that their lived experiences could go some way to developing an understanding and enhancing knowledge surrounding their experiences, and that the 'narrative knowledge (would be) embodied in storytelling' (Kvale, 1996, p.43).

Freedom to tell the story through inter-view (Schostak, 2016) focuses it on anecdote and use of language 'as a model through which social life is organised, identities constructed, subject positions identified and actions framed' (2016, p. 6). I suggest it holds the best option for eliciting data for interpretation within this qualitative research study. Ochs and Capps (2001) have studied the use of conversation in narrative lives and its importance in focusing on 'ordinary social exchanges in which interlocutors build accounts of life events rather than on polished, narrative performances' (ibid., p. 2). This suggests that conversation will induce 'ordinary' data from everyday social experiences and hold the authenticity of the story as perceived and understood by the teller.

Briggs (2003, p. 244) regards interviews as insightful – 'the complex character of interview data as discursive phenomena and the way they are reified as reflections' of it serve as a key method in identifying and explaining social worlds. Briggs also legitimates Foucault's power/knowledge discourse inside the interview, where social similarity and difference can identify 'patterns of consensus and disagreement' and be made visible to wield power (Briggs, 2003, p. 45). The power, James Scheurich suggests, is two-way, despite the inevitable dominance of the

interviewer or instigator in the process. Having conducted open interviews, I concur with Scheurich when he states, 'interviewees are not passive subjects; they are active participants in the interaction' (Scheurich, 1995, p.71). This post-modern assumption of there being a dominant-resistant power dynamic in the narrative interview will, I believe, bring balance to the reflexive nature of the communication and its analysis.

In being communicative in interview Briggs draws in the notion of the interview as symbolic capital (Foucault and Rabinow, 1991), although Briggs suggests that neither Foucault, nor Bourdieu 'is very helpful [...] identifying concretely the discursive or institutional means by which this [...] takes place and how we can trace it in particular instances' (Briggs, 2003, p. 46). Using aspects of Schostak's work on narrative interviews, I raise an important reason for my matching the method of interview to his methodology. Approaching narrative interviewing aside of a more standard questions and answers format necessitates the need to address complex issues and dynamics that are present in the relationship of interviewer and interviewee and led to the consideration of Schostak's 'Inter-view' method (2006). Schostak opens an argument suggesting that the 'in-depth rituals of academic research practice' (ibid., p. 3) can undo or repress the problems, understanding and facilitation of change that the action of interview engagement enters. The exchange of conversation homes in on 'underlying social and personal conflicts of contemporary life, [...] the methodological and theoretical paradoxes, conflicts, contradictions' which generate 'a different kind of practice to that of the ritualised performances of textbook research' (ibid.). According to Schostak, applying his term, 'inter-view', focus shifts to the gap created by the hyphen in the word, 'interview', where experiences and their meaning unfold inside the practice, removing imposed definitions and strategies of 'scripted questions', replacing them with an 'engagement with others, the openings for dialogue, the modes of drawing out views, the strategies for forming and framing questioning, the critical approaches to analysis, the strategies for representation politically, ethically and textually, and an approach to writing views', (pp. 3-4).

Schostak's methodology was adopted in part, as a means of understanding the complexity of the analysis which would follow.

The narrative interview process

I had read about methods of capturing narrative data, including structured interviews and closed questioning, but felt it necessary for participants to have the opportunity to firstly consider my explanation and definition of self as maverick, decide whether they had commonality with my thoughts and practices and, if they did, be given at least a month to carefully consider their response. I decided the best method to be narrative interviews (Bertaux, 1981; Rosenthal, 2004), where '... the interviewer's task is to make the informant tell the story of the area of interest in question as a consistent story of all relevant events from its beginning to its end' (Hermanns, 1995, p. 183). Use of the word 'make' seems overly coercive and my approach is one of support and encouragement to put the interviewee at ease. Some researchers call this inquiry method the 'generative narrative question' (Riemann and Schütze, 1987, p. 353), the key purpose of which is to help prompt and stimulate specific thinking around specific themes. In following Schostak (2006), and the application to ethnography of his inter-view, I was able to apply an apt methodology, where it is not located in a physical location or context, but in the 'invitation to otherness of those who have views regarding what constitutes 'insiderness' to a way of life and thus an 'outsiderness' (ibid., p. 23). At inter-view the interviewer requests the interviewee to tell it as it is, helping at this research stage to develop mutual recognition of a generated 'sense of sociality and identity' (ibid., p. 23). This is a mutual recognition of what both feel, and have knowledge or experience of, and enabled me to create a framework for inter-view procedures for, and in consultation with, participants.

The time and place would be agreed on their terms, and the narrative interview would be as unprompted as possible, although potentially pre-

empted, structured or rehearsed and prepared in advance by them. I decided a good interview length following the preparation would be around one and a half hours. The format of the narrative interview was emailed to each, both to avoid misunderstanding of expectations and with the hope that each participant would offer rich data through the telling of their story. In my intention to collect data through narrative interviews, I was always aware of a shared agenda, that I would be using the data for a form of 'analytic autoethnography' (Anderson, 2006; see *Using Autoethnography*), and would be viewing the participants' stories in relation to my own experiences and memories, as a critical interpreter (Denzin, 2001), and akin to Sartre's progressive/ regressive method (1963). Therefore, my conclusions would always be drawn from my assumptions, based on personal experience and actions from within the cultural context. I wrestled with this apparent flaw but have understood from reading Sartre that my interpretations would reveal the uniqueness of my participants and also their shared commonalities (Sartre, 1963, pp. 85-166).

Martin confirms that writing one's own stories and hearing the stories of others is 'reciprocal, connective and life affirming' (Martin, 2007, p. 52), but I was acutely aware that narratives might not all be positive and triumphant. Vulnerabilities, failures, and weakness could surface for some, and I heeded Mishler's (1986) speculations that my presence and actions could affect the circumstance of the interview and the participants' perception of me as interviewer which, in turn, could affect the narrative produced, its analysis and validity. The comfort of interviewees was dominant in my mind, and I considered Polkinghorne's (2007) recommendations for validity assessment based on openness of reflection and willingness to explore socially undesirable issues, including the conduct and nature of the interviewer during the course of the inter-view. As far as it is possible, there is a vital need for the interviewee to feel at ease with the interviewer to obtain a more natural response. Some might wish to anonymously disclose sensitive and highly personal aspects of their lives, believing that by doing so they may help others who are similarly vulnerable. Others could wish to

be cited and named where resistance or political championing of a cause might fuel their own interest in a research project or ongoing discourse or where it might empower others. The opposite view might also be true, where participants' vulnerability could prevent open engagement with interviewer or full disclosure of stories.

Self-interview

Confirming and defining myself through an internalised and evolving life story defines my identity construction within the field of narrative inquiry (McAdams, Josselson and Lieblich, 2006, p. 5). The freedom of approach and flexibility to help explore and define mavericks is considered by Braun and Clarke as having 'theoretical freedom [that] provides a flexible and useful research tool, which can potentially provide a rich and detailed, yet complex account of data' (2006, p. 5).

I attempted to establish parity with the other data interviews (presented as transcribed texts from one-to-one open, narrative interviews) using voice recognition software to capture my story, which was spoken into a microphone and immediately translated into a digital text file on a personal computer. All textual data, including my own, were captured verbatim with no additional editing or rewriting, apart from one interview, where the participant requested some redaction. Choosing voice recognition software for my self-interview was the closest method for telling my story in an open, conversational, and uninterrupted way, which was always the intention for capturing the participants' data. I conceded that the narrative interview would not be open to unexpected conversation and direct, immediate prompts, as with two interacting people, but would inevitably be more considered (Appendix Seven). The participant narrative interviews had taken place after a full explanation of my interpretation of intention for the thesis, and I felt happier about the thoroughness of preparation and understanding of intention ahead of my interview. For my preparation and before sitting down to interview myself, I referred to ongoing notes and

written transcripts made during the early part of the study, and the juxtaposition of both helped me to be ready to tell my story and create the transcription.

The process of the narrative interview was important to me. The conversations with others were based on participants' deep reflection and consideration of experiences, which have constituted their perceptions of their identities. My own proved surprisingly cathartic and powerful, addressing issues of self-reflection surfacing as anger and betrayal from incidents in my upbringing, and evidence of autonomous and risk-taking behaviour became apparent from a determination to redeem or counter some of those difficult earlier experiences. It substantiates using inter-view methods drawn from the inter-view methodology (Schostak, 2016). My story has had a strong impact on my focus for the other stories in the data set and the decision to connect with an identified group of similar educators through autoethnography. It has provided the essential means to compare similarities and divergences in the characteristics and behaviours identified across the stories (Sartre, 1963), which led to the formation of themes identifying certain behaviours. Learning about the power of stories in educational research began early in the interview process.

I learnt to realise the benefits of analysing stories – there is strong sense of awareness of self in context aligned with experiences told by similar others. This enabled coded themes to be found across the data narrative interviews which positioned our shared realities, assisted the narration of participant identities, and clarified and confirmed the relationship between an autoethnographical methodological approach and thematic analysis.

Using narrative interviews to generate data for thematic analysis, and identifying primary themes

I identified five overarching, primary themes as they emerged from across the transcribed participant narrative interviews and self-interview:

- Identities
- Tensions
- Power Relations
- Empowerment
- Attitudes to education politics/systems

I consolidated Power Relations and Empowerment into one theme, reducing the total number of main themes to four. The interview-related and self-interview themes were compared through the processes of thematic analysis, extracting excerpts of data and matching similarities in patterns interpreted from them. Being interpretive in the method is confirmed by Gubrium and Holstein (2003), who support the opinion of recognising open interviewing as 'interpretive practice', which produces '...a kind of knowledge which is neither predetermined nor absolutely unique' (ibid., p. 74).

Placing such knowledge under themes led to further sub-themes being established, categorising potential maverick behaviours by comparing common educational practices with what appeared to be uncommon practices in the arts/art and design HE sector. The multiple coding stages of the process are outlined in the *Phases of coding* sub-section below, where focused scrutiny led to the naming of sub-categories within the context of this research project.

I cautiously considered my actions at this early stage of analysis in the knowledge that attitudes and behaviours would be confirmed through more focused thematic stages. New codes were sought by further scrutiny from initial coded attributes, to assess the relationship of the participants to their HE contexts, and interpretation of interview data led to the further refinement of my research questions. Using narrative interview and thematic analysis would best confirm or refute assumptions based on the data and could even cause a shift in thinking and result in unanticipated findings. The analysis of key events in participants' lives are analysed

working 'forward and backward from that event' (ibid., p48) to build an interpretive account of how participants represent themselves in common, within their defined group. I confirmed in Denzin (2014, p48) an alignment to an autoethnographical approach, originally termed by Sartre (1963, pp. 85-166) as progressive-regressive.

Choosing an approach to thematic analysis

My approach to thematic analysis started from a more open position of 'data-driven coding', where themes 'reside in our heads from our thinking about our data and creating links as we understand them' (Anzul, Downing, Ely, and Vinz, 1997, pp. 205-6). This is an inductive approach where data are used to develop the structure of analysis through phases of coding, since themes are produced from it.

My stance on thematic analysis is one of open-mindedness, without pre-conception, leaving options open for further analysis during the reductive process, although grounded theory did help me to understand the reductive nature of coding. The reducing of data in thematic analysis allows me to adopt the same theoretical position throughout, whilst teasing out incidents from the narrative texts (Charmaz, 2003; Gibbs, 2013, p. 45; Glaser, 1992; Glaser and Strauss, 1967; Strauss, 1987; Strauss and Corbin, 1998). I found that thematic analysis encouraged a natural shifting forward and backwards between my own thinking (from knowledge and experience) to what others were saying, and the addition of literature that formed my theoretical framework. Grounded theory (Glaser and Strauss, 1967; Glaser, 1992, 1998; Strauss and Corbin, 1990) had been researched as a possible tool for analysis, but its reductive nature caused me uneasiness, lest I inadvertently eliminated important data which might inform potential themes. I also desired to keep stories intact for interpretive purposes, having realised the coding process within grounded theory changes the structure of data for analysis, and I rejected the grounded method of 'word-

by-word, line-by-line, and incident-by-incident coding' (Charmaz, 2006, p. 51) in favour of thematic analysis.

Thematic analysis guides 'novel theoretical insights from the data' (Riessman, 2008, p. 74), and retains them within stories that can be openly interpreted, which offered me space to explore and interpret mavericks' stories (as narrative interviews in this research) as a way of identifying the relationships that exist between their stories and identities. I kept possibilities open, approaching thematic analysis as suitable for the construction of themes from educators' stories, and commensurate with the coding and categorising that takes place in the narrative research field.

The framework of thematic analysis enabled theory from the literature chapter to guide the process, where others' concepts in the literature could be brought alongside data to assist analysis. In thematic analysis, extracted themes retain their richness and stability as evidence. It is not reduced by coding and supports the vital importance of the full story.

Importantly, Riessman (2008, p. 54) asserts that no set rules exist, opening thematic analysis to be applied to a 'wide range of narrative texts', allowing the combination of 'analysis of interviews' with 'biographical accounts' (ibid.). In my construction I determined that what was said and not how it was said should be important, confirmed by Riessman where she outlines the focus of thematic analysis as not being centred on 'how' the narrative is written, spoken, structured, nor on the selection of these. The audience is also separate, as is local context (interview) generating the narrative (ibid.). This suited my intention to establish the parameters for interviews from my critical incident and personal reflection on my attitudes and behaviours. It usefully provided a background to understanding constructed maverick identities in the HE context, as well as addressing anxieties, questions, key thoughts, and experiences triggered during the PhD journey, having affected the developing journey, analytical process and writing up. The idea of a maverick identifying mavericks and analysing the journey from a

necessarily maverick perspective, adds richness to its exploration and encourages identification of values, tensions and practices held in relation to educational contexts. It supports my bias, driven by personal interpretation in autoethnography, and welcomes readers' interpretations of the research.

Phases of coding: An inductive process

I identified themes through 'latent' coding, theorising according to patterns created. A latent approach led me to identify underlying conceptualisations and create new assumption by building a framework from emerging patterns and analysing them to construct meaning and seek reasons for maverick behaviour arising out of individuals' stories.

For the thematic analysis framework, I adopted six main phases as listed below:

Phase 1. *Familiarisation with data.* Full immersion involving repeated reading of transcriptions to become familiar with the depth, breadth, and content of narrative interviews. Some patterns and meanings 'jump out' with immediacy due to prior knowledge and personal experience, all considered from my ontological position. The research partially responds to tensions affecting mavericks and the relationship that exists between their self-identities and contextual situation, and my initial codings were grounded upon participants' tensions, having been initially understood and compared to my own.

Phase 2. *Initial codes: features of the data.* A latent approach formed basic segments indicating phenomena common to the data. Looking across my story and then the other maverick stories I identified commonalities between stories as well as differences. Inconsistencies departing from commonalities were of especial interest and they stood out as requiring further investigation, where they might shed new light on divergent aspects of maverick attitudes and behaviours. Codes were created under which

segments of text were entered to confirm early assumptions, or to dispel them. There were many codes and messy mappings (see Appendices One and Two). I noted these and kept them with a record of their contexts and, if prompted by new leads at a later date, I might return to some of them. This began the process of data organisation, a creation of patterned shapes with meaning.

Phase 3. *Searching for themes: relooking at broader themes.* This initially involved analysis of codes and refocusing the research back to broader themes and creating new theme headings. I began with myself and then applied the process to others. As a visual art practitioner, I did this on sheets of paper, moving cut-out texts around. I made notes on interview scripts and extracted potential themes. After the shaping of themes in the texts, it was tabulated and words and phrases were entered into a computer-generated, columned grid (see Appendix Five), which raised questions: How do they combine to form overarching themes? Are there now sub-themes after this sifting and sorting? The final part of this phase created themes related to the sample members, known as 'candidate themes' and 'sub-themes', which relate to specific identity and behaviour attributes.

Phase 4. *Reviewing themes: Refining participant themes to check coherence in the emerging patterns.* I deleted themes where there was an apparent lack of evidence and joined others to form new themes. Finding patterns within texts was essential to this phase, the refining of the analysis and further problematising of miscellaneous themes. Other questions emerged: do the themes work in relation to the set, are themes consistent with the context, and do they relate back to the research questions?

The application of individual themes to the data set was the second part of this phase. This checked validity and matched interpreted meanings' relationships to the whole. Themes were also defined and correctly positioned to check for codings that had been missed or not been seen as

relevant before the refinement of the analytical process. New themes were generated too. Treating this refinement as a form of editing offered guidelines for knowing when to stop.

Phase 5. *Construction of thematic maps.* (see Appendix Six)

- a) Further refinement. This involved identifying the essence of each theme and aspects of datum captured. Developing coherence is important and raised further questions: what is interesting in the texts and why?
- b) At this stage of the process each theme was subject to detailed analysis to determine its 'story', and its place in the larger story. Themes in relation to each other were identified. Sub-themes noted at this stage helped with comparisons or demonstrating the hierarchies of meaning within the overall complexity of the research.
- c) Themes were clearer and the scope and content of final themes was better understood.

Phase 6. *The analysis findings and discussion.* Telling the complex story to convince the reader of analytical validity – this needed to be coherent, as concise as possible, follow the logic of the research design, include criticality, and be able to hold account of problems and successes encountered against research questions. Vivid examples and participants' quotes from the data coding phases helped capture the essence of points being made. It needed to present beyond mere description and be embedded within an argument in relation to the research questions, supported by theories in the literature review. The theories unpacked within the literature review chapter underpinned and assisted analysis findings and conclusions. Themes were extracted in three main ways and making this clear is vital to the understanding and interpretation of the analysis.

1. Themes derived by induction from the transcripts, which can be connected to the literature. For example, some participants described in their own words things they disliked, such as compliance to the rules.
2. Interpretivist themes. For example, participants discussing a subject or person and how they have affected them using a quote from their data, from which I have then created a code to help explain how it defines the maverick.
3. Analysis using three accounts. This will be discussed in the Analysis chapter and comprises three sections: *Making up the Rules, Compliance, and Strategies*. In articulating my account in these sections, I will provide a construction that addresses the research questions based on evidential data, literature analysis and reflection.

In defining qualitative research, Denzin and Lincoln (1994) establish evidence as being drawn from insights and interpretations of lives and their experience. Such proofs could be argued as creating narrative constructions, an alternative to producing measurable or scientifically quantifiable results. Investigating interview narratives as data to establish themes, I argue, is consistent with Anderson's analytic autoethnography model (the basis of my autoethnographic approach) outlined in the introductory chapter, and the six steps discussed by Anderson (2006, p. 374) help code themes linking my interview data to the production.

I use terms common to thematic analysis. My eight narrative interviews are known as the data 'corpus', from which specific analysis is focused as a 'set'. Particular analytic interest is identified in coded 'topics' within the corpus, and data sets are labelled with specific references, as instances across the corpus (Braun and Clarke, 2006, p. 6). The flexibility of thematic analysis enables data to be constructed, taking separate 'items' from within the corpus and in separating an item the story does not have to be recoded or fractured; it can exist in its own right within the corpus. An 'extract' can be removed from a set as a coded chunk of datum and might present as a

useful example or illustration in the theorising process. This is commensurate with methodical creativity and suits my artistic nature, having abandoned the use of computer software to aid my process, where I would largely describe myself as a 'hands-on' practitioner. I predominantly learn through doing, aligning my physical work as an artist to the performative way I teach using a more kinaesthetic approach (Gardner, 1985). Extracts and items were moved around using a scissors and glue/cut-and-paste method. I can 'see' more clearly with collaged pieces before me and understand and clarify themes as I move them around on the floor, rather than as digital data opened from computer-generated folders. Thus, I entered creative, constructing phases of coding, making meaning of jigsaw-like assemblages of cut paper inscribed with textual data. By the final phase of coding there was a focused selection of data to use in the research and, in adapting analytical processes, my learning in research methods was enhanced.

In the next chapter I show how the tools of thematic analysis produced codings, firstly consolidated within four themes, and then simplified into three main themes and further sub-themes. The analysis of data directly addresses the research questions.

Chapter Four: Analysis

Introduction

Four main themes were drawn out of the thematic analysis: *identities; tensions; power relations and empowerment; and attitudes to education politics/systems*, as identified through the phases of coding in my own story interview and the participants' stories. I am 'the observer and the observed' (Ellis 2009, p. 13) and endorse the themes from an insider's positioning inferred by Neuman (1996) as being in tension with dominant expressions of the (HE institutional) culture. They represent my experiences and those of others whose practices are helping me to define mavericks in HE. During the analysis I consistently looked forward to the 'result' or outcome of participant actions as they related to developing themes, and then looked back to how or why the actions took place and what might have triggered them, contributing to an openness of 'extension and revision of theoretical understanding' stated in the method of progressive-regressive autoethnography (Anderson, 2006, p.387). I invariably related the data examples to my own story and experience, using autoethnography to continue to reduce and focus the analysis based on the four main themes. The themes have helped me to assemble maverick identities using a constructivist approach. Throughout the process I have been fully aware that I am interpreting and constructing an account of what 'maverick' is, where it comes from and how it is expressed through myself and participants and subsequently takes on an important role in educational institutions.

I followed three steps in the conception and writing of this chapter. Firstly, the finding of coded themes needed to be clearly explained and illustrated using storied examples or quotations from the data. Some themes were clearly visible from the data narratives, for example, the desire to make up the rules. These themes were derived inductively from the transcripts and connected to literature. There were examples of themes, however, which

were my interpretations based on understandings from my own experience. An example of this is presented in the analysis of being an outsider, how I and others talked in our own words about not belonging. My development of the theme was assisted by Becker's labelling theory and Bourdieu's 'habitus' where it helped me realise that part of our positioning in the 'field' is due to background and upbringing.

To summarise, I have realised the structure of the analysis in three orders:

1. The first order is the construction of self, present in the narratives of my participants (I am imbricated in this too as a fellow participant in the interactions that lead to this narrative being expressed).
2. The second order is the construction I am making through interpretations of the data as I progress from transcript words to codes to themes.
3. The third order is the account created for my reader, bringing together the first two orders and moving to a more abstract and contextualised account.

This account is structured around the three main themes: **making up the rules, compliance, and strategies**. The articulation (with appropriate connections back into literature) has provided the 'answer' to my research questions, although there is no single or straightforward 'answer', but rather a construction that addresses the research questions based on a solid evidential base of data, literature analysis and reflection.

Tables of themes and category development

The themes from the six coding phases were complex and I felt they needed to have a sharper focus in the analysis. The tables shown below include sub-themes (and there is an earlier, more detailed version in Appendix Five). The first set of tables were more detailed, with direct questions and notes addressing the themes and sub-themes as they relate

to the theorists. Each theme and sub-theme relates to one or other of the research questions:

1. What is a maverick in the context of UK higher education?
2. How do mavericks act in UK higher education?

Here are the four main themes and these lead to establishing three main categories that I will use to subsequently organise the findings:

Identities

Power Relations

Attitudes to educational politics/system

Empowerment

The following tables show the workings of the process to establish the four themes as they relate to the two research questions. I used the column below the main theme to enter the sub-themes that link to the main themes.

WHAT IS A MAVERICK? WHAT THEMES FROM THE DATA ADDRESS THIS?
THEORIES/THEORISTS INFORM THEME

IDENTITIES (from Thematic analysis)		
<p>1. OUTSIDER</p> <p>Perceived self-persona within educational context</p>	<p>Attributed to perceived self- identities mentioned in data : Working class, middle class conservative, gipsy. Feel misunderstood</p>	<p>Becker: (1963): outsiders.</p> <p>Bourdieu: subject-object as self. For Becker Outsiders are labelled then adopt (sometimes) that</p> <p>Label Bourdieu would offer a habitus version</p>
<p>2. ADOPTING ROLE MODELS</p> <p>Attribute the importance of:</p> <p>Parental role models</p> <p>Teacher role models</p>	<p>Strong theme - attesting importance of role models to personal development and towards the formation of their personas. Influenced by others who think and behave similarly & are also outsiders. To adopt behaviours or rebel against them. Similar role models</p>	<p>Giroux (2001). Educators' histories affect thinking and action in edu. System (neoliberal)</p> <p>Bourdieu Habitus/Capital- carry developmental influences forward.</p>

3. HIGHLY STRUCTURED, STRATEGIC, ORDERLY	Identifying outsiders as 'other. Evidence in the data suggests that they are strategic thinkers with aims, who act as they will alone, & with others when it suits their aims. They are happy to work in a structured & orderly way within the institution.	
4. SELF-SUFFICIENT, RESOURCEFUL, ADAPTABLE- AS STRATEGIC	As outsiders they are not always included or exclude themselves, where they feel they do not belong/feel different and find their place. They decide what they can do what they are not allowed to do, so they find resourceful ways around, and adapt recognised ways to 'appear' correct. Mavericks have very strong values that they are 'determined' to try and achieve	Bourdieu, Capitals- Symbolic violence Goffman (1952) Cooling the Mark out (defining or being defined). Goffman: adaptation to failure, but your mavericks are not failing... quite the opposite. Discuss Goffman (1959)
5. WEARER OF DIFFERENT ROLES	Is the role adopted, or essential? Understand themselves as adopting and wearing different roles within the various contexts of education as they need to conform and be seen to conform. They also do not conform, but the respectable face of conformity they wear legitimates them. There is a suggestion that the face of the margin actor is also welcomed in a rigid and conformed system, where it moves close to the borders of acceptability but does not cross it.	Goffman (1959) Face. The wearing of different faces is discussed within the theatrical metaphor. The theatre is the context, and the face is argued only within the context, where there is no true self. Bakhtin (1984) carnivalesque -mavericks are also treading or taking co-participants to liminal territories?
6. OUTSIDER with 'SYMBOLIC' PERSONA	I spoke in my data of inhabiting my own world. Some mavericks, suggested in the data understand themselves within symbolic & metaphorical personas to express their creativity and outsidersness, to cope, & to enable them to live out their maverickness. A counter argument to Goffman, I argue that some are the same genuine actor on and off the educational stage. (This relates to the TENSIONS theme, also). Evidence suggests that the maverick's reality is lived through metaphor & symbolism.	Goffman (1959) Face. Bakhtin (1984) carnivalesque
TENSIONS (from Thematic analysis)	This overarching theme suggests personal struggles causing certain thinking and behaviours. They are aware of a fine line of legitimacy, and evidence of practices suggests this awareness. They emanate from my story & are evidenced in the data. This upfronts my arguments of how they relate to others-RQ2	Foucault (1984) : subject-object conflicts Handy (p45 thesis) challenging and changing the system

Table 2 - Identities: Themes from the data addressing Research Question 1, informed by the theorists

RQ2 HOW DO MAVERICKS BEHAVE IN EDUCATION? WHAT THEMES FROM THE DATA ADDRESS THIS? THEORIES/THEORISTS INFORM THEMES?

POWER RELATIONS (from Thematic analysis)	(continued)	
7. AS WILLING & WILFUL COMPROMISERS WORKING WITH OTHERS Perceived self-persona within educational context	RULE KEEPERS, RULE BENDERS. Mavericks are hard to place where they adhere to their roles as responsible educators. I argue they have a negotiated role with management and colleagues/students. Evidence of strong, wilful aims-willing to compromise, work with others, serve students and create & maintain order within education systems. The compromise they accept as part of their practice.	Bourdieu, Foucault: structure v agency Weber: bureaucratic control is contested by mavericks- as controlling.
8. USE THEIR POSITION WITHIN THE ARTS, ART & DESIGN SECTOR TO ENABLE THEIR BEHAVIOURS	They accept the role because the institution says they should Data suggest that sector (despite encroaching neoliberalism) offers them levels of autonomy to practice discreet 'unauthorised' activities, which pass camouflaged under the radar. Allows discussion & more creative adopted behaviours. Pushing boundaries justified by the sector & in accomplishment they build a track record.	Relates back to section on background to the sector and neoliberal encroachment on it.
9. THEY ARE VISIONARY & CATALYSTS OF CHANGE	Data speak of dreaming & dynamiting to bring about change, with catalyst examples. (see empowerment section)	Possibly Creative destruction? Loved by contemporary neoliberals, despite origins in Schumpeter's work.
10. TAKE RISKS, PLAY GAMES TO ACHIEVE GOALS	How do they do it? Evidence suggests all may do this, but maverick evidence shows constant strategic gameplaying & risk-taking to play the system. I construct the argument to endorse symbolic adoption of persona & behaviours to outwork it- e.g. jester and foolishness. Foolish vulnerability- gets students onside & increases respect. Seek recognition in this role to legitimise it and allow acceptability, underpinning good learning etc .So what do mavericks get from this? Why are they allowed to?	Foucault: Discourse at centre/counter discourse. Turning of categories used to oppress to categories for empowerment. Handal: supports system while using the symbolic interactions to be critical of it. Goffman (1959) EDUCATIONAL THEATRE & THE ARCHETYPAL FOOL. Bakhtin (1984) Carnavalesque- subversions as legitimate.
ATTITUDES TO EDU. POLITICS/SYSTEM (
11. KEEN TO WORK WITH OTHERS / NETWORKERS	Data suggest they are keen to undertake projects, work with others, instigate new projects which benefit their students and can be seen as enhancing their reputation. Evidence shows their insider outsider nature fluctuates- sometimes favouring supporting the internal systems, other times preferring educational and industry models outside. Working with other agents now encouraged so this isn't especially maverick.	Hammond (2017) 'Creative Tacticians'

<p>12. THEY ARE POLITICALLY ACTIVE</p>	<p>Some participants directly affected by Thatcher, I term it the Thatcher Effect- which affects their attitudes and for some, their involvement in politics, patterns of socialism aligning to practices of education, resistance to neoliberalism and its encroachment.</p>	<p>Bourdieu Habitus / capital-useful here.</p> <p>Courpasson reintegration of resistance- (see thesis, p43)</p>
<p>1. THEY RESIST BUT ALSO SURRENDER TO THE SYSTEM</p>	<p>Evidence-they actively resist aspects of the system and subvert it in their behaviours, but surrender to it, when it suits. Are they acting in defence? Strategy, resistance?</p>	<p>Courpasson reintegration of resistance</p> <p>Goffman</p>

Table 3 - Power Relations: Themes from the data addressing Research Question 2, informed by the theorists

RQ2 HOW DO MAVERICKS BEHAVE IN EDUCATION? WHAT THEMES FROM THE DATA ADDRESS THIS? THEORIES/THEORISTS INFORM THEMES?

<p>EMPOWERMENT (from Thematic analysis)</p>	<p>(continued)</p>	
<p>1. THEY ACTIVELY INSPIRE</p>	<p>In their combined inimitable actions of working within the system and outside of it, they are visibly active, committed and inspire. The key here is that they work inside and outside the system. Others inspire also, but I argue not in the same playful and flexible way as mavericks. Their approach creates their inspirational empowerment</p> <p>This is from two sorts of self-reports: where participants describe being inspired by their teachers, and where they describe how they inspire others (students, colleagues).</p>	<p>Foucault – dividing practices- subjective expressions create agency and objective expression which produces, according to Foucault’s theory, power without conflict.</p>
<p>2. THEY ARE CATALYSTS WHO EFFECT CHANGE</p> <p>(for here or under POWER RELATIONS THEME)</p>	<p>Open new possibilities through risk-taking, gameplaying, doing things in their ways. These are accepted into the academy when/if beneficial to the system. There are evidences of this.</p> <p>They use their flexibility of roles inside and outside of the institution to change practices.</p> <p>Evidence in the data reveal that most have other professional, creative roles and bring them into the academy, although these are common in the sector and not necessarily maverick, but they use their visible role and perception as mavericks to their advantage.</p>	<p>Goffman</p> <p>Practices are recognised for their benefits- undertaken with authenticity of role and integrity understood as being ontologically the ‘true self’. Evidence suggests this is consistently demonstrated through epistemological practices</p>

<p>3. NOTE*** THE STUDY PRIVILEGES MAVERICKS FROM A MAVERICK VIEWPOINT & THE PARTICIPANTS AS SELF-CONFESSED MAVERICKS (IN AGREEMENT WITH THE AUTHOR'S DEFINITIONS) DO NOT CONSIDER THEMSELVES TO BE DESTRCUTIVE OR OF NEGATIVE INFLUENCE IN THEIR ROLES IN HE EDUCATION.</p>		
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Table 4 - Empowerment: Themes from the data addressing Research Question 2, informed by the theorists

Matching data themes to the questions is pivotal in helping to assess possible maverick character attributes and actions, and to gaining further understanding. The tables were reduced for greater clarity and overview, once the themes had been established. At this stage, there was some re-ordering of themes, with ‘tensions’ being established as a main theme and ‘power relations and empowerment’ being put together where they shared similarities in common.

RQ1 WHAT IS A MAVERICK IN THE CONTEXT OF UK HE?					
THEMES	SUB-THEMES				
IDENTITIES	Outsider	Role models	Structured strategic orderly	Adopting different roles	Symbolic personal/ alter-ego
TENSIONS	Personal struggle	Resistance	Counter-discourse		

RQ2: HOW DO MAVERICKS ACT IN UK HE?					
ATTITUDES TO THE SYSTEM/ POLITICS	Co-workers / networkers	Politically active	Strategies of resistance/ compliance with the system		
POWER RELATIONS/ EMPOWERMENT	Willing/wilful compromisers. Working with others	Use role to enable behaviours	Visionary. Catalysts of change	Risk-takers. Play games to achieve aims	Actively inspire

Table 5 - Reduced themes from the data addressing Research Questions 1, 2

I considered the problem of two further categories: constraint and autonomy, ie. 1) Constraint (in following the rules) and 2) autonomy (in not following the rules), defined in non-conformist terms as participants wanting to do things their way and with autonomous intent. I was unsure about positioning these categories, as they did not explain or clarify reasons for working under management constraint, nor did they offer responses to the dominance of an overarching power, although the effects of ‘capitalism, privatisation, deregulation, financialisation and globalisation’ within a free market education culture have already been discussed in the context of power and neoliberal management in the literature (Radice, 2013). That mavericks might still be part of a managed system, yet behave free from rules or establish new rules, led my problematising and the possibility of a counter-response to the set rules. Reading about heteronomy – a moral concept of reason defined by philosopher, Immanuel Kant (eds. Guyer and Wood, 1997), and imposed under religious rule – assisted an interpretation, which I used to change later descriptions in the written coding phases from ‘autonomy’ to ‘heteronomy’, to help conceptualise a paradox: wishing to work against or away from the system while also wanting to be controlled by it.

The paradox informing structure and processes of analysis

This paradox of behaviour gained importance at this stage in the study, and I used dialectic concepts to interpret it, that is, the mediation of contradictory thoughts and practices that divert from the norm through a process of reasoned argument. Hegel's dialectic theory (Mueller, 1958, p166; Fox, 2005, pp 29-30) and, similarly, Kant's philosophies (eds. Guyer and Wood, 1997) address contradictions in the rules and those who govern them. I discovered how Hegelian dialectics could help focus and structure my analytical procedure ahead of writing this chapter and employed it as a process through the consolidation of three stages: 1) a *thesis*, causing a reaction; 2) an *antithesis*, contradicting or negating the thesis; and 3) a *synthesis*, which resolves tensions between the two. Put simply, the written analyses have a **problem**, a **reaction** (citing the data), and a **solution**, for which I am using the following structured method:

- **Introduction** (problem) – a brief outline of the core/concept of the *main theme*.
- **Body** (reaction) – an outline of *sub-themes*, and examples from the data supported by a short summary.

In-depth, focused, analysed examples of individual cases as part of the Body, relating to the theoretical literature, narrated firstly under the *main theme*, then *sub-theme* headings with full discussion.

- **Conclusion** (solution) – what it means.

With a clear method for analysing, I used the table's themes and sub-themes to further reduce headings which still seemed overly complex. In doing this I would not lose sight of their need to answer back to the research questions.

I now offer short biographies of the participants.

Short biographies introducing the data sample

My story, its tensions and questions drive the research, although my voice is now reflective and interpretive and part of the data. It is spoken in the 'I' (see Chapter One).

To protect their anonymity each of the seven selected participants chose a pseudonym for the research project, as explained in the Methodology and Methods chapter. As the eighth participant and author I have retained my own name. This information was known and fully considered in writing when the participant sample was originally selected for the inter-view method of the research process. Five UK institutions house the eight participants, although one has also worked in a comparable art and design institution in Canada.

Two of the institutions are post 1992 universities specialising in art and design higher education, and one of these is in Scotland. Another is a British higher education institution, which is not a university but incorporates a specialist art and design faculty delivering further and higher education. This centre partners a post 1992 university in its locality, although the participant in this institution also works at a number of private educational establishments, runs his own local community workshops, and has a tendency to take on short-term contract work. One of the participants works in the humanities faculty of a key university in the United Kingdom. As a poet, writer and academic, he explores his teaching of writing with creativity and innovation. The sample includes a healthcare researcher and lecturer who is based at another post 1992 university and whose pioneering use of performance and filmmaking and expertise in biographic narrative methodology add to a creative portfolio, building from a career which began for him as a fine art painter in the United States (US).

The short biographies introducing the data sample:

Curtis Tappenden

Curtis is the author of the research, a senior lecturer at a leading UK specialist art and design university. He teaches further education and occasionally lectures across various disciplines in higher education. His professional practice is diverse: he is an editorial artist for a national newspaper in London, journalist, author, illustrator, poet and performer, and circus artist. His ongoing research interests involve cross-disciplinary, performative pedagogies and critical thinking. His university project work consistently involves students working on 'live' projects with outside agencies.

The critical incident detailed at the beginning of the thesis has driven Curtis's autoethnographic inclusion as one of the research participants.

Professor Wisdom Smith

Wisdom Smith entered higher education after a difficult childhood and continued his postgraduate studies in zoology until a Conservative government, elected in the early nineteen-eighties, forced the closure of the department he was working in. He now teaches poetry on the Writing Programme in a leading UK university's School of Creative Arts, Performance and Visual Cultures. Smith is an award-winning British poet and critic who has published twenty books, including five collections of poetry. He holds a National Teaching Fellowship, the most prestigious award for excellent teaching in higher education. The permanent Faculty of the Writing Programme, which Smith helped to establish (in 1996), includes internationally-renowned authors from a variety of disciplines and genres. A doctor of zoology and literature, his ongoing work passionately defends the breaking down of barriers dividing the arts, sciences and humanities in academia, and Smith sometimes employs unconventional strategies to achieve this.

Professor Anna King

Anna King, a UK citizen, recently worked as President of an Art and Design University in Canada. She proudly acknowledges her journey out of what she defines as working-class roots. At the time of data collection for this project she held the position of Pro-Vice Chancellor of a UK specialist art and design university. Achievements have included the inception of undergraduate study programmes and the introduction of a new academic structure with the appointment of four academic chairs. King was instrumental in accessing funding for new collaborative programmes between art and design institutions.

An art educator, fashion designer and administrator, she also worked with leading UK politicians to found a secondary school academy in South-East England, supported by a specialist art and design university. She has substantial experience in the art and design sector, having worked at key art and design institutions in the UK, US and Canada, and has provided guidance to the sector in times of educational change. She is well known for helping to envision institutions, strategic planning and structuring through creative team-building skills.

Dr Kyle James

Kyle James is Director of the Centre for Qualitative Research and Reader in Performative Social Science at the faculty of Media and Communication and Health and Social Sciences at a UK university. He uses tools from the arts and humanities in researching and/or disseminating social science research, what he terms 'performative social science'. James's research outputs are unconventional. At the time of the narrative interview for this project he was producing a short cinema biopic as a research output that would be disseminated to a wider, public audience. His unconventional approaches are reported widely in the media.

Mary Bond

Mary Bond coordinates and teaches further education and lectures in higher education Fashion Textiles. In her professional practice she has worked extensively in the fashion design industry, both as a designer of textile fabrics and a fashion-buyer. Bond has also worked for mental health charities. Her ongoing research interests involve transformative, educative practices.

Carole Morgan

Carole Morgan studied theatre and then ran a puppetry company for schools until funding was stopped in the early 1980s by the elected Conservative government. Morgan's career path led to her becoming head-librarian of an art and design institution, dyslexia specialist tutor and, latterly, higher education tutor specialising in critical pedagogies to assist undergraduate art and design learners. Her practice is highly creative and often involves performance, creative writing with visual art practices, drawing and puppetry.

Professor Alexandr Petrovsky

Alexandr Petrovsky holds the academic title of Professor, Chair of Contemporary Art Practice and Theory and Programme Director of the MA Contemporary Art Theory at an established university in Scotland. His research interests are concerned with methodological inventiveness and working collaboratively using participatory action research methods through co-authoring. He is also a curator, critic for many international art publications, literary and political magazine author, and writer for the popular press, television, and art monographs.

I.G.

I.G. is a part-time FE and HE lecturer at a UK FE and HE college. He is also a sessional tutor at a UK independent college. His professional

practice is diverse as a painter, illustrator, performer, animator, and musician. He professes a dynamic and inspirational approach to art, focused upon intuition and imagination, and teaches experimental, innovative, and playful approaches to painting and drawing.

It is important to reiterate that the participant sample choice has been determined by my identification of participants, their identification of selves according to initial conversations about the subject of maverick identities, and participants' agreement to being suitable for the study according to email correspondence detailed in the Methodology and Methods chapter. Buber's 'a priori of relation' (1937), the understanding of what the relationship of researcher and researched means within the study, has been important where I became aware of mutual affirmation of shared thinking and cause in some of the narrative interviews. The sample biographies above help support my choice of them as participants and offer the reader useful background information.

The opening introduction of this chapter has outlined further details of the method of analysis being used and its development towards greater focus and clarity. The paradox that led to adopting dialectic thinking and structuring the analysis has also been discussed. This structure was critical in reducing the themes (as tabulated), and in the analytical process I further reduced the main themes from four to three, which are presented in the section directly below.

Organising categories

Introduction

There are three main organising categories, and they address the research questions through presentation of evidence from participants' narratives. These are used to analyse their actions and answer the research questions. They incorporate consolidated sub-themes as displayed in the tables (see the tables below and Appendix Six). Following the further reduction of themes, not all the sub-themes remained, although the subject

matter was still explored under the main categories. Clarity remains essential to my analytical approach and although these three main categories remain, inevitable crossovers exist between them where each directly relates to one, or other, or both research questions. The three categories are:

1. Making up the rules

This section explores rule dominance in the HE managerial environment and how the data show mavericks make up their rules.

2. Compliance

This section explores why they comply or do not comply, what influenced their choices, and the internalising of their dissent.

3. Strategies

How and why mavericks strategise. How they think and behave (bringing 1 and 2 together).

The crossover between them in the analysis made it hard for some of the nuances to be placed under specific headings and sub-headings. This issue was addressed using a reduced table to assist the chapter structure following this further reduction process. The table is a ‘work-in-progress’ document, and open to change. The power relations/empowerment category is evidence of this, as it was dropped, and conceptualisations were subsumed into the other three categories as shown below:

RQ1 WHAT IS A MAVERICK IN THE CONTEXT OF UK HE?					
CATEGORIES	SUB-CATEGORIES				
MAKING UP THE RULES	My experiences of management and making up the rules	Making up the rules in a liminal space	Adopting the jester’s role as the fool in HE		
COMPLIANCE	Outsider	Parental role models	Teacher role models		

RQ2: HOW DO MAVERICKS ACT IN UK HE?					
STRATEGIES	Co-workers/ networkers	Politically active	Strategies of resistance/ compliance with the system		
POWER RELATIONS/ EMPOWERMENT (expressed within 3 themes above)	Willing / wilful compromisers. Working with others	Use role to enable behaviours	Visionary. Catalysts of change	Risk-takers. Play games to achieve aims	Actively inspire

Table 6 – Main categories addressing Research Questions 1, 2

Making up the rules

This category explores the participants' attitudes to the rules in relation to those laid down by HE management. The analysed evidence establishes key concepts (sub-headed) exploring attributes of those being researched as maverick to answer the first research question: What is a maverick in the context of UK higher education?

The dominant management ideologies in HE, discussed in the Literature Review expect educators to adhere to the neoliberal rules and policies as they focus on and measure educational success through learning targets. In turn, students become part of a system that views learning as a private economic investment, where success is judged on maximising potential future earnings (Giroux, 2002, Harland et al., 2010; Bessant, Robinson and Ormerod, 2015), and the role of those who teach them is in delivering according to management strategies. Under the main category, **Making up the Rules**, I argue a number of conceptual approaches by individuals who choose to do things in their own ways. Evidence is presented of those who consistently oppose NPM with practices based on views which resist the nature of education as commodity in a globalised, capitalist world. Bourdieu's theories assist my analysis where they address the need to be

positioned in the field according to status determined by habitus (who you are and where you come from) and follow the rules laid down by the tastes of dominant hierarchies, situated here in the HE context. His theories can be applied to those who manage institutions and their frameworks and those who work for them, where they are defined as trading power in attributes known as capitals (see Literature Review chapter) and are normalised under the hierarchies as 'doxa' (Bourdieu, 1984, p. 471), being an internalised 'sense of limits [...] a set of fundamental beliefs which does not even need to be asserted in the form of an explicit, self-conscious dogma' (Bourdieu, 2000, p.16). It suggests that expectations put on educators are deeply instilled and that compliance to those expectations is accepted without discussion.

Some data examples, however, bring participants to this concept using the notion of presenting face in various ways to interrupt these expectations and enable them to be in control (Goffman, 1959). There are 'face' examples of living through metaphor and using an alter-ego, a self-conscious expression to legitimise their intentions, and this is an important concept which appears to set them apart in their practices from others.

Across the data there are also examples revealing the need to be in charge, to decide the rules based on personal values, and these are noted in their stories about self-reflective attitudes (feeling as outsiders), role models, and an awareness of how they feel they fit in their educational roles. The participants do not always focus on the oppressive neoliberal agendas, marketisation or targets they are expected to achieve. They take their feelings and create a positive antidote to tackle the neoliberal system by making up the rules in their learning environments. This is consistently discussed and shows their desire to use these spaces of their learning environments (management are not party to what goes on in the classroom) to care for students and their welfare. Evidence reveals that values are lived out in a variety of roles within the university, adjusted to suit the context and the intentions of the task. The participants discuss

adhering to the rules when they need to, and on their terms, and what becomes evident are different behaviours to match different scenarios. They all present examples of making up the rules and these cases are explored within the **Strategies** category. Compliant and non-compliant behaviours are discussed in relation to how they feel about themselves and who influences their attitudes, and they form another response to a complementary category – **Compliance** – discussed after **Making up the Rules**. The narratives highlight a range of actions and responses to achieve outcomes and of deciding how things should best be done.

Being strongly individual in nature does not mean they only work alone; rule-making is undertaken with others in recognition of power through collective counter-discourse. Conducted in this way, resistance against managerial practices can appear as a positive, legitimate aspect of power relations, which Foucault called 'regulated communications', an effective alternative to transgression against managerial compliance (Foucault, 1982a, pp. 218-219).

In making up the rules for delivering HE the participants therefore offer an alternative according to finely-tuned attitudes that are resistant to the rules, and there is opportunity to share and develop discourse with colleagues and students as alternative practices are played out on a daily basis within HE institutions. In this section under the sub-headings that follow, I explore examples demonstrating how being compliant within the system – and at times working against it in reaction to neoliberal management – enables new rules to be made up. In being partially compliant, mavericks appear to be keeping to the rules whilst breaking them or replacing them with new ones.

My experiences of management and making up the rules

In an excerpt from my journal, I recall my perception of HE teaching and the relationship of rules to practices when I entered the profession over thirty years ago and how the experience still offers me permission to choose my

own rules. At that time, I was unaware of education being transformed using a neoliberal business model, nor, in those early days, did I have any concept of the constraint of neoliberal management – ‘knowledge economy and knowledge capitalism’ (Olssen and Peters, 2005) – and I was allowed to pass on what I knew with little understanding of, or training in, pedagogic practices. Fortunately, I had an aptitude to teach and good mentors to guide me, and out of ignorance I applied my creativity and flexible approach to the subject to make up the rules of art and design teaching. It was a world away from the structures of management and styles that now dominate, and which have changed educational attitudes and practices beyond recognition. I consider the pros and cons in a reflective journal extract:

HE is not the same place I joined over thirty years ago, or at least this is how I interpret it. Back then the assumption was that my role in teaching was to pass on my skills to students keen to learn them, and at the very end of the year, assess progress. My monitoring of student progress was almost non-existent and project briefs weren't mapped to an assessment framework, or not that I knew of anyway; briefs were merely covering aims and objectives, and the level of accomplishment scored the grades, which were not effectively moderated either. I can confidently say that I simply made up the rules of teaching my subject, and in my part-time role this was common practice with tutors. There was a lot wrong with this system, few rules existed that I had to actually follow, but the students followed the projects creatively and flexibly and progressed their learning into the working world. Grants and funding streams kept students afloat, and the government paid tuition fees. There would always have been something to complain about within the system, and I'm certain that beyond my ignorance managers tightly managed the purse strings and creatively administered budgets, yet education in a space to indulge, still felt like unconstrained learning, with no concern for the world of commerce, either costed to education or concerning the students' futures in the working world. It is a much tighter system that I now work in. I attend the meetings,

take notes, plan the lessons, do as I am told and seek to provide the data asked for, but how I get there is my business, and I still enjoy making up the rules. When I am asked to do things a certain way, I do them my way and just don't say anything. What matters is that the results are good and that the students have achieved what they were meant to. I change the lesson plan and still seek alternative ways to teach, just as I did all those years ago. I am bombarded with emails on how I should do things, have forms to fill out to track my progress in a particular way, but I am as passionate now as I was back then, just with more knowledge and experience, and I'll continue to work things out in my way.

My recollections concur with the earlier story concerning my lecturer's apparent lack of lesson structure and teaching in the semi-darkened room, described in Chapter One. As a student of the same art institution five years before I began my teaching career there, I was aware of a deficiency in cohesive managerial structure, rules not being imposed, and few targeted strategies. At that time, art and design education was not competing against others as an educational business intent on delivering learning for profit and appeasing the formulated requirements of government and industry. It is not that subjects were necessarily badly taught, and I continued to keenly develop my professional art portfolio, which met the demands of industry but did not encroach on my approach to education as having its own integrity as a place to learn skills which could then be applied to industry. This is still an important aspect of my approach to teaching students, and I do not allow education to become the business dictated by market forces; I do not advocate or uphold neoliberal principles which seek to run education on a business model. It is the product of the learning not the learning itself which should be the marketed commodity. The system worked, yet there was a lack of visible educational regulation, standardisation, or the tight frameworks now evident across the art and design curriculum. I enjoyed the creative freedom and flexibility back then and, most importantly, continue to carry aspects of creativity and flexibility forward, which is not always compliant with the rules but complements

current expectations. I do this because I am rarely challenged, and I feel I have permission to still employ my way of doing things because the management doesn't say I can't or are unaware of my practices. Although other participant data do not directly address the relationship of management to educators in the past or present, clues are offered in their stories where there is a desire to resist the dominance of imposed rules and provide alternatives in a playful or more democratic way.

These clues are better realised against the playful perceptions of Bakhtin's theories (1984b). The next section explores uncommon practices of making up the rules. Examples are found in the data and matched to the research questions. Applying carnival concepts enables deeper exploration to be undertaken, reviewing evidence of playful practices to determine why and how mavericks make up their own rules.

Running things differently: making up the rules of management

Changes in circumstance, personal values, hindsight, understanding, and experience all appear to affect the assumptions of mid-career educators and educational managers. I have certainly been strongly challenged by this. Patterns across the data show a willingness to want to engage in power relations and serve others, and opportunities arise out of experiences which express power/knowledge relations (Foucault, 1980) as a means to deliver the counter-narrative that can oppose, or perhaps influence, the dominant managerial narrative. A need to discuss how things should be best done, in spite of difficulties or changes in policy and rules, is likely to be common to many educators but I argue that mavericks approach this with creativity and a willingness to do things differently. They are not just delivering drily and according to the administrative expectations of formulaic education. There are explicit curriculum examples which are neither common to institutional management frameworks nor to grassroots classroom practice, suggesting mavericks advocate unusual, personal approaches. Wisdom Smith has embedded and adapted his beliefs in

practices which have surprisingly provided a catalyst model now operating through the hierarchical tiers of a well-respected and established university in the UK. This will be further discussed as an aspect of the **Strategies** section, where it is a good example of a self-perpetuating model of order and pragmatic delivery.

Wisdom Smith runs his writing department on the 'Gift Economy' principle, a structure supporting his creation and development of a department. From his early days of appointment at the university, he has adopted Lewis Hyde's (1983) gift economy, founded on principles that seem to oppose neoliberalism and urged, says Smith, out of restlessness to 'make things'. Making things concurs with the notion of making up the rules, as a creative attribute present in my interpretation of participants' examples.

Here is an explanation of his department's circumstances and how he adopted and adapted the gift economy model to suit his educational context and intentions:

Smith's department received funding from the university, but he was frustrated by the control put on it by the management and needed to be free of the constraint to try new things that extended beyond the initiated curriculum. He was accountable to them and needed approval of spending which was a potential obstacle. He therefore hatched a plan to bring in separate income which would give him the power, 'carte blanche', to spend it in the department as he saw fit. Smith used the model of a gift economy to direct and manage events independent of, and outside of, the university's control, enabling him to return the income directly to his own department, to spend as he saw fit.

His first use of the gift economy was directing literary festivals. Skills and resources were released into the community and were engineered to make money when tenets of gift economy were applied. Poetry is not known for money-making potential, but Smith's festivals were accumulating revenue and he realised that they ought to be devised '*as opposite to expected as*

possible.' He was not being controlled by university-awarded funding but in creating funds to control his learning environment. Smith needed to make up new rules, not out of failure but, I suggest, a sense of adventure, of developing a strategy of challenging the university structures around him. A sweet jar in his reading room holds the ethos for running things differently in its analogy:

'The idea that poetry is the opposite of money as evidenced in this room. (with) [...] a jar of sweets. [...]. Students can dive into here if they've done something particularly good and creative, if they've really impressed the other folk in the group, but before they can take anything out of this sweet jar, which is usually full, they have to put in something to pay for it and this whole room works on the gift economy [...] They can't put in any money, they have to put in a poem. So, they write a poem, and that poem is currency in this place [...] I've not read any of these, but [...] that's a high price to pay for a sweetie [...] and [...] it means more to me than if there was a pound note in here.'

Gift economy is a collaborative currency and relies on the trust, honesty, and support of those participating to make collective decisions. It neither negates nor disrespects power or hierarchical structures where mutual respect is enacted through the practices of gifting and rewarding. Importantly, according to Smith, the learners decide who is deserving of gift rewards for good work and he does not need to be in the room for gift economy to be practiced. Trust is established and the community develops its own power dynamics. Smith takes risks investing confidence in his relationship with learners and colleagues and I believe evidence exists to show that his model, in its context, underpins his pedagogic vision and work within the institution. Wisdom Smith first recognised the value and profit that could be gained through gift economy in the community outside of the workings of the institution and he willingly transferred it into academia, even though it was not a model being instigated by university management. He now makes money for his department and is able to

generate enough income from outside sources – for example, donations by authors and other stakeholders – to act autonomously of the university management. Most importantly, the success of his model has gained respect and support. He explains its application with reference to his students and staff:

'I trust them. The gift economy works in this room, as well. A lot of the stuff in here, well all of it in here, isn't paid for by the university at all; it's donations. All the books and DVDs are [...] either donated by members of staff or visiting writers. I won a National Teaching Fellowship and spent about two grand on books that the students really wanted, that the library never buys [...] that libraries should have, like Poetry Review. [...] I asked, what do you want? And we ordered them, so this library here (in his department) and this whole system here is [...] gift economy. It's all done on trust. Students take stuff out, they have to leave a little note that they've taken it, and they have to return it, otherwise they're stealing off each other. There's no time limit on loans, it's not administrated, it's done upon trust.'

Smith reiterates his desire to express his beliefs, which do not align to those of currently expressed models, to try things that are *'the opposite of successful'* or *'what is expected'*. Practising the gift economy opens the way to *'make things'*, new models of practice that place the importance of teaching and learning ahead of the regulated practices set up to economically profit the business of education.

Being intuitive

I.G. and Mary Bond both talk of the nature of developing work in an intuitive way. Under this sub-headed theme, meticulous planning, evidence of tracking and metrics as justification for correct working to appease management demands is dispelled as knowledge, understanding and experience seem to determine how learning is established. There are clear examples narrated by Mary Bond, Wisdom Smith, I.G. and Kyle James. The lesson plan is a means of tracking, regulating, controlling, and

measuring outputs and it is not surprising that participants have strong views about using them. There is discourse offering alternative thinking concerning lesson planning (John, 2006; Rusznyak et al., 2011) and chaos when conventional structures are not followed, defined in terms of 'uncertainty and randomness', and those who adopt 'unpredictability of teaching as natural conditions become 'agents of chaos' in the classroom (Cvetek, 2008); however, this assumes that the lesson plan is the norm for good structure and rules of practice. Bond rarely uses a lesson plan, now the standard document for tracking a lesson and checking the aims and objectives to outcomes, as set out in formal lesson plan templates:

'So, there are sort of aims and objectives [...] to each lesson, but I am happy if I have hit one of them by the end of it and quite often I don't hit them at all!'

Wisdom Smith carries five or six potential plans in his head and opens a dialogue with his learners to determine direction. He discusses the possibilities with his students to determine the course of the lesson:

'I look at them and they look at me and we kind of talk to each other, and we get something shifting and end up doing something else.'

This follows the procedures suggested by Goffman reinforcing the managing of impressions (see Literature Review chapter). In offering the choice, Smith becomes the 'broker' between the audience (his class) and his decision on how the lesson should go and offers the choice as a cue to persuade his audience of his expertise and for them to gain 'ritual access to the subject matter over which the speaker has command' (Ledger, 1982, p. 36-42). Where some might think it reckless to not plan in the conventional sense, Smith moves outside of what is conventional to implement a new set of rules and, in Goffman's terms, he is in control of managing impressions, the rules for control, by offering a share of power over to the students. He also establishes with them that conventions can be broken at any time, the rules rewritten. The lesson is still controlled but it appears more democratic.

Not tracking through lesson plans or working in accordance with the systems established by institutions is about doing as you please and requires a greater awareness of power relations in the classroom. His approach is not conventional and, I argue, can be assessed as an example of maverick behaviour.

I.G. is more radical in his ideas of the rules for conceiving his practice and wants to counter what he recognises as a world where everything is being measured and quantified. In this, he is responding to NPM's hold on HE. He desires an intuitive, inspirational, imaginative, and expansive pedagogy which begins in the mind rather than conversation. His immediate thoughts are far removed from the formalisation of set educational practices:

'Where's the room for daydreaming? Where's the room for intuitive learning where sessions are very short but inspirational [...] where's the room for inspirational [...] abstract thinking perhaps, just imagining the future, thinking about a bigger picture, looking at [...] an experience and a situation, rather than thinking about an outcome. [...] At the moment it seems to me there's sort of evidence, you have to have evidence and quantifiable outcomes.'

'I simply want to daydream and take the possibility and embrace the fact that thirty-five per cent of learners are intuitive learners that do not deal necessarily with properties of the here and now, and rather imagine a future, [...] sit and think about possibilities, [...] just simply by doing; the physicality of going and doing things – kind of visual learning, visual making, [...] an intuitive creativity at the core of education, it's not quantifiable, it's not measured, you know and [...] it's hard to know what box that would go in and it always seems to rub up against the way.'

I.G. contests the rules with management, explaining to them how he proposed his 'awe and wonder' lessons. The idea of awe and wonder is led by the facet of the Baron who begins a session playing trombone and teaching intuitively until the students have achieved something

'extraordinary', that is personal understanding and meaning through being guided into exploration and experimentation. As the Baron, he proposes his intuitive methods directly to those who impose the lesson plan:

'And what if I want my session to be seven-and-a-half minutes long, my lesson plan? Where is the room? Because we are going to do something extraordinary, but it's only going to be that long, but tomorrow maybe longer. It's not going to fit in, and they say, well what would happen if everyone did that?'

I.G. establishes that his radical nature would not be adopted by others but carries on regardless as he admits that some will follow the established rules and not dare to make up their own. This seems vital to understanding, that of doing whatever is correct in context:

'Well, that's not the case! People will fulfil the roles they want to.'

This is important and noteworthy when trying to establish why anyone who transgresses or doesn't do as asked might not be maverick? I.G. has no care for wanting to be directed by anything other than his own plan, and makes up the rules accordingly, believing others will do the same, a mindset which may not be so and actually goes some way to determining maverick attitudes.

Dreaming and dynamiting

Wisdom Smith discusses the security of his 'own world' inside his head as the safest haven and has revealed in conversation that if his writing pens were taken away, *'I'd have my head. I'd be fine'*. He makes up the rules determined by his own perception of self and intentions, which he dreams about and thinks through. This is important to longer-term strategy and it is also present in other participants' data where they desire to be controlling their intentions as far as they possibly can. Smith objectifies his purposes in dreams. The outcomes of the dreams do not currently exist, but he holds them in his mind ready to project them into a future reality. I argue that a

connection exists between mavericks who discuss their alter-egos and those who confess to being dreamers. They may not call themselves dreamers, or name this other self as a maverick characteristic, but they are proactively taking risks inside their heads, which move beyond the stability of constraint to do as asked and maintain it. Dreaming dreams to dare to believe that he might succeed is a positive projection for Smith:

'I think sometimes you have to create an objective which seems fantastical, you challenge yourself to carry it out, even though you know it's impossible, and in the event what happens is that you succeed and then you surprise yourself and surprise everybody else who's been involved in it, and that makes them ambitious for that feeling again because they all feel fantastic.'

His willingness to share the dream and expand it in others and carry them with him into an insight into his own world is a strong attribute associated with making up the rules and setting targets. He calls it 'dynamiting'. It is the antithesis of the lesson plan, as objectives or outcomes remain unplanned and open. He willingly takes risks to do so and in this state Smith declares:

'You have to set yourself such ambitious and fantastical targets that in stretching to attain them they've actually overstretched themselves almost unpardonably, foolishly, recklessly.'

Wisdom Smith's ambition is serious but is apparently belittled by misjudgement and deliberately risky attitudes. I think back to Feynman (see Chapter One) and his recklessness, which potentially opposed gaining respect for his brilliant achievements. It is a dangerous play at the rules.

Kyle James's fantasy mind is a dangerous place, and one where the imagination is translated into vision as a creative instigator. Once recognised, he can structure and move a project forward within his vision and plans out the application of his rules. Making a full-length film to disseminate research in his field as a healthcare lecturer and researcher – a direct result of dreaming – sits outside of more common outputs within his

context and field. His use of the word 'dangerous' implies personal movement outside of his own constraining borders or those expected in his field of expertise:

'I'm working in my head, which is where I start working. It's a very dangerous place. I'm working on a feature length film in my head and I'm seeing it already, which again gets you in trouble, and particularly now that I know how long the process is. It's torture to have that in your head for so long and then the reality starts to come in and it's not matching what's in your head and you become this kind of bear about your vision. But on the other hand, it is that vision that drives you through it; it drives the project. So, if you didn't have that vision, you wouldn't have anything that was fuelling your movement forward.'

James's story is cognisant with expectations of working contexts and the maverick mind as a place of vision, foresight, and imagination, where other ways of existing and working are on the very edge of permissibility. He considers that punctuality and good organisation (addressed in the **Strategies** section) *'help make the space where I can be creative.'* Even in his private world, James restores order out of chaos and surprisingly manages the processes of chaos in his fantasy mind and visionary world; whatever danger he operates in is countered by his orderly approach to the rules. Safely in this space he can turn a blind eye to the reality, until such times as order is restored.

Smith and James both offer examples of creating inside a space to make up the rules. The next section, making up the rules in a liminal space, further explores principles behind the concept, contextualised inside of Bakhtin's carnivalesque theory (1984b).

Making up rules in a liminal space

If, as I.G. suggests, the place for the maverick is in deciding on their own roles, is it appropriate to do this all the time, as and when you like, bearing

in mind that management has already set out the rules for behaviour and each worker has set roles accordingly? Or is there a specific time and place to undertake them? This section explores the concept of liminality as it is evidenced in participants' narratives relating to the rules. In his data, Alexandr Petrovsky realises the importance of activities occupying spaces. He seeks out '*appropriate approaches for spaces to work in*' and opens up the possibility that there might be a '*mindset to challenge the hierarchies of power [...] and prevent 'an overbearing form of management.'*' I consider a close similarity between a perceived space where educators can practise according to their own rules and the anthropological terms 'liminality and 'liminal space' defined by Gennep (1960) and Turner (1967a) as being an often uncomfortable place of transition, where status is changed for an individual or social group or is signified as a transition through a passage of time. In this 'rite of passage' those not fully initiated in such transition and status 'rites' strive to connect their identities and, most importantly, their practices to what are culturally acceptable, where they have not fully undertaken the necessary stages to be fully accepted. In always inventing or reinventing the rules, one might always be in transition. Interpreting Bakhtin's theory of the carnivalesque (1984a) as a liminal space can help with an understanding of what it means to be in transition, but also validates it as an acceptable, even necessary, place which it is fine to enter and work in.

The carnival is a vivid, colourful event, with many individual characters processing their acts. No act in the carnival is greater than another. Importantly the carnival does not happen every day but, when it does, it is welcomed. The data show skilful professional performances being acted out by these mavericks in HE when permission is granted. Where the carnival is allowed or even encouraged under the managing hierarchies, they see their opportunity to change rules and push boundaries, and they are able to work with others where, for a time, there is greater democracy of power under carnival rules. The examples are understood as a change and break from the norm, which maverick educators enter when the time is

right, then leave to resume under previous rules. The key to playing in the carnival is that it is only for a time and afterwards the rules are once again adhered to. This section offers data evidence to support the notion that the carnival metaphor is tacitly understood and allowed in a liminal space inside HE; it may not be formally authorised by management in the HE structure yet it exists and is allowed for a time to create and follow new rules. The arts/art and design HE environment is by nature and by virtue of its history (see Chapter One) a likely environment to foster learning where it offers a space for creative play, of pushing at the boundaries, of crossing lines that are defined and lines that are blurred. The Literature Review (Chapter Two) identified a unique character, the jester, and associated performers such as tricksters and comedy characters whose foolishness, comedy and theatrical performances can be metaphors defining those who choose non-conformity (Billington, 1984; Hyde, 1998). The participants tell their stories in a way that suggests the liminal place and playful behaviour are tacit and acceptable in arts/art and design HE. They talk vividly and candidly about the licence to behave in this way at times. I.G. assumes the archetype of the fool and within this description finds permission to play with the system where he makes his understanding of it clear. His frustration and tension are shared with other participants needing to compromise within institutional constraint:

'If you think about an institution, you know it is a system, it is a structural mechanism in order for a certain kind of learning order, a social order and a cooperating governing body [...] It has its structures that work and in a way the fool [...] looks at them and then plays with them, tickles them, throws them around, constantly questioning [...] There is always a constant frustration that you're working within a criteria or a marking criteria with some kind of agenda of the institution, and so immediately I feel caged by that and feeling that it is limiting to the way [...] that one can teach.'

Mary Bond presents the fool not as a dressed-up actor but assumed in her bluff or phoney representation of the tutor who is not an expert. Hers is a

carnival act embedded within the teaching day, delivered as and when she feels it appropriate to reinforce learning. She makes up the rules of the game, teasing her students with her learning strategies. Bond tells how she pleads ignorance in teaching a subject that she has little expertise in, drawing some comfort from the notion that her years of experience might cover at least some of her ignorance. It is a risky strategy to get learners to feel unsettled and disagree with her and more deeply question the subjects they are studying. She suggests that confidence to behave in this unconventional way is built on experience:

'I will sort of dip my toe into various things that I don't really know much about. I might say: Oh yeah, I know a little bit about this [...] that's just something that comes with age, you just have the confidence to sort of think, yeah, I'm sure I know a bit about that, that's true, isn't it? [...] And then I'm up for the students going: That's bollocks!'

Importantly for Bond, there is a place to play such games, where the curriculum in art and design offers the freedom to establish or move into the liminal space as part of its structure. Her understanding of educational frameworks as part of her role and the physical space she occupies to deliver the curriculum help Bond to recognise and establish the parameters of her playfulness. As she explains:

'The thing is I am lucky in the way that the course is run [...] I go into the studio and shut the door and basically I can do whatever I like, which is not necessarily how Edexcel [examination board] has devised the course.'

I would argue that Mary Bond and I.G. recognise where the liminal place fits in conjunction with following the rules. As performers in what I now term the HE carnival, they know when to adopt a liminal space to develop maverick strategies and practices, weighted more heavily in pursuit of intuitive and individual responses. These are neither promoted by management policy nor are they inscribed in the lesson plan. Both follow the rules when it is necessary to be seen as compliant, and they do as they

are told. This deems them acceptable in the team and their performances are successful, judged by the management's framework as good teaching and learning. As such they are not queried. But, having accrued this credibility, data suggest that they seek liminal spaces in which they follow their own individual plan, also unchecked. Analysis has now led me to believe that my attempt at carnival play on the day of the critical incident was unsuccessful not because it was intuitive or individual but because as a proposed team-taught lesson I did not share the desire to enter the liminal space, or rather I should have discussed with my colleague that we were going to play in that space before opening the session up. What happened that day suggests that it can only be welcomed in a shared professional experience where all parties are in agreement. One needs to hold to the rules so as to break them and invent new ones.

Despite criticism from others in his faculty and with some misunderstanding of his intentions, Kyle James uses arts-based methods, film, and live performance to teach in a university health science department. In his adaptations of typical methods used by his faculty, he reshapes pedagogies in HE so they become subversive. His behaviour is seen as foolish within the context in which he teaches and is best explained by Goffman's literature concerning a regional performance in an 'outside region'... 'a narrow interpersonal circumference...which comes alive only in the fluid, transient encounter' (Gouldner, 1970, pp. 278-379). I recognise this as a liminal encounter where James intends to win his audience over, to get them on-side, even though it is not encouraged within the faculty at other times.

Summarising, Mary Bond, I.G., and Kyle James similarly evidence how they have constructed facets of themselves based on the identity of the fool and have built strategies upon it. This draws upon and links together aspects of my chosen theorists' works, showing how they are creatively interpreted and applied. Goffman's (1959) theatrical analogy presents possibilities for simultaneous, complex performances to be identified and interpreted, which

identifies with Bakhtin's carnival as a cacophony of voices and acts (1984a), where some are aspects of 'visible' theatre – front of house performances, public and publicised – and others are hidden performances which engage performers and their audiences in discourses of powerful expression and action suggested in Foucault's notions of counter-discourse and resistance (Foucault, 1977).

Making up the rules to gain power over people and change the rules concurs strongly with Foucault's theories of power/knowledge to establish an alternative. Perhaps this accounts for Feynman's deliberate maverick behaviour, introduced at the beginning of the thesis.

Adopting the jester's role as the fool in HE

The core concept in this sub-theme is that participants are adopting the metaphor of carnival as a means of offering themselves permission for their playful, maverick behaviour. They evidence living inside the metaphor as a fool or the jester and it helps them to consolidate tensions they feel in the role and could be viewed as a strategy for maverickness. I am positioning it in **Making up the Rules**, where the adoption of a carnival persona, or the jester or fool as alter-ego or a facet of self, concurs with my constructivist interpretation of mavericks being those who knowingly create for themselves a 'face' or faces to deliver performances to achieve their aims as they professionally relate to others. Knowing who they are assists them to act as they will.

I.G. has historical knowledge of the theatre and performance, paints his face white, wears a top hat, and looks not unlike a Victorian vaudeville performer. Made up, he becomes the 'Baron' and takes this invented persona into HE. He firstly refers to the Baron as a stage character but realises the Baron is part of being I.G. He identifies the character of the Baron as the fool, a community archetype and essential educational role that consolidates his various work roles as a painter, illustrator, performer, and teacher under this guise:

'I'm interested in the idea of fool as archetype within a community and actually it being an essential role for teachers in education [...] I had those three facets going on in my life: illustration, reputation as a painter, and performer, and I just wanted to bring them together. I really wanted to have some kind of unity. And also I should mention teaching as perhaps the other side of me, and on stage as the Baron – it was a role as well. I thought to myself this is more than just being on stage, this is a facet of myself, and if you know acting or the fool, when the fool or actor walks on stage they don't come as themselves, you send the fool on, you invite the fool onto the stage.'

I interpret his performance and the face he adopts as being a continuous act, implied by Goffman 'to save face' through taking a 'line' in 'a pattern of acts' which express one's view of a situation through an evaluation of participants and self (Goffman, 1967, p. 5). It is ongoing and from his character, the Baron, I.G.'s actions can be staged within a range of dramatic contexts and understood from various regions of the theatre, controlled by various cues (Goffman, 1959, p. 28-82; p.109-140; p. 203-230). The metaphor implies flexibility in role and an acceptance across contexts. The Baron is an inimitable character and as such sends out strong cues to his audience in HE. He reinforces the principle of a 'continuous act' (Goffman, 1959, 1967) which his students accept as his method of teaching. He controls them through his rules, builds a stimulating learning environment on his terms and, as an educator, I.G. exercises considerable power. Examples in the data suggest that the Baron is flexible and confident in exerting influence. He can obey rules, gain control, and have the choice and power to invent new rules. The Baron is important to I.G. being a powerful tutor, an example of how mavericks make up the rules. The Baron as fool dwells in the liminal space playing as the carnival character and becoming powerful in contesting the rules of expectation, which he refers to as the voice of the crow on the shoulder:

'I found myself being braver [...] it stops the crow on the shoulder that was saying, I.G., your audience they want this...'

Unsurprisingly it suits I.G. to perceive of the Baron as a facet, not an alter-ego. In presenting the Baron as a facet he clearly establishes his presence:

'...onstage there's a clear aspect of that but what facet... this isn't an alter-ego for me, this is just a facet of myself.'

Drawing on jester – personal expressions

Learning about I.G. has strengthened my exploration of the carnival persona at a deeply personal level and offered me a sense of permission to use my journals to explore my interests in the identity of the jester. It helped me to clarify thoughts and bring aspects of my story to the liminal space, where they are at once affirming and powerful. I discussed in the Methodology and Methods chapter how Anderson's 'analytic autoethnography' (2006) uses first person accounts, deep reflection, and evocations triggered by imagery and writing to help understand the applied methodological principle of 'making myself and others up' by constructing meanings from my interpretations of data. Being an artist, I have visualised myself as a jester and attached creative writing to assist my conceptualisation. This has bolstered my attitude of mind whenever I enter the university classroom and has helped me to explore doctoral concepts concerning the jester character. A metaphorical, personal expression, I began to establish my thoughts on paper through the content of the drawings and the writings that were triggered by them. I have made a curatorial decision not to include them all in the thesis text but to offer the reader the opportunity to view them in the appendices, as a means of accessing my thinking and the importance of these personally important drawing and writing exercises. They are cathartic and conceptual and help me to recognise aspects of my character and alter-ego as they are aiding my analysis of mavericks. Each drawing, and there are many (see further

examples in Appendix Three), unpacks meaning attached to my professional role.

Below is my journal entry for 17th June 2010, with partial notes accompanying the image (see Appendix Four for this image with complete notes. There is also another jester example).



Jester Contemplates

*I wonder who I am in this place and what I shall do. The jester paused,
'Yet I know who I am and what I do... now to see how I shall achieve my aims...'*

Triggered by the drawings and my thoughts, I have allowed the jester character to lead my analysis of making up the rules. I state my understanding in the following journal notes:

I identify with the playful aspects of power relations within my role in the HE art and design sector, and relate strongly with Goffman's theatrical analogies, which explain how we are all governed by rules but, through carefully managed performances, can make new rules up too. My literature readings inclined towards this direction, and I began to use metaphor (visual, written, and enacted) to deepen my engagement with the thesis and its paradoxical problems, as it was mirroring the situations in my own professional, educational life and may explain similar issues occurring in the lives of my participants. I reasoned my situation and personal responses. On the one hand I enjoy being in control, receiving levels of respect, keeping order in the classroom, having a say with colleagues, but I also enjoy playing games with the rules, pushing the boundaries, influencing decisions, and engaging in power relations that are more risky, unofficial, or open to lesser constraint and greater flexibility. These have never been to intentionally undermine proceedings but rather in the hope of drawing others into the game, and I believe that the process of good learning has always been at the heart of my decisions and my resulting behaviour. My love of theatre, the pantomime, and traditional circus had begun to be rekindled, mixed experimentally and poetically in my head and rolled out onto the classroom stage. My scholarly study led me towards the character and role of the jester, where I could enter the rule-bound court and be offered the place to play. I decided that I could do this with or without the permission of my managers. I could justify my decisions through the creative endorsement of the jester. The jester exists in mediaeval history as a character in the world of courtly entertainment and popular theatre. He is part of a sovereign-ruled court, performing for the king according to the king's rules, but perhaps being given freedom to construct his act outside of the sovereign's expectations. I liked this notion of him and started to relate him to my situation, a kind of theatrical educational world,

and he was transferred in my mind as a metaphor for the subversive character who might enter the official rule-led court but then be allowed to legitimately act the fool and subvert in the belief that such a spin was a welcome antidote to 'normal' life.

Upon leaving, the court could be returned to its former appearance, with full order restored. I have been keen to build into my exploration of mavericks the notion of the jester who aptly fits a carnival context (Billington, 1984; Hyde, 1998), and which I have begun to interpret as a metaphor for the collective voices and roles across the educational landscape, especially in the group performance contexts within academic institutions, where varied values and behaviours are simultaneously worked out at multiple levels and there is no reason for the jester not to be one of them. Writings about jesters' identities (Bruce, 2004; Moyles, Adams and Musgrave, 2002; Wood, 2004) resonate with me and I recognise that they might do so with others, even where I do not personally believe such a character or role would be officially endorsed or offered as a working model in HE. I sought a robust theorist to guide my thinking and found one in Mikhail Bakhtin's carnivalesque (1984b), a theoretical, post-structural concept of power relations in the carnival which balances with the range of views of my chosen three main theorists and complements Goffman's work. Bakhtin also provided an excitingly appropriate lens for my constructed jester metaphor, relating education beliefs and behaviours to their social situations, defining them in a powerful, subversive role, and playfully outworked inside the structures of the institution.

In summary, my analysis of mavericks' potential to want to pursue new beginnings and expressions outside of constrained practices through Bakhtin's metaphorical carnival – a feast of realignment and new beginnings at the end of the folktale (Bakhtin, 1984b, p. 278) – offers a stable conclusion to the apparent disorderliness of complex carnival identities and expressions. This offers evidence to dispel any notions that maverick educators in their manifold expressions of practice and power

relations are uncontrollable or chaotic. I believe Bakhtin's metaphor brings creativity and a powerful model for expressive pedagogic interpretation that assists understanding for those who seek to push boundaries through playful, autonomous expression and justify their practices through metaphorical and theatrical interpretations, where both have an acceptable place within social contexts and cultural expression. Making up the rules directly counters the acceptable default of adhering to them. Managements create rules expecting compliance from their staff, yet themes observed in the data suggest that the participants' hold views that affect their willingness to comply.

Compliance

This theme explores why participants comply or do not comply, what or who influenced their choices, and the internalising of their dissent using the stories they tell as evidence.

The analysed evidence establishes key concepts (sub-headed) in answer to the first research question: What is a maverick in the context of UK higher education?

Exploring the nature of compliance or non-compliance is fundamental to making up rules (explored under the previous theme) and central to explaining what might make an educator maverick. Participant stories strongly suggest compliance being rooted in past experience, and not merely as a reactive response to teaching and managing under NPM in the institutional setting. In this part of the inquiry, I assessed participants' backgrounds for clues to their attitudes. There were links between self-reflection and feeling like outsiders, strong examples of role models, and events in upbringing that presented as potential reason for compliant and non-compliant behaviour. Upbringing and past life are themes that are consistently discussed by participants in the data and Bourdieu's habitus theory (1984) is useful in helping to understand the link between their past and attitudes to behaviour as professionals in the HE context. Bourdieu's

habitus and capital theories frame their position and attitudes which guide their motivations in the desire for power in the field. Suggesting that the participants are affected by what occurred in their past firstly establishes a link between their actions against rules and, for me, having been labelled (Becker, 1963, 1970). Secondly, participants recognise they are different, feel like they are on the outside, and as outsiders they perform in ways to become more acceptable to others. Their awareness of being on the outside is heightened and they work harder to act out the role to seek others' approval and be accepted. Living inside their stories affects who they are in HE. Their acts are wholly believable, and Goffman suggests actors can be fully taken in by their own performance when their presented impression of reality becomes the actual reality (Goffman, 1959, p. 28). The act of the performance is empowering and 'being taken in' may not be viewed negatively where it increases individuals' confidence in their own abilities as they become who they say they are. Being labelled (Becker, 1963; 1970) and the managing of impressions (Goffman, 1959) occur, I suggest, where the participants are viewed, or view themselves, as outsiders, a concept that relates strongly to earlier identities coding and individuals' status and authority in Bourdieu's field (1984). The outsider sub-theme which follows explores the concept of outsidership as a partial cause of non-compliance.

Outsider

I have always felt like an outsider and often don't comply with what I am being asked to do. I feel a tension exists with my colleagues because of it. But do others also feel and behave this way? Data evidence support a potential link to outsidership where attitudes and behaviours caused by past experiences have led to a lack of confidence or self-exclusion – the recognition of self as different. Although limited, evidence is no less significant, and the data do not reveal labelling as overly contributing to other participants' sense of feeling like outsiders. I am the only participant

who has suggested being labelled and adopted others' labelling (Becker, 1963, 1970).

I was labelled 'maverick' after my critical incident, and it struck a personal chord with feeling like an outsider, although my story suggests an earlier origin in my upbringing. Although no one called me an outsider, my family were and are still keen to compare and label me according to their expectations of behaviour as seen in others, especially my sister, and this has had a profound impact:

'...you're not happy I'm told [...] I was a stubborn child [...] I didn't relate much to other people, and I didn't really need friends [...] I was happy in my world [...] with my own company, when no one could spoil my own created world. My mum would say I was an introvert unlike my sister who was an extrovert, I was moody and didn't say much to anyone. [...] As I grew up, I was perceived to be more difficult as a child, not because I was naughty, but because I was non-communicative. This angered my parents as they viewed it as extremely rude and inconsiderate. But to me it was how life was going to be and no one was going to tell me how life should be lived out in the face of others.'

I believe it reinforced my feelings of being on the outside, what Bourdieu calls 'symbolic violence' (Bourdieu and Wacquant, 1992), where I adopted or became the very disposition that was being reinforced and imposed on me as the norm by my parents.

Being an outsider, measured against Bourdieu, suggests not following the rules and internalising behaviour that is then normalised as an alternative 'set of beliefs... with a sense of limits' (Bourdieu, 1984, p.471) that one may not even be aware of. Bourdieu's theories offer useful guidance, that of the internalised struggle for social status and effective power. In discussing his past, Kyle James wasn't told he was 'out of place' or even on the outside, but the difference in experiences when he brought himself and his skills to a new educational context seem to have exaggerated his perception of

cultural difference and feeling thus. He tells how in coming to Europe he felt like a 'foreigner' (he is American and was raised in the USA) and different because of it – not belonging, although he does not give specific reason as to why he feels like this:

'...it's the first time ever in my life when I felt a bit foreign, and I really am and it's alright to be foreign because I am foreign, so I've always felt a little out of place.'

James discusses the context as being important to belonging and is also affirming that it's okay to feel like this, to hold a different status and be different, and I interpret his consolidation as upholding his power to do as he pleases, compliant or not. This resonates with Bourdieu's notion of having habitus in the field, positioned in a hierarchy of status because of who you are and where you have come from. He does so as an academic, researcher and educator, coming from an art background but now working in healthcare:

'...although I'm comfortable in healthcare, in a lot of ways I'm out of place in healthcare too, particularly the people around me... Someone who is barking at the edge of the tent, rather than in the middle of it.'

Accordingly, because of how he feels he fits the contexts, James is able to do things differently and offer some variety to the healthcare sector. He recognises that he is on the outside, and because of how he feels it reinforces his motivations and actions. This confirms what Bourdieu says in his theory that 'dispositions lead him to think, act and feel in determinant ways' (Wacquant 2005, p. 316, cited in Navarro 2006, p. 16).

Coming from and being in the correct context, realising your place and holding confidence in the power to choose how to behave, is also important to Anna King, where she mentions being an outsider and links this to class. She implies that being 'working class' is not compatible with having intellect or climbing the ranks in academia, where she later took a senior position.

This is merely her opinion, but it affects how she thinks of herself and increases determination to succeed. For King, moving up in the field still renders her an outsider, and Bourdieu's notion of habitus, as transferrable within context yet always deposited according to past experiences, is applicable in helping to understand her thoughts and feelings and her willingness to learn and engage. She measures her performance against it and is highly ambitious because of it. King has a definite opinion of what she is and what that means to her identity, believing herself to be 'other' and possessing the power to aspire and choose her degree of compliance:

'I'm an outsider that got in. I'm no great intellectual. I come from a working class background, I'm very down to earth, but I do have the intellect: I can learn, and I'm interested in learning and engaging. I come from Yorkshire, a working class background and I had aspirations to go to art school and my family supported me to do that.'

In rising to a position of senior management, and in the belief that she is still 'other' in this role, she exposes an interesting point about compliance and wanting to engage in discourses that involve freedom from management rules, questioning the philosophy and practices in learning and teaching and of education in the future. But she accepts that at the top she has to do as she is told and comply with the management line where she cannot break free:

'I would like to work in a situation where there is much more freedom, and I would question all that [...] I've not been surrounded by people that have wanted to engage in that conversation [...] I conformed to the structures that I have been working in, but also I've actually kind of done my own work.'

The 'own work' King refers to interprets the nature of compliance as part of what she calls her 'leadership role'. In it she established and positioned people of lesser status, who were not in a management position, to do the work she could never be allowed to do according to management rules,

and the expectations of her 'performance' attached to her role align to what Goffman would term 'intended behaviours' (Goffman, 1959). She trusts those she appoints to take responsibility and offer '*valuable contribution*' and ultimately covers their actions. Her evidence suggests her role as manager can lead to respect and prevent what Petrovsky affirms as an '*overbearing form of management*' (Petrovsky, 2011) and offers a '*valuable contribution*' (King, 2011). King's apparent compliance remains intact, but she exercises a deviance in the secondary performances of others she employs, devolved from the responsibility of her management role, and though her strategies counter agreed rules of performance she still operates in overall interest of management aims. Offering colleagues projects appropriate to those above their role enables them to comply where she cannot – a transfer which echoes her awareness of being powerful as a 'working class' outsider wishing to transfer power to colleagues who do not enjoy her management status. Her attitude is akin to Bourdieu's idea of struggle for power in the field to make a change and reposition power. It also concurs with the democratisation of power in the carnival (Bakhtin, 1984a), where her acts of subversion could pass unnoticed in the multiple dialogues of a bustling university comprising many actors and acts.

Carole Morgan doesn't want to comply, and she also felt like an outsider during her childhood. This came from an understanding of not feeling part of family rituals during her childhood, which involved socialising in adult company. She talks of being an only child protected between 'conservative' parents, not wanting to be that way, wanting to be free of the restraint, something she achieved when she later went to university and was able to adopt a different model. Yet I suggest her upbringing has had an effect on her feeling like an outsider, especially in the group context and this weighed on her confidence and self-perception when she started working in the HE context. She begins:

'I am an only child and my mum and my dad are quite conservative, mainly with a small 'c', but it's very much they hate to go against things [...] I had to go along with them to various activities, I was quite a lot in adult company, rather than in my own peer group, and I think that developed certain kind of things...'

These 'things' surfaced later in her relationship with fellow academics in HE, where she could not relate to their theoretical practices, nor to the hierarchy that was part of the HE culture she began to teach in. The effect has been one of self-exclusion, of feeling on the outside because membership on the inside of the group, requires elitist or highbrow attitudes. She refers to the cultural studies team, academics who run the theoretical parts of art and design study:

[...] it's alien, I can feel quite intimidated by some of the cultural studies people, because they have something and it just seems to be above, and I think this comes back sometimes from my background, this feeling of you know, a hierarchy that I'm not part of, I think this maybe is where some things come in. I don't always feel a part.'

Having these attitudes have clearly affected her desire not to comply, and a dislike of the rules:

'It makes me suspicious and also just a feeling I don't want to have to jump through some hoops and things like that. It's the rules of it all.'

Not all outsider experiences in the data originate from the actions of others. The link between feeling as an outsider and not wishing to comply can be self-imposed. Mary Bond talks at length about changing at puberty, turning against the world and her family, running away from home, and determining in her actions to do her own thing as a self-imposed outsider. Like Morgan and King, there is a perception that being 'in' or on the 'inside' is linked to belonging to the middle-class, its privilege and betterment, but in Bond's case this is based on a reaction to her mother's aspiration to turn the

family's fortunes around and a deep respect for her family's struggle to be accepted and included. Bond's grandfather was a convicted criminal in an East London gang, her grandmother suffered from poor mental health and her mum struggled to keep the family together and to better herself. Bond regards being working class as key:

'...she was really, really working class- [...] they used to go to school with no shoes.'

Bond's rebellion and desire to alienate herself could be interpreted as a deliberate vengeance for the past, imposing an outsider attitude on her life to redeem past family struggles whilst reacting to the comfortable privilege which has made her current situation possible

A steep learning curve, Bond left home as a teenager, expressed strong attitudes against authority which have had a lasting effect on her attitudes to teaching in FE and HE. Running away she felt free to live as she pleased and her use of the word freedom in relation to her radical actions confirms outsider attitudes. As she says

'...there was a lot more freedom to be just a bit different.'

Being free to make choices and being allowed to do so led to a reckless disregard of visas or paying taxes whilst teaching in the United States. Bond still admits to continuing to choose to behave outside of expectation, not complying even where it had serious implication on her re-entering the United States (US). On working in the US without a visa or paying taxes she was ejected and has stated:

'I didn't care, [...] I sort of think, fuck it, if I can't get into the most powerful Western country, I don't really care, actually!'

Summarising, the participants reveal feelings of outsidership, and evidence suggests this affects their attitudes to compliance. Being labelled is not a major factor; instead, how they feel about themselves and where they came

from influences attitudes to compliance and the rules, and this is endorsed through the application of Bourdieu's theories of power statuses in the field.

Parental role models

It wasn't just my own story that led to considering a possible direct link between role models and choosing compliant or non-compliant behaviour, having investigated mavericks as possible outsiders choosing how to behave, evidence suggests that the incidence of labelling by others in my participant sample is low. Its insufficiency moved investigations towards the notion that role modelling might influence the management of impressions and the delivery of performances in role (as Goffman expresses in his theory of *The Presentation of Self in Everyday Life*, 1959). Performances are important as they are what are presented and perceived in the context of education. The participants show passion for what they do and mention the importance of others influencing that passion and their decisions and behaviour, including their choice to do as they are told or not. Parental role models are alluded to in Bond and I.G.'s stories, where they were taught through observation of their parents' behaviour to either follow or ignore the rules. It concurs with the old adage, 'do as I say, not as I do', the expectation that even if you see your parents breaking the rules they have given you, you should still follow them. I experienced this too, and also learnt through my father's behaviour that you needed to recognise when it was correct to break the rules, even though they exist not to be broken. This passing of responsibility is hard as the wrong choice could be made but for me it was a lesson that I accepted and actually began to enjoy because of its risk. Learning what works, or what can solve problems, or what can move you on with plans and ambitions matters. Knowing when to comply, I interpret as based on what has been learnt or shown by educators who have understood the tactical nature of those who also work in their field. I consider that the trading of capitals in the field (expressed in Bourdieu's theories) to obtain leverage to acceptably adhere to the rules of the field, or even influence the rules and those who establish them, is

directly linked to the success of role models. Aspiring through role models they have exercised power and may even have moved to a more powerful position in the field. This notion of the field in relation to role models is a negotiation of the necessary level of compliance and using Bourdieu's model helps to establish a clearer picture of power relations and when it is necessary to be compliant or non-compliant. Power and position in the field ultimately affect professional performance through resistance and strategies to achieve aims.

There are examples of admiring and adhering to parental advice, as well as rebellion against the parental role model despite a deeper respect for parents lying beneath the rebellion. Perpetuating behaviours learnt from role models can be viewed alongside Giroux's belief that educators' histories affect their thinking in action (2010) and Goffman's notion of 'idealisation', where ideas are reinforced through positive and affirming performances (Goffman, 1959, pp. 44-59). So, when values of non-conformity or resistance (which have been learnt through role models), are exercised in the classroom, relationships are reinforced where it the educator finds approval with colleagues and students in the 'idealised' educational setting. The field is complicated to understand but offers positions of power which can be contested. Finding where the need to keep or break the rules originated and who might have assisted the choices are narrated under sub-headed participants below.

Mary Bond

Mary Bond prefaces her story by affirming her mother's important encouragement and support. She strongly attributes her mother's influence within family upbringing for instilling working class identity and admires her for moving the family out of it. Applying Bourdieu's thinking, habitus and its capitals have been brought through the repositioning of status in the field, and I believe evidence suggests that she is aware of how to use power she attaches to her understanding of 'working class' and its values, and that

she brings this to the classroom. The students she teaches recognise the values she promotes, and she uses her ability to communicate them in the learning environment. Bond is powerful and feels the power to communicate because her mother had also exercised the power to achieve academically. It is the influence and inspiration of her mother achieving against the odds that seems to affect her level of compliance and her choice of how she behaves towards her students, especially where she is aware of similar situations in their lives. Bond dislikes figures of authority, including in formal education (although she has become a figure of authority in her role as lecturer) where she saw a need to be less constrained and could get away with it. Falling out with her parents and leaving home was a reaction to them trying to instil their values, yet she recognises the role her mother played in establishing a respect to accept what they had to say, even though she rebelled against them. It held, Mary Bond in check. I interpret her willingness to accept compliance to parental authority and to work hard at school as coming out of a deep respect for her mother, being dutiful and doing what she believed was right, despite hating the presence of authority in school. Bond continues to use her own experience as a measure of her compliance, to toe authority line, and to teach aspects of her character as the rebel and the conformer to the students, where it is confirmed in her own experiences:

'I didn't like any figures of authority when younger and tended to sort of just have a total disregard for it, even though I was quite hardworking at school and I think it was easier years ago to get away with it, [...] and maybe that's where I am coming from projecting my own personality onto the students.'

Her mother's role model, however, strongly endorsed compliance to the system, which had obvious benefits in enabling her to progress through formal education qualifications:

My mum is a really massive influence on my life. [...] She was quite a famous fashion model, she earned lots of money enabling us to have this

wonderful life when I was little. Once she'd given up modelling, she went and did 'A' Levels and educated herself; the education she'd never had, [...] absolutely amazing to do that and I think that's where it comes from.'

To abandon her life as a model to return to education is significant in its influence on Mary Bond. It recognises and endorses the need to be compliant and teaches how aligning with disciplined practices of education helps to negotiate levels of compliance and discipline within the systems of education for herself and for students. In the current stages of her career, Bond understands the power of her mother's influence and how it has led her to adopt a definite role as 'parent' to her students, and that means adopting a responsible, structured, instructive, and caring role. Mary Bond's parental role model is reproduced in her attitudes towards students and are embedded into frameworks for teaching which, by her own admission, follows the rules but also goes against them. The importance of being able to choose rises from deep within entrenched values and personal integrity instilled very early on. I interpret her understanding as derived through upbringing. Bond's belief that the working classes are not expected to achieve increases her desire to project her own rules about compliance into her teaching, and she does this with conviction and from a sense of personal authority.

I.G.

I.G.'s father, worked as a musician and opera singer in an RAF band during a five-year tour of National Service duty in the 1960s and was stationed in various parts of Europe. Whilst employed in the forces he studied music and was keen to establish an alternative career that required balancing the conservative compliance associated with military training with the greater freedoms of a freelance musician. He set for I.G. an example for establishing his career by balancing two very different types of structured work. The military was authoritative and hierarchical, whereas the music was more autonomous and required him to be resourceful. The only

authority for his musical career was his agent who acted more as an associate. The agent assisted him to get work and develop his creative career. His father's model for working had a profound effect on I.G. He describes how his father's vocal expression was an antidote to a more dutiful daily lifestyle, and he pursued this with a passion, positively affirming the enjoyment and fulfilment of vocation with the freedom to make choices in terms of adherence to different sets of rules. The influence of his father's compliance in the disciplines of military service encouraged a desire for the opposite, that is, being released into a life of greater freedom and choice concerning aspiring pathways open to influence and creative development. His father's words to his son had a profound impression: 'I am doing what I love.'

I.G. continues:

'What stuck with me as a child is that he said I'm doing the thing I love and get paid for it [...] I suppose as an upbringing there was always that in the back of my mind that you... you could just go for it and just keep going.'

Interpreted, I.G.'s father's behaviour qualified (for his son) the possibility of perpetual creativity and greater choices in how work could be managed with endless possibilities – from making your own choices or not necessarily having to always do as told. As a role model, I.G. believes his father shoulders certain genetic responsibility for 'maverick behaviour' when it comes to compliance with the rules:

'It's in the genes [...] I was destined for duality'

This notion of duality interestingly nods to alternatives, perceived by I.G. as approval to practice in two ways – as an artist-musician practitioner/performer and as a teacher, for which there are different rules. This most importantly demonstrates that compliance in one area of life can balance against non-compliance in another of two (or more) related attributes, where both work to enable the individual greater freedom to choose. The

strong fatherly influence is core to his life's values. I.G. learned from his father's example that being an artist could be a vocation, as this was manifest positively in his father's life. He recounts:

'His gift was that he was very clear from an early age about what he wanted to do.'

I.G.'s data consistently reinforce his own pursuit of what he loves. Following his father's role model, he finds a vocational outlet for musical and artistic expression, recognised in his terms as a genetic gifting. I.G.'s evidence is consistent with expressions of creative working, which are not unusual, but the permission he affords himself to behave autonomously and choose and negotiate his level of compliance might, in certain contexts, be interpreted as maverick. His data open up thinking about compliance and non-compliance working together as and when it is suitable to do so. The rules may advocate compliance but, if this is not the best way, doing things in a different way might be better. Assuming it is based on responsible behaviour, why shouldn't things be done differently? Those deciding the rules assume the position of managerial power, but those who are lower in the hierarchies of teaching are still expected to exercise levels of power as part of their role. As this is not constantly being monitored, there is space to work more autonomously, which fits an idea that creative education should be flexible, creative, and open to change, even if it is not compliant with what is being asked. I.G.'s father made his own decisions, but the data suggest this happened outside of his military role, where only having himself to think about meant he could work alone and manage his own rules. I.G.'s difference is that being an HE teacher means he needs to work with others, and despite there being obvious differences between the career paths they have both taken, I.G. has gained much influence from his father's example.

Curtis

My father unexpectedly became my role model. I didn't always comply with the requirements of school, especially in secondary education which didn't always suit what I wanted to be doing, and I considered that my life should be centred on the principle of undertaking what was important and had meaning and could be applied to its ongoing purposes. With a firm objective, I devoted learning time to other creative pursuits, which I much preferred:

'[...] caring little about school and its boring curriculum,' using time 'profitably' instead to 'invent collage magazines, write, and draw comics', touring a model circus around the garden and making music when I should have been doing homework, ' [...] recording my tracks onto cassettes which I sold as singles and albums to fellow school friends and others.'

Not surprisingly my progress in matters relating to school dipped. My chosen extra-curricular pursuits were neither openly encouraged nor discouraged by my parents, yet I was shocked by my father's response of indirect encouragement, when called to the school to discuss my behaviour:

'I thought my father would scold me on the way home [...] but to my surprise he confronted the teacher there and then [...] 'his problem, son, is this – he is a man in a boys' world and has no grasp on the world outside of his little world, school!''

My father reinforced the importance of activities beyond the system of education. This was unusual, as he was a serving police officer who was strictly governed by a regulated system of absolute compliance to attitudes upholding the law and spent little time on activities not involved with the institutions of policing and law. This incident had a profound and lasting effect on me, and I now realise he was intentionally or unintentionally reinforcing the unwritten practices of compliance and non-compliance, in

which he was clearly an expert. I firmly believe he has contributed to my attitudes and behaviours in professional life, although at times I have belied its seriousness through affectionate jokey retelling:

'[...] my father had become a hero, something of a key figure, one of respect in my young life. This, I found most interesting in the light of him serving the system, doing as he was told, as a diligent police officer... or so I thought! I was totally wrong, my old man was a law unto himself, and despite working for the system, being a 'Fed' and part of 'The Firm', he would do as he pleased out of uniform and sometimes in it, but I liked this roguishness and admired him for it. I was aware that he was not like other dads!' I believe this helped me to question authority, consider governance, leaders and systems of authority'.

The influence and establishment of his role modelling can be interpreted in Goffman's theory concerning 'front'. My father's appearance as a police officer was set against his manner, where behaviour did not always align with the expectations of 'rank' or 'office' (Goffman 1959, p.34). The 'licence to legitimise behaviours' (see Literature Review) helped me realise how I could develop unique and distinctive manners, just as my father had in his desire to choose what is right in certain circumstances and decide the rules for that day. In his role as police officer, my father gave himself permission to make responsible choices according to the rules of the system he was working in or, in his case, often outside of the rules. I learnt from this model. If he could choose his level of compliance in his duty as a police officer, how much more could I choose the rules in my role within the HE education system?

Negative impact of parental influence on compliance

Examples so far have shown the influence of positive parental role modelling on compliance, but Carole Morgan's data show how her parents' constraint and conservatism made her want to set boundaries and not comply to their wishes, although she didn't actually do so until she went to

university. The comfort and privilege of upbringing positively assisted Morgan in becoming more assertive in her character, desiring new progressive, liberal freedoms of thinking and expression, choosing to be compliant or non-compliant as it suited. As an only child, she questions the correctness of being brought up in this environment, how her early years were controlled by the unwritten rules of doing what is correct and expecting her to behave as they thought she should:

'[...] it's very much that they hate to go against things; they hate to be ... (gasp) ... something might be a bit kind of wrong now with being brought up in that kind of environment [...] don't speak out of turn and all the rest of it, so the first eighteen years was very much like that.'

Wisdom Smith's story reveals the negative impact of parental influence and a lack of role modelling which profoundly affected him, and which still affects his attitudes and leads him to internalise his handling of situations and affects his desire to be in control of decisions when feeling vulnerable. He brings a troubled past to his present situation, evident in a speech impediment, and explains methods used to counter lack of esteem during his developmental years. He cites his father as the cause of his impediment. This level of abuse is a more extreme variant of parental control and influence, and Smith discusses having to work harder to become more eloquent as if to mask his stammer, calling his tactic the 'least line of resistance'.

'I have a stammer [...] that has been the bane of my life since the age of seven, when it was basically beaten into me by my dad. [...] as I grew up that impediment made my routes in speech quite florid and my head became like a thesaurus of least line of resistance possibilities.'

Possibilities in resistance presented definite and engaged ways of thinking that are defensive and seek alternative solutions to problems, which I argue could have established Smith's wariness of expectations and caused a non-compliant approach to solving problems that arise.

Teacher role models

Compliance, I suggest, is a major component of the school system. Rules delivered by teachers instil boundaries from an early age and in this environment a teacher who is not fully compliant with the rules of practice gets noticed. Foucault's power/knowledge discourse defines this behaviour as resistance that legitimates power through levels of 'subjectlessness' (Strozier, 2002), where power is guided by group relations, causing a process of self-understanding through 'internalised dialogue' mediated through cultural norms (Foucault, 1980, 1982). The teacher might therefore appear to share more in common with those they teach. In becoming the 'subject' they still hold values and power constituted through the culturally accepted rules of practice yet are allowed to continue within the compliant framework as 'other' and may even make new rules acceptable. As every behavioural action which takes place is tied to or influenced by cultural discourse, it is not uncommon to hear about the profound influences on young lives by memorable, extraordinary, or inspirational teachers. For some, these teachers merely made it fun and memorable, but my participant data show their teaching and the strategies they operated to have been life-changing where they have copied the errant practices they experienced. This concurs with Hammond's (2017) definition of 'maverick operators', whom he defines as 'creative tacticians' with 'unpredictable practices' and 'anti-conformist tactics' (2017, p. 1). Participants cite teachers as role models who influenced their understanding of compliance and of working with boundaries and discuss how they crossed over those boundaries in their own pedagogic practices.

Aligned to mavericks in the thesis, idealisation (Goffman, 1959, pp. 44-59) has helped establish role modelling, where relationships with students are respectfully strengthened and might exaggerate their 'special' nature as being preferred above those of other more conventional educators. The data reveal that unconventional educators often had a profound effect on their students, leading to a reproduction of similar behaviours. When

related to mavericks, this affirms the importance of bonding, sharing discourses and subsequent empowerment.

Adapting Goffman's proposals of idealisation (ibid.) assists the explanation of potential non-compliant behaviour being performed inside a legitimate role to create a role model. Educational relationships between colleagues and students could be built where elements of non-conformity or resistant values other than those promoted by the institution, are slipped into a performance primarily constructed on new rules. The accepted norm within the specific social context creates a potential challenge to the educational system. Countering the cynicism revealed in Bourdieu that shifts of status in the 'field' are hard to attain, non-conformist behaviours slipped into those recognised as valid could enable the shift (ibid, p. 45).

Compliance is a fine line to cross and seems very necessary for those who need to make up their own rules for working. Their influence on compliance will be further investigated in the **Strategies** section.

Teacher influence on personal and pedagogic beliefs

Carole Morgan alludes to the days when teachers had time and space to enjoy, develop, and dedicate an inspired passion to their vocation and, as such, she considers her female schoolteachers as inspirational and exciting. She links teachers' influences and how she inspires her own students whose response to her is not dissimilar. It is affirming and reads as a positive, conventional experience with strong values underpinning it. It is the tale of being supported in a stable environment supported by rules and suggests its influence on Morgan's character needing to be compliant, follow rules, and project this as necessary for the students she teaches in her HE setting.

'There were the most wonderful teachers [...] it's always been teachers who've been the influence on me, and they have all been [...] linking to the maverick kind of idea, ones who were totally involved in their subject and

their whole lives really [...] and they had dedicated their whole lives to this kind of education and it was a really good school. It was hard work, but I just kind of loved it and it was some of these women teachers who I kind of came across who were wonderful, who were so inspired by their subjects, and I think that is one of the things that students sometimes say to me now is that I'm inspired by something, I get excited [...] that that they feed off me, and I think some of it comes from my kind of feelings with them.'

Morgan's compulsion to speak of this influence indicates the profound effect that inspirational teachers have had on her confirmed as role models, and, most importantly, how what she has fostered is recognised in her by others whom she teaches. When Morgan studied drama and theatre arts against her father's wishes, her teenage eyes were opened to a whole new world of expectation. She defines one particular tutor as 'maverick' because of his lack of compliance – the opposite of the compliant, stable nurture which had inspired her at school – and she welcomed this at a time of seeking greater independence and a break from her conservative family life. He became a role model and was elevated to mythical status. The students were carried by his persona and force of nature:

'He's the maverick and he's the one who's influenced me ever since [...] and this myth built up about him and what he was like and all the rest of it [...] and he lived up to that myth in some ways, he could be really scary, really energetic, really focused, he called a spade a spade [...] he was riveting in his energy.'

A working theatre professional and academic, Morgan's lecturer developed his practice balanced between academic focus and practical expression. The context enabled him to work in a way that he chose at a time when there was little enforced regulation in HE. The participants' data reveal that many of their own professional lives have similar practitioner status outside of the institution and a different set of professional rules. Examples include I.G. as painter/performer, Wisdom Smith as writer/poet, and me as an

illustrator/author/performer. The participants also describe their role models integrating their political views into their pedagogies. I suggest there is a relationship between educators' working contexts, their personal, political and pedagogic attitudes, and the ability to make choices to work with greater autonomy. This could make them 'maverick' role models where their rules are broader than those of the system demanding greater compliance and adherence to help sustain the purposes of education under the neoliberal agenda. It is deeper and more considered than merely attending to the tasks of the day as written in the handbook or on the lesson plan. That artist professionals who also teach in HE, follow different rules outside, which may not be subject to hierarchical management (only client to worker relations) is significant. They potentially dilute or alter the way academic rules are interpreted or understood. Artist professionals do not follow academic frameworks to deliver their practice and they may choose not to when instructing students or sharing their practices with teaching peers. I believe this helps define the role model teacher who works inside and outside of academia. This relationship between the outside professions and inside HE will be analysed further in the **Strategies** section.

The influence on Morgan's student life was the antithesis of her own family life and she was completely transformed by her university experience based on her tutor's mesmeric influence, which set her up to work across other contexts too. Her teacher's own political, moral, and ethical beliefs were also strongly presented, not hidden behind a professional 'mask'. His presentation of self in everyday life (Goffman, 1959) may well have been an act but it was performed with an appearance of authenticity that was attractive. In theoretical terms, his objectivised status as mythical and maverick became the subject transferred to students; his structured self was outworked through trust and shared practice. He trusted students and encouraged them to stretch themselves beyond their own expectations. Carole Morgan continues to take a pedagogic line based on what her tutor showed her. His influence is hugely important to the development of her

own vision as a creative educator, to her openness, honesty, and integrity. The personal revolution has remained strong in her attitudes, and in everything that she has done based upon her role model and those early days. She recalls the powerful influence he had on her life and attitudes:

'I found I was hanging on everything. It was this complete revolution from my own background because he'd been a member of the Communist Party, he couldn't visit various countries because of affiliations with things, he was everything that my background hadn't been. [...] It was extraordinary that he actually got on with me, [...] he trusted you to do something and [...] that was phenomenal, and I remember at times feeling very frightened, I can't do this, I haven't got the kind of the background to support it, I don't know this. But he was instinctive and would throw you to it, and you would survive with it and I think I learnt a lot from that in a way, [...] so he is the person and always has been throughout my life - all of the different things I've kind of done - it's always been all of the things that he inspired that have been there somehow.'

I also had 'key role models' who were my art teachers, and '[...] who understood and developed personal, creative, pedagogic principles which suited my learning [...] They did things differently, inclined to do so in their creativity, and because in less regulated times, they could.'

A zoology undergraduate at Bristol University, Wisdom Smith was most impacted by a poet based in the English department, who was keen to potentially bend the rules, integrate all disciplines, and not acknowledge the separation between the arts, sciences, and humanities. His influence had a profound impact on Smith's belief in educational integration. The firm encouragement he offered students, coupled with a flexible approach, allowed scientist Smith to attend English tutorials and seminars, which he found massively empowering. Smith does not make clear whether this cross-disciplinary approach was acceptable or common practice at the university, but his narrative exposes the influence that witnessing his tutor

practically outworking his approach was to have on his own pedagogic framework as a lecturer of the arts and humanities in his later career:

'So, he used to take me into his tutorials and seminars and he empowered me in two ways. The first way was if I went to those seminars I had to do the reading, which I assiduously did, and the second thing was to have a scientist sitting next to an art student. This was like having a ticking time bomb in the room that would say to the all the art students, "you're not working hard enough, because this guy isn't even doing the course and he's read the stuff and you haven't," and so it was a good spur to them to get shifting. I learnt a lot from him. In fact, he's still one of my best friends.'

Wisdom Smith's moral code and sense of values was instilled by his student circumstances, and I strongly share a similar art-science cross-disciplinary approach. Smith demonstrates through his actions how the academic programme can be adjusted, even where it moves outside of the curriculum guidelines or rules.

The tutor's effect on Smith has been empowering and profound. Smith was able to construct the poet-tutor's pedagogic values into his own attitudes and practice and, following this role model, invented his own way of educating outside of the established guidelines of his university. The resonance of the arts and sciences working together is a revelation where the system continues to separate these faculties within the formalised structures of HE. Having a tutor deciding how it should best be done has been a constant inspiration in Smith's learning and teaching as a result. He recognises the value in mixed disciplinary teaching to counter what he calls *'the educational lie.'* This example, however, addresses neither compliance nor non-compliance, neither does it reveal the notion of some attitudes being uncontested as creative concepts in the creatively open sector of arts/art and design HE. The arts/art and design sector is known for its innovation and challenges the concept of mavericks being defined within it. So, the separation that exists in academia between the arts, sciences and

humanities might be potentially contentious in some sectors where others are open to development and change. Wisdom Smith continues to disseminate the importance of breaking down the obstacles defining role, subject and attitudes to education within a traditional academic framework:

'You want to be a poet and a scientist and a performer and an administrator, you can do all of those things. You can play all those parts. It depends [...] on your ambition and your focus and your energy and all those kinds of things [...] You can mix things up. You can have an undergraduate degree that offers a combination of politics, economics, science, biology, physics, engineering, poetry, painting.'

What can be confirmed, however, is the connections between teacher-influence, its place in the academic system, and how influential role model tutors have done things differently.

To summarise, the range of data offered by Anna King, Mary Bond, Carole Morgan, I.G., Wisdom Smith and myself evidences our having been affected by self-reflection, labelling and role modelling – parental in the first instance and then teachers. The strength of influence is unexpected. Past influences affect current attitudes to compliance and how these are reproduced and passed on to colleagues and students. The caring, passionate input of key teachers throughout their educational journeys, directly affects pedagogic belief and how they choose to comply, or not. I believe it is helping students out of a deeply held moral and ethical sense of justice, as Anna King states, to *'take whatever time is necessary to make sure that principles are understood, that as best I know how to, meaningful learning is achieved'*.

I support the notion that role models' behaviours are copied behaviours and, when transferred, affect attitudes to compliance and are therefore key in explaining the nature of maverick behaviour. Evidence suggests that the impact of role models leads to empowerment to choose to comply or not comply inside the HE context. The first two categories, **Making up the**

Rules and Compliance, provide evidence for analysing and interpreting the characteristics of maverick educators in HE. The next category, **Strategies**, assesses how they use these characteristics in their work.

Strategies

This main category explores how participants strategise and offers suggestions for their actions under the neoliberal agenda. Looking at strategies is key to understanding maverick behaviours in HE and how they influence the institution and those who work around them. It consolidates the first two categories: their **Making up the Rules** and attitudes to **Compliance** with how they think and behave. The analysed evidence establishes key concepts with supporting evidence under sub-headings, below, in answer to the second research question: how do mavericks act in UK higher education?

Insider-outsiderness: catalyst models and the community

There is data evidence to show that participant educators work under neoliberalism in the institution whilst seeking alternatives to its ideological forms of management. Alexandr Petrovsky and Wisdom Smith broker a gap – a space that integrates being on the ‘inside’, and working within the constraints of education in academia, with working on the outside with companies and other agencies who do not necessarily conform to the stricter rules of practice and standardisation which govern educational systems, or that which Petrovsky terms our ‘meaningless’ HE systems. I call this integration insider-outsiderness and examples show how working between the two can produce catalysts models with the power to change education practices. Where they find the rules governing NPM are lacking, my participants reveal their wish to ignore the rules in favour of governing in ways not necessarily prescribed by institutional management. In his interview, Petrovsky cites Bob Readings’ (1996) book, *The University in Ruins*, which he suggests ‘*charts the shift away from the university of*

reason towards this modern university of excellence.' Petrovsky also advocates that:

'It is not really worth fighting against because it doesn't really mean anything, it's purely corporate and in that way it's becoming vacuous and so we need to find other things to challenge, or other contexts maybe to work on, that are meaningful.'

At the time of being interviewed, Alexandr Petrovsky viewed himself as a worker on the 'inside' (of academia) partnering 'outside' agencies to adopt and develop community education models that were not being regulated by university management. This was not common practice in the sector but endorses Giroux's considerations of educators like Petrovsky being border-crossers whose job it is to foster 'our relationship to the world' [to] 'produce the narratives, metaphors, and images for constructing and exercising a powerful pedagogical force over how people think of themselves and their relationship to others' (Giroux, 2000, p. 133). Reimagining education on the 'outside' and as part of a wider cultural agenda is a key strategy in considering education in freer, 'radical' and cultural terms (Giroux believes pedagogy exists freely in the cultural world), and is one that the mavericks' data evidences.

Petrovsky discusses developing digital technologies education, a platform which was a very new concept at the time of interview but is now widely accepted and run by local business for university-level equivalent industry trainees alongside academic universities courses. Petrovsky imagined alternative education offering industry-relevant training and professional development. There is now a fluid exchange of ideas and practices which relate digital technologies education with industry. Petrovsky's perceived thoughts and network experiences were part of his imagining an alternative strategy. I.G. also talks of considering alternative options within his scope of practice outside the institution, but he does not make his thoughts concrete, and is less realistic about future options.

'...there are options and I don't really believe that they are in institutions at the moment in the way education is and I believe that for me personally, and you know I'd rather get together a kind of caravan and travel round the country.'

Nearly twelve years have passed since I.G. said this in interview and although he has not completely abandoned the institutions he was discussing, he has consolidated his role balancing between the neoliberal managed institutions and independently run community art schools that have become the norm in recent years. His strategy has been to negotiate both, to comply with accepted rules on the inside and to be free on the outside. At the time the narrative interviews were made I was not aware of common, alternative curriculums offering HE outside of institutional frameworks, although I.G. now has affiliations with some. He recognised in his mind a new kind of education, which I defend as maverick in its inception, but for whatever reasons, and not evidenced in the data, he was unable to implement this at that time. Wisdom Smith recognises the importance of keeping allies in the academic institution, where alliances are useful for future working. He is willing to tolerate the constraint and organises himself for the institutional context, happier in the knowledge that education can also be made meaningful beyond it. Smith is aware of the *'tensions and restrictions'* and tends *'to try to side-step them, avoid them or bring them on board and make them serious allies.'*

Wisdom Smith offers an excellent example of insider-outsiderness, whose successful implementation in the writing programme he was running changed aspects of management in his university. It is an insight into managing a department as well as teaching on it, of adopting his own individual strategies for running a department and teaching on it, and offers strong clues for understanding the extent to which, strategies could be interpreted as maverick. In his strategies for structuring and funding his department and course he looked outside of the university for support. His actions profoundly influenced the management of other departments in the

university. His data shrewdly and clearly address the core of a major problem – undergraduates were struggling to write university papers – and he saw an opportunity to bring the sciences and arts together, an influence from his former role model tutor. He respected the hierarchies, considered what lay at the heart of the problem (issues of academic practice) and addressed the staff first where *‘they could see what was plain common sense.’* Having illuminated the issue, Wisdom Smith then offered clear, practical terms for solving it and helping other students to be better writers. Smith has good business acumen learnt from ongoing networks where UK supermarkets had previously funded academic projects and had learnt from these practices.

Smith approached and charged (monetarily) departments for services to help fund his own department, bypassing the university’s financial rules in the process. He was playful with business concepts too, introducing ‘gifting’ as a key trading value, inspired by reading Lewis Hyde’s *Gift Economy* (1983). Once established, he developed his own model (introducing new rules), buying in known, published writers whom he employed to host external events for student and public benefit. Transferring his profits into community projects his ambitions grew and he then involved larger scientific and commercial sponsors.

‘New writers worked with creative writing students, worked with the public, worked with the community out there, worked in Tesco over there, and we put on event after event after event. [...] we had schools programmes, community writing programmes, and those were all paid for by computing, science engineering, but they didn’t know!’

His foresight and strategic ability to play with internal institutional politics is strongly suggested in his narrative. To bring about change he respected colleagues and made allies. Gaining the trust of departments who funded his innovative initiatives, Smith brokered the gap and forged alliances between the university and the outside world.

Wisdom Smith's case is massively important in revealing unusual practices, exercising a balance of compliance in addressing issues with writing – a university-wide convention which he did not want to dismantle – and non-compliance in seeking outside influence to get the job done, realising the potential to change pedagogic practices by suggesting ways influenced by those who do not work in academia. The success of his university-wide literacy programme to solve problems was adopted and I consider that Wisdom Smith introduced a unique catalyst: *'...the university twigged that this was very clever and worked very well, so this has all been embedded across the university now.'*

He continues to move on in his work, seeking new ways to promote and innovate his interests in the writing programme through strategic practices always set on his own terms looking inside to outside to address the ongoing pursuit of knowledge through changing educational practices.

In concluding this section, Kyle James recognises the need for good strategy being employed within role, which is based on an understanding of the differences between internal university systems and outside practices. He suggests that academics have struggled to recognise academic practices as they are implemented outside of academia's own established credibility. It is ironic that knowledge is not realised for its benefits in society outside of the confines of HE. They do not understand that academics can establish reputations outside of the university. This he criticises as their insular view and limited understanding of knowledge production in HE:

'...ironically, they are just starting to wake up to what my work is all about and how it could possibly be of interest, at least important ... our reputations are always made externally, internally it's all about the day-to-day grind of running this place and that's what's important to the people that run the whole university and that's what they see as contribution, which isn't a contribution to knowledge at all.'

Pragmatism, structure, order

Wisdom Smith's approach highlights a pragmatic, structured, and ordered approach to the HE context, considers professional roles and associated practices, and creates room for further investigation of the attributes of strategic thinkers whose aim is to do things differently and who carefully plan how that will be achieved. Being pragmatic, well-structured, and having order are useful attributes for teachers and managers in HE and HE arts/art and design to display, but there are implications which cannot be divorced from the notions that mavericks choose compliance, make up the rules, and strategise. These qualities are linked together by the need for colleagues in HE to be working together in levels of practical collaboration. Pragmatism defines awareness of the consequences of actions, about being realistic and practical where it is most likely to involve working with others. This counters the potential perception of mavericks as 'lone wolves' choosing to do their own thing without the interference of others. To want to make up the rules is to need to work alone to some extent, especially where it could be resisting and working against commonly accepted rules. Structure holds plans together, making them workable, and for structure to work calculations need to be made requiring understanding of situations, goals, and aspirations and how colleagues operate in relation to them. Anna King is keen to confirm she is structured:

'I am actually very structured [...] I can work in chaos, but I can organise myself within seconds.'

It is not distinctly a maverick quality but coupled with a determination to work things out for herself, King gets things done according to her rules. She transposes her vision and plan from her own personal structure and behaviour into a managerial role and converts it into the correct pedagogic language (strategic planning, targets) and reframes it within institutional frameworks. This is important to understanding conflict between management attitudes as the makers of rules and those who work under

them and wish to adapt the rules or use their own. King is the manager who is also maverick and offers important evidence for analysis. Being sympathetic to those who work for her as a manager, she demonstrates compromise, and wears 'a face' to fulfil her role whilst believing that she can still instigate dynamic change because she is able to realise her vision through the strategic games she plays with the rules and the way she is able to behave in role:

'I like to have a plan to realise a vision and a strategy, and we do work with that within our sector; we have a strategic plan, we have milestones, we have targets that we have to achieve for government funding. So that sets out the rules of the game [...] What I try to do is really make a valuable contribution, and a lot of that is based on my experience, which is vast in the higher education sector in art and design.'

Order is the way things are done to achieve results and might include levels of change and flexibility in actions. I argue strategic requirements as pragmatism, order and structure, and a maverick that operates with these attributes can skilfully achieve their intentions. Data reflect determination to work practically under constraints with a view to bringing about change. Goffman's (1959) work is relevant here, through 'dynamic team working' and managing impressions to present a positive 'front' (ibid., p. 83-108), where being respected as on-side by holding the 'party-line' helps to gain trust (ibid., p.91). With trust in place, dynamic team working is possible, and a maverick's intentions can get worked out.

Kyle James considers his position with care and attention and recognises that to make changes or bring in new practices requires an approach he specifically addresses as pragmatic. He regards his practical approach as playful whilst recognising it as a kind of game where he needs to be compliant, exercising careful thought and personal constraint when it matters for him to be taken seriously. Applied to Kyle James, Bourdieu's work suggests that his approach has a 'sense of practice', 'practical

knowledge' and 'practical mastery'. Bourdieu questions the logic of following the rules, suggesting that as a game there is flexibility to not 'being the product of obedience to the rules of the game' in the field (Bourdieu 1990, p. 64) and one only 'obeys certain regularities.' James's strategy is one of switching his pedagogic methods to suit objectives and of only being obedient to expected conventions when it suits his purposes. He discusses his relationship with academic management, of knowing when to talk, or when to refrain; the particulars really matter to retain credibility and avoid conflict. He reveals how important strategy is to purpose and role in academia:

'I believe in choosing your battles carefully. You can get away with a lot if you're just a bit vague, [...] if you're not barking all the time, you know, here he comes again, because people start discounting what you have to say. [...] I go to many meetings because we have to go to them and I don't say anything for months and then I say [...] something I think needs to be heard, I choose very carefully when I'm going to say something that I think is important.'

James is a valid example of structure and pragmatism, as demonstrated through personal pedagogic practices. He understands that as an actor, his behaviours within his role should relate to others' expectations put on him, and he delivers his beliefs in an interpretation of educational delivery within the constrained model. His pragmatism and structured methods purport a strong businesslike approach to education and having presented this secure 'face' he is able to subvert, using the tools of his developed learning practices to engage in freer thinking, applied creativity and personal expression. These he pushes into performative teaching styles, which at times are at odds with the expected modes of delivery in healthcare, social sciences and education within the HE sector. James's conscious, premeditated actions concur with his own sense of purpose and desire to be well-ordered, creative, and mindful of his presentation of self as a creative educator. Where creativity might be liberated by the expectations

of his role, James implements his highly personal and unusual strategies and does so pragmatically and in a way that is recognised by those he is instructing. In this, James confirms Goffman's model for creating the correct impression, which he has titled 'managing impressions, attributes, loyalties and practices' (Goffman, 1959, pp. 207-212). It is a 'face', which informs fellow colleagues in the institution that his structuring is properly considered, works to curricular guidelines and is able to build trust accordingly. By exercising restraint, he is 'seen' to be working well and as his social relationships are defined, he changes the way he outworks his pedagogy. The data suggest that this approach is tacit in maverick educators' everyday performances, and the study sample all practice this to lesser or greater degree depending on their position in the institutional chain of hierarchy. Impressions are important and those professing as maverick are careful to keep a level of favour with colleagues, respect others and not destroy relationships. I do not consider this to be bluffing or misleading; according to Goffman's (1959) underlying premise we are all ultimately actors putting on the 'correct face to save face' across changing situations.

Risk taking and playing games

Behaving in an orderly way, or not, and choosing when and how to act runs through the data as important to strategic practice. Some participants were keen to tell how they deliberately planned their activities to counter management practices and their examples necessarily help to answer the second research question: how do mavericks act in UK higher education?

Despite apparent anarchic tendencies, there is a strong sense that the participants were in control of their situations, working within the rules to break the rules, although at times their risky actions could have upset their relations with others or shown them in an unfavourable light. It is a return to the notion of jesting and of adopting playfulness as a means of establishing themselves as powerful or innovative in their contexts, or

simply needing to readdress the balance and enter or create the necessary liminal space discussed in **Making up the Rules**. Whatever the motive, the examples overturn the ordinariness of academic life in HE with impact and bring a spark to narrations of institutional contexts. Education in the arts/art and design sector should arguably be an environment where risk-taking and exploration through playing drive the curriculum, where it is more relaxed and not governed by strict rules and NPM targets.

In the first example, Wisdom Smith exhibits his playful side instigating games which highlight attitudes within the educational system. His behaviours are directed by his moral and ethical beliefs about education and the power of performance to create change, and they reveal an acute awareness of internal academic politics. He makes visible how academics perceive themselves to raise awareness of where things could change.

He discusses a creative collaboration hosted at his university on National Poetry Day, where giant letters of a well-known poem were posted across each of the windows of academics' offices in a university building. Its reasons were seemingly threefold: 1) to develop a creative, interactive event, collaborative poetry writing on a large scale; 2) to promote equality of workers at the university; 3) to promote the event to benefit his course within the university. He approached Canon Photocopiers, local BBC television and radio media, and students and the university cleaners to assist in his idea. Importantly, he also gained the permission of the Vice Chancellor beforehand, which he termed '*air cover*', to protect the students and the cleaners from sanction or punishment. The cleaners were raised to a status of importance where usually they are not considered as such at the university. They let Smith into his colleagues' offices and his students were his accomplices in sticking up the letters. Smith was working with allies from the highest tier of management to the lowest, mirroring the statuses presented in Bakhtin's carnival (1984b). All levels were affected, and academics were mixed in their views of the action, which was broadcast on live television. He pushed the boundaries of the system joining internal

activities of an academic institution with outside agencies, and in the process deliberately provoked controversy. Smith discusses:

'Some of them (fellow academics) started to take the letters down, they didn't like it. [...] you'd see the deconstruction of a poem [...] by arts academics and throughout the day the poem would transform letter by letter into different fragmentary poems [...] that was the real conceptual idea - how the poem would be re-written by people.'

This and other ideas are carefully planned and designed to be noticed. Smith is as considered as he is open to taking risks and carries his ideas across educational politics through the vehicle of the system with thoughtful care and consideration, using role and position to advance his cause even where he is unsure where they will conclude: *'You get in people who can [...] man it, staff it, who you trust, and then you move onto the next objective, and you don't always know what those objectives are and there might be more than one.'*

Monitoring audience expectations can change educators' responses and move them to take risks and create new challenges as they gauge the audience. Kyle James realises his response to the audience when moving them into another space for greater receptivity:

'...are you going to play with that, change that, how are you going to shift them to another space that you want them to be in so that they can start hearing what it is you want to give them?'

James enjoys experimenting with the audience, using unconventional methods in the health sciences faculty, and his experience enables him to read situations and act accordingly. He prompts them to respond and provokes them to demand a response. He is very aware of his behaviours in this performative space and has strategies to underpin his risk-taking. Like Smith, James has an acute awareness of those around him and how the university operates before embarking on risk-taking. Again, like Smith,

he seeks to undermine hierarchies by taking a stance of recognising democracy and equality in roles, which can be interpreted as behaving counter to managerial tiers familiarly operating within HE

James outlines his strategy to teaching methods which enable students to express their learning in new ways:

'Seeing material that really had potential that was ending up just in journal articles, meaningless. [...] because I was familiar with the tools from the arts that there are ways that you could communicate much better what it is you've done. It started from that frustration.'

It is his deliberate intention to introduce more unusual, creative expressions that get noticed and questioned. An ambitious format for his research is to package it into a full-length feature film – an academic work to be disseminated in public cinemas and not the lecture hall. In his strategy he is not playing live with the audience but is challenging them with an unexpectedly creative output which is also a good example of taking 'inside' academic practice and engaging a response on the outside, pushing academic boundaries further than they would normally go.

Anna King considers the contribution of fellow teaching colleagues as strategic risk-taking. She talks of her ability to *'...understand what is needed in terms of successful delivery'* and, in taking risks, employs them to *'...enable them to make the biggest contribution, regardless of hierarchy, and politics and structure'*.

Unable to take certain risks due to her role as a senior manager, King positions others to undertake projects which match her intentions. These involve taking risks with new approaches and innovations to the curriculum in HE. For her, it is not about larger audiences but involves individuals or smaller group projects. Her considerations of fellow educators are, like James, in wondering how she can position them to get the message out. She is not 'using' them in an exploitative way but considering new spaces

and places to develop educational cultures to outwork her vision and strategy, whilst still giving a nod to her institution's strategic plan.

Her narrative offers the example of a staff development day at a circus school. A senior colleague informed her that she had taken a huge risk. Like James, she was fully involved and even assumed a metaphorical role during the circus act: *'I was the foundation person in the human pyramid'*, the risk taker *'that swung off a trapeze, yes!'*

Being on the point of terror, I asked her during the interview, 'is that somewhere that you want to be?' *'Yes, because I like pushing the boundaries. And I thrive on challenge.'*

Mary Bond justifies her risk-taking in a personally held philosophy: *'...in life it is easier to seek forgiveness than permission.'*

She is a good planner with robust pedagogic structures, is aware of boundaries, follows strategies that fulfil the examination framework criteria but, when the door is shut on the classroom, Bond moves outside of the imposed boundaries *'...we just give them lots of freedom that other people would probably find pretty horrendous, actually.'*

Bond is honest in her conduct with students and the risks she takes, and tells them frankly what she needs to say, hoping that her edgy delivery will not backfire. She is confident that she offers them *'just enough rope they can run free, but not hang themselves.'* It is a strong metaphor.

Empowerment

The **compliance** section has analysed the influences for choosing to comply or not comply to the rules and the section is important to consolidate those influences as inspirational and empowering.

Empowerment is a concept that enables two sorts of self-reports to be explored in the data: the empowerment of self, such as Wisdom Smith's dynamiting, and the empowerment of others through making up the rules

and taking others along according to those rules. Data suggest that the exercising of power directly leads to empowerment, that is the effect power has on fellow colleagues, students, and their institutions.

Every teacher brings their own view of the teaching world they inhabit, considers what they are expected to do in role, and proceeds to engage within their HE contexts. Institutions operate under constraint driven largely by neoliberalism, what Olssen and Peters (2005) term 'knowledge economy and knowledge capitalism.' Systems are essential to enable them to operate, and rules are established to keep them operational, which may not align with mavericks' beliefs or practices. Maverick participants have discussed their adherence to rules and systems and how they deal with them in relation to educational beliefs and practices, which they negotiate with integrity, and working in conjunction with colleagues who follow guidelines and rules as laid down by their institutions. I suggest their examples are empowering because of their integrity and because they do want to respectfully work with colleagues and not against them. This could win their colleagues' approval and increase their empowering influence over them. There are no set practices revealed across the data, but examples express a recognition of having succeeded in changing the social context for the better, a desire to empower.

The participants along with other practitioners enter power relations with core beliefs at their heart. They disseminate what they know in specific learning contexts and live inside it. Smith's dynamiting – a tactic he learnt from poet, Ted Hughes – is that of 'dynamiting' your life, shifting into a new, uncomfortable, and challenging place every ten years or so, which affects others when the process is undertaken. In this space, and with other colleagues he has inspired, he dares to believe that dreams can come true. Essentially, they dynamite with him – an example of the effect of empowerment. The evidence of one such dream realised out of reckless ambition has been the purchase and building of a new faculty, a place to outlive his academic vision:

'The decision to come from the English Department to here was a kind of collective dynamiting. We all decided if we are going to go even further forward, we need to be all in the same space; the fact that the decision coincided with a dream I had about ten years ago when I thought wouldn't it be great if we had our own big space and we had a suite of offices, that would work really well.'

Carole Morgan, appointed to the position of library assistant in a leading British HE institution in the early 1980s, had no specialist qualifications outside of her theatre degree but insists *'you could work your way up,'* training on the job. Her trajectory took her through a number of institutions until she became a head librarian. It was a time when people mattered, and there was a shared desire for the learning environment to be one of personal and shared empowerment. She laments that at that time *'it was still a person for the job rather than a qualification for the job'*, something she claims is no longer possible under current managerial systems. Her ability to move through the tiers of role and position suggests personal empowerment and an understanding of interpersonal skills, not a maverick attribute but significant to choosing how one might strategise to change the learning environment. The next example shows how out of her achievement in role and desire to want to relax obstructive traditional rules, established by those who had previously occupied those positions, she set up a new library activity which was not proscribed by management. Her decision arguably led to empowering maverick behaviour in its context:

'...there were so many books locked away [...] 'expensive books' [...] I just got things out of cupboards, took down all notices on silence - the wilful side. I just did it!'

It is not clear whether Morgan had calculated the potential risks of her actions, nor whether she had obtained cover from a senior member of management, but her open approach to resources changed staff and students' attitudes in a positive way. The library gained recognition from the

principal of the institution as well as from the Council for National Academic Awards (CNAA). Coffee mornings were held, and Carole Morgan began to host what we would now term 'study skills' workshops in informal settings, *'before study skills existed'*.

The final example from my journal recounts a specific strategy to empower. Like my critical incident, the plan is changed, and by not following the rules, where compromise might be seen to affect safety, it failed. It is not uncommon for me, and I have included it as an example where not using careful consideration can scupper maverick behaviour and acceptance when things go wrong.

Journal entry, 17th October 2018

On one occasion I overstepped the mark. Memorable events change lives and I wanted my students to experience a sense of empowerment and confidence. We were going to the circus to draw. The risk assessment was signed off and everyone understood the health and safety rules that needed to be followed in such a dangerous environment. The high-wire/balancing walker was rehearsing and offered me the chance to have a go. 'My students too?' I asked. Yes, that would be great. I was excited for them and one-by-one they took to the wire (incidentally it was only around four feet off the ground, so no safety net required). I did briefly think about wire-walking not being on the risk assessment but dismissed it as not being a huge problem as the circus was covered to the tune of around £3,000,000. But I knew it wasn't entirely right too. I had carefully strategised the day but was now prepared to jeopardise it with additional risk. In the event, no one got hurt and the delight on the faces of the students as they were helped down from the wire were pictures of transformation. It was all fine until...

...one student decided to post a complete film on facebook, which was rapidly intercepted by a colleague, and I was immediately called back to answer up. My crime? Not adding high-wire to the risk assessment, risk-level, high!

I had to say I was sorry, but I wasn't sorry. Empowerment had been my strategy and I would repeat my actions again without hesitation.

In summary, the examples presented concur with Foucault (1980, 1982a), who eschews Marxist interpretations of power relations, arguing that the essence of power is not something possessed by institutions, nor used oppressively against groups or individuals. Mavericks can be argued to be negotiating and expressing power within their contexts in a view to steering towards successful outcomes, which may have non-conformist intentions or actions. Adopting Foucault's theories of power are useful because the notion of power existing and being constituted in situations relates closely to maverick educators' considerations of colleagues, and how they negotiate their intentions and actions: their intentions of empowerment. In Foucault, objective meets subjective (1982). He does not view power as oppression of the powerless by powerful authority, but rather the daily interactions between people and institutions. His perception defines power not as a possession, but an action outworked through strategies as humans relate to one another in context.

Chapter Five: Discussion of findings

Introduction

This chapter discusses the findings of the analysis having explored the data to help define mavericks in arts/and art and design HE. The consolidation of the findings is in direct and focused response to the research questions:

- 1) What is a maverick in the context of UK higher education?
- 2) How do mavericks act in UK higher education?

The consolidation of the analysis is discussed under three main categories, shown in bold, and they have sub-categories shown below in regular text:

Making up the Rules: Being intuitive, liminal space and jestering;
Compliance and **Strategies:** Empowerment. These helped answer the questions in what has been a complex, lengthy and difficult exercise in analytical process. The discussion offers the reader findings under main headings created through coding and thematic analysis, where data evidence were recognised and matched to establish maverickness in the selected participants.

Making up the Rules

Despite the dominant rule of neoliberal management in the HE sector, and many doing as they are told within their role to fulfil the capitalist aims and ambitions of art and design HE, the analysis clearly reveals that some educators manage their roles in the institutional context by making up their own rules, and in so doing create a resistant counter-narrative through discussion and action of what Foucault terms 'regulated communications' (1982a, pp. 218-219). I led the narrative from my own biographical notes that explained how I entered a very different career role to the one I now outwork in an institution that was not then heavily regulated and which did not seem to let students down despite little tracking or tutor responsibility to

reach or maintain targets. What is apparent is that this kind of approach is not without purpose or structure and mavericks are merely seeking an alternative, which allows them to make up the rules and, importantly, based on experience, to do things which they know are correct, despite being told otherwise. The theorists' works reinforce these noted themes and support the analysis. Foucault's expression of there being power in knowledge (1984) and sharing the knowledge in pedagogic contexts backs up the participants' (all experienced, mid-career professionals) desire to engage in the learning process in a personal way, but responsibly and with clear aims. Wisdom Smith makes up the rules of running his department based on Lewis Hyde's gift economy (1983). Gifting as a system of management subverts the capitalist ideologies running our education systems, and these have proved to be an inspirational and inclusive motivation, and an alternative to creating wealth to run a department. In Bourdieu's terms this kind of 'capital' is not one being traded by those in power, and it becomes powerful as it repositions educator players in the field to get a 'feel for the game' using 'practical mastery' to flexibly manage where such practice only 'obeys certain regularities' (Bourdieu 1990, p. 64).

Being intuitive

Another aspect that became apparent was working intuitively. This was one of a number of attributes not exclusive to maverick educators, but not dismissed where it has enabled non-compliant (maverick) behaviour. Its expressions include not following the lesson plan (Mary Bond), loosely sharing thought-up options with students (Wisdom Smith), daydreaming to realise inspirational aims (Kyle James) and abstract thinking to plan unique non-standard lessons (I.G.). Such a radical approach has highlighted that mavericks are happy to push boundaries in this way where they believe that others in HE wouldn't dare to. Intuitive learning might rightfully then be put in the maverick category as being a marginal, uncommon approach.

Discussing liminal space and jestering

Is it possible to operate in a personal way according to one's own rules in a university context where rules and policies are established by management and expected to be heeded? The participants' answer presented itself as mavericks seeking spaces where, at times, they could challenge the overbearing nature of management with more playful, pedagogic approaches. As a result, they are not always fully respected or considered to be correctly working in line with management. This can be interpreted as not being culturally acceptable having not moved through the correct 'rites of passage' (Gennep, 1960; Turner 1967a) and as a result, their actions are not understood. Ultimately though, their behaviours are allowed where results produced in the learning are acceptable. It is the methods of teaching and learning that are not openly endorsed, being neither in nor out of what is considered correct. It is ambiguous. Working in the liminal space is a maverick finding where it provides the means to make up the rules, and unwritten permission to do so, and the data has shown how exercising playful or 'foolish' attitudes within the teaching context is acceptable, especially in HE art/art and design contexts where encouragement to innovate, experiment and be creative present as normal and acceptable. Explored through Bakhtin's carnivalesque theory (1984b), the context of the classroom is defined as a place of democracy in sharing power and of realising that there are many individual performances and conversations, which collectively operate in the liminal space. It is the opposite of being instructed in the rules from a single, overarching managerial source. This finding is critical in establishing a place to consider making up rules as an act presented from behind a carefully constructed guise known as 'face' (Goffman, 1967) and interpreted by a group or in a unique, personal way termed the 'region' (Goffman, 1959). I developed the exploration of liminal space by positioning it within my own understandings of how I gain strength to be playful through a constructed alter-ego character, that of the jester. Living out of the metaphor and interpreting the symbolic meaning within empowering pedagogic practice is an experience I share with I.G. who puts

on the 'Baron' as a permission to play and push a 'line' of acts (Goffman, 1967) across the boundaries of HE contexts and to act with greater flexibility. Where it is risky is when there is a misunderstanding of intention, or where the context is wrong, and I have realised this to have been a strong possibility on the day I was accused of being a maverick.

Compliance

Mavericks have shown themselves to exhibit both compliant and non-compliant behaviour and evidence reveals their attitudes in choosing how they behave, as rooted in past experiences (Bourdieu, 1984,1992), judgements of selfhood in constructing their own identities (Denzin, 2014) and expectations put on them by others (Becker, 1963, 1970). As a result, they internalise their dissent (Foucault, 1975) and powerfully outwork it in positive ways, which can change the lives of those working in HE and alter the way things are done. Relating my analysis to habitus theory in the field (Bourdieu, 1984) enhanced my understanding and contributed to this finding.

Having always felt like an outsider prompted me to consider the participants' data and whether they too displayed these characteristics. Being told I was a maverick is what caused me to pursue this thesis and it was interesting to discover a link in the analysis between attitudes, actions and taking authority where the participants had been considered as different or considered themselves as being out of place or being outsiders. Feeling that being working class impedes ambition to managerial levels caused Anna King to adopt innovative strategies to change power relations under her management. Evidence also relates causes to mavericks' attitudes and parental attitudes where 1) negative parenting caused rebellion and the adoption of counter-attitudes, and 2) parents positively instilled confidence and a desire to change participants' circumstances. The effect on choosing to comply with the rules or not comply with them was profound, and they gave vivid accounts of how they present their identities,

a key aspect of this thesis being guided by a part-constructivist methodology.

Teachers as role models confirm the finding that unpredictable and anti-conformist behaviours (Hammond, 2017) have been reproduced by the participants, and their impressionable behaviours reveal that mavericks behave as they do because other mavericks showed them how to. Goffman, terms a special relationship between teacher and student as 'idealisation' (1959) and this is shown in Carole Morgan's underlying principles of trust and aspiration in the classroom, but also has further reaching implications in Wisdom Smith repeating his tutor's practice of mixing academic disciplines (not encouraged by university management) to enhance cross-departmental learning and create a successful catalyst for university-wide curricular change on his terms.

Strategies

Having identified their characteristics and how they were established, I analysed the data to consider how mavericks act in their institutional, educational contexts to ascertain the effect this has on neoliberal HE environments. This was difficult, where all educators manage their roles and pedagogic performances very differently to be effective in teaching and learning. To establish findings, I had the evidence of making up the rules and reasons for complying or not complying. How they achieve it became my focused approach and I sought to match codings and establish themes to clearly represent what was going on in HE.

I returned once again to the liminal concept as an allowable space and found evidence to confirm that Alexandr Petrovsky and Wisdom Smith actively seek to occupy a gap between their insular academic practices and education established outside of formal HE institutions. These include community learning, learning online or training in the workplace, closely aligning these sites to Henri Giroux's (2000) notion of educators as cultural workers crossing borders. Petrovsky is critical of the meaningless of

neoliberal HE systems and language that cannot be pinned down or held accountable to vacuous practices. I call the strategy employed to position mavericks in the space *insider-outsiderness*, as it suggests being in a liminal space, but it transcends metaphorical associations being converted into robust strategies as catalysts for change. I.G. takes his quirky pedagogic practices into community art schools which do not have to compete with targets and tracking to be recognised, whilst remaining firmly established as a necessary and quirky educator in a neoliberal-run institution. Wisdom Smith has shown the constructive nature of insider-outsiderness, first teaming with supermarkets to promote students' learning, then to fund his department, buy in resources and teachers, and ultimately operate autonomously of central management. Having established a framework, he then paired external science and arts sponsors to mixed science and humanity student groups to produce a stunning catalyst model which has been adopted by management. This is a clear example of maverick strategies eliciting powerful change in management practices.

Less obvious nuances were found in the participants being pragmatic, orderly in their practices and carefully structuring their actions. They tell of working with others to set out (their) rules and agreeing to come under established rules when it is right to maintain credibility and hold what Goffman terms the 'party line' (1959). But they also counter this with game-playing and with taking risks which could affect credibility. The astuteness of strategic planning helps to mitigate the risk, a noteworthy example being Wisdom Smith's poetry stunt when he sought approval of the Vice Chancellor before causing a calculated, morally-driven upset. Kyle James outlines his intentions of moving people's expectations and challenging their attitudes with performance methods that do not match those commonly used in the health sciences department, and Anna King actively seeks to break down dominant management hierarchies.

Mavericks and empowerment

The mavericks all reveal a strong desire to be empowered and to empower. They are playing the field of power in HE, vying for position and seeking to enhance lives as they do so. Wisdom Smith has shown this to require a collective coming together, sharing the discourse, and being prepared to make changes and take risks together. Carole Morgan shows specifically how the desire to empower others, take risks with conventional practices, and go ahead without necessarily seeking permission to do so, can be effective and even change practices under institutional management. Empowering lives through learning is not maverick, it is every educator's duty to do so; it is how it is done through risky or unconventional strategy that seems to define it. At the point of direct contravention to the rules and where responsible behaviour is being questioned, the maverick plan can stall as highlighted in my circus high-wire example.

Chapter Six: Conclusions

This chapter concludes the research thesis with a final summary evaluating how the context, methodology and methods, doctoral development, and realisations of findings and limitations have impacted my explorations of maverick educators within the institutional arts/art and design higher education context. A contribution to knowledge foregrounds a conclusive summary under sub-headings, and drawn from the specific sections of the thesis, of what defines a maverick in HE. These focus on the implications of mavericks existing in HEIs and ascertains their impact on delivery of teaching and how their strategies change attitudes in response to neoliberal frameworks. Further scope for researching maverick educators beyond this thesis completes the study.

Reflections on my maverick identity relating to the context of HE practice

It has been my intention in this research to begin to define the term 'maverick' and explore the practices of selected participants identifying as such, where having heard my story, they have shared theirs. I have derived strength from knowing I am part of a group who share in common the desire to do things in their own way and who succeed, despite ongoing changes to education being exerted as pressures from the neoliberal cultures who now determine the principles on which HE will be delivered. From the outset this has been an interpretive study, motivated by my own experiences, to 'construct' the attributes of a maverick in the context of HE, using narrative autobiographical accounts, and drawing evidence from my own practice and the rich insights of my selected participants. The context for research was established within my own HE experiences of having been called a maverick by a colleague who left the classroom when we were team teaching, claiming they could not work with me. All I had done was change the lesson plan where a student had presented a good idea, but the reasons behind my doing so are my true actions: the shift of authority, the

flexibility and willingness to change things in terms of learning methods and engagement and having the front to do as I pleased at a moment's notice. I had decided to steer the curriculum away from our agreed path and had done so without consulting others or adhering to the previously agreed plan. This is just one example, but it unearths real issues occurring in the HE sector and highlights those who wish to determine their own approach to working within the system and who develop intricate strategies to present a face that fits the perceived role but might be masking unconventional practices in the actual role. I have become increasingly aware of my resistance to the rules imposed on my practice by the constraining framework of directives and policies in the institution where I work. I am constantly trying to be one step ahead so that my plans are not scuppered. If I think I might get stopped or lose credibility in my role, I do not work with others or share initiatives. If it looks good or I won't face resistance, I disclose my plans. It was only after this critical incident that I became more aware of such strategies and became keen to understand what it might mean to be maverick in the HE context, how I saw myself in my role, how I made decisions on a daily basis, and whether there was anyone else in the arts/art and design sector who thought and behaved as I did. I soon found out I was not alone, and maverick might be a term that can be applied to others who transgress in their teaching environments. It was and has remained vitally important to find a way to critically and theoretically analyse who I am, why I practise as I do, and compare what I say about myself with others who have had similar life and work experiences on their vocational journey. I had clues to uncover, discoveries to make and questions that needed answering. If I know who I am and can identify myself or be identified, I will understand where I am positioned and what my purpose and role are as an educator. After years of unquestioned ignorance concerning my work as an educator (in my achievements and goals), I was confronted in a most sudden, unexpected way. The incident raised more questions than answers and led me to explore the answer to two questions:

- 1) What is a maverick in the context of UK higher education?

2) How do mavericks act in UK higher education?

I believed that the answers to these questions would be easily found. That was a naïve assumption. The sheer complexity of possibilities that exist in institutional HE is nuanced in practices and tricky power relations with colleagues and students as they take place beneath hierarchical levels of systemic management. Attempting to understand the rules and the reasons for their existence, and then realising that the rules alter as contexts change, has made it very hard to define exactly who a maverick might be, what makes a person maverick, and how their behaviour affects others. It is possible that no educator does exactly as they are instructed all the time, so I began to ask: does this mean that everyone is potentially maverick? With so many variations I knew that in my explorations the term 'maverick' might never be truly defined.

It reassured me that the correct approach would be to find commonalities, affirm them against participants' stories, understand them through theoretical knowledge and construct maverick identities based on collective characteristics. Analysis has fortunately shown similar, shared qualities, although there are some that do not stand out as unusual or subversive in the HE context. Those that stand out as unusual I believe hold the key to maverick definition, and I have focused my practice and need to find and communicate clarity, where it is important to resist neoliberal management ideologies which do not promote the best interests of education. I have 'evangelically' passed on to colleagues and students what it means to understand the representations and roles of self, communicate clear intentions, work strategically and, as far as possible, do what is meaningful with integrity and refuse and dismiss what is meaningless. This has led to a deeper acceptance and understanding of how I believe I am a maverick, and how autoethnography can help to access a critically reflective and cathartic approach to who I am as an educator and who others are as we work together with shared educational goals.

My teaching practice and other full-time professional work has continued during the time of this study, which has at times been incredibly difficult to manage. The energy required to intensely focus on self, the 'I' in my autoethnographic approach, has led me to realise that internalisation of the process could cause bursting pressure, and in sharing the struggles with others I realised that the focus had become 'us'. Autoethnography as a methodology had brought me significant understanding about mavericks as they exist in education. I have learnt about others who found themselves being challenged in, and challenging, the rapidly changing system of HE in the arts/art and design sector. The everyday stories of making up rules rather than being compliant to those laid down by management became essential narratives which helped me to construct an interpretation of professional identity as part of a group of practitioners with similar views, attitudes, and behaviours. What I did not discover was a singular, 'one size fits all' archetype, the maverick, who can be spotted and singled out. The nuances are too numerous.

Neoliberalism in the higher education context and the nature of maverick opposition

All educators in the sector face what Barnett (2000) has described as 'supercomplexity,' interpreted by Anthony Smith in the Times Higher Education (Smith, 2000) as 'the shorthand term used... for the state of affairs in which we find ourselves: one of uncertainty, unpredictability, challengeability and contestability. The academic domination of knowledge production has been severely dented – more probably challenged altogether.' Barnett (2000) and Smith (2000) discuss a world where grand narratives and absolute truths can no longer carry students or educators through university with any certainties. The neoliberal system attempts to align a wide range of interpretations of the meaning of university, its knowledge production, research and transference through 'knowledge economy and knowledge capitalism (Olssen and Peters, 2005; see Chapter One Introduction and Chapter Two Literature Review). Under neoliberal

constraints there is order and mavericks can find a means within this system of addressing educational benefits of knowledge acquisition and research. Education can link to business in a capitalist world, but it needs to be balanced and I assert that mavericks and maverick behaviour needs to be there to assert alternatives to the ideology. All of this adds to the uncertainty and encroaching neoliberal management systems aligning learning and teaching to models of business, measured through auditing and metrics; accordingly, I argue from the literature that educators are held accountable for their efforts in the workplace and put under increasing pressure to conform to models that do not uphold or promote the best interests of HE. To survive in the competitive global markets, universities must now run as businesses, trading students as commodity and currency, treating them as customers and returning them to markets of employability to perpetuate capital interests and wealth. Educators are treated similarly, despite the skills they bring to the learning environment. Those writing about NPM (Giroux, 2001; Smith and Hodgkinson, 2005; Gillies and Lucey, 2007; Sparkes, 2013; Preston, 2015; Rudd and Goodson, 2017) recount how many educators work tirelessly beyond conditioned hours, ploughing through reams of unnecessary administration in an audit culture that relentlessly coerces them to hit targets, while being micromanaged inside a culture that removes their autonomy and demands more than it gives back in reward or incentives. They are crashing out of the profession at alarming rates, seeing no way back to the values that really matter to them. Single-mindedness, personal autonomy to do as you please, and exercising choice are denied where they do not fit the grand scheme.

This thesis has examined the growing discontent with NPM and the neoliberal ideology and named as maverick some educators who see their professional values being eroded and choose contestation through practices that oppose neoliberal, managerial dominance. The data reveal that the mavericks in this study act with thought, care and understanding of all professional parties. To declare war on the system and take sides as sparring combatants would be damaging to educational intention and a

major realisation of this research has been the study of those, like me, who have been considered as 'maverick' for working in unconventional ways alongside and within the system. Strategising playfully under NPM they endeavour to take full control of their practices, affect colleagues and students with their confidence to work and share alternative values, whilst never wishing to cause overt harm to those who uphold the systems or dismantle them. To achieve this, they employ their teaching and the dissemination of knowledge in ways that do not necessarily conform and implement their views in their practices to inform their students, and present alternatives as they begin to develop vocational lives. Universities are well-resourced and operate in multifarious ways which allow for the innovations of alternative practices and counter-curriculum to be created and implemented through social relations and shared discourse. If mavericks withdrew from universities altogether the potential for them to operate a more autonomous curriculum in liminal spaces would be removed. I have realised in this study that both are necessary to enable the mavericks' cause. The larger, meaningless narratives embedded in the audit culture and notably raised in the analysis by participant, Alexandr Petrovsky, are dismissed in favour of practices that are meaningfully driven by an internal passion to work out of independent intentions.

The critical pedagogists provide a frame for maverick exploration, especially Henry Giroux's discourse (2001, 2008, 2012) which reframes educators as cultural workers who are resistant to managerial expectations and whom he defines as working under constraint and in contestation but also looking beyond institutional confines for the power to outwork their professional roles. Until I began the study, I had not paid much attention to how my practice was being affected by neoliberalism. When I started, it was easy to turn a blind eye to the implications and just do as asked. It took my identifying a number of key changes and influences (see Chapter One Introduction) in the evolution of HE arts/art and design education, to recognise how organising the sector's education was serving the demands of successive government policies and the interests of those who manage

them. I began to see why practitioners' attitudes and behaviours mattered and how – in not necessarily following the rules – they could make a difference. Although not in the sector, Richard Feynman was a strong case to illustrate this: an example of a maverick whose integrity in doing his own thing whilst serving education and US government systems made him powerful and brought massive respect as well as criticism and scrutiny of his behaviour. Feynman seemed to make it permissible to overtly behave in outrageous or marginal ways to the adoration of many of his students, and I have taken careful note (for the first time) of his successes and failures in critical examination of my own practices in the classroom or lecture theatre. Without the imposed system constraints, it would not be possible for mavericks to behave outside system parameters, they would not be identified in their difference and would probably not exist.

Contribution to knowledge

My original contribution to knowledge is in constructing and defining maverick educators and managers and exploring their values and behaviours in the HE arts/art and design sector where there is currently little associated published material in the field. I have identified maverick educators and managers through consistent analysis of their characters and behaviours based on my own autobiographical experiences. My assumption that mavericks exist in the HE arts/art and design sector is uniquely drawn from my own critical incident of being called a maverick, and I have used autoethnography to research my own place within a group of others whom I have established as maverick. I believe this contribution to be necessary for those currently practising in the HE arts/art and design sector, where NPM control is increasing its surveillance, monitoring and targeting, and threatens educators' abilities to establish the values they endorse as professional and educational. I have not only defined mavericks and what they do, but revealed how they operate, and it is my desire that others may value the work in this research project as a worthy contribution

to the ongoing discourses which seek to resist and contest the neoliberal motivations of those who run our universities.

Against these contexts and through thorough investigations I have interpreted maverick educators' identities and subsequent behaviours in relation to their educational contexts, using the lenses of a range of theories to assist my interpretations and underpin the findings.

Its dissemination, despite the length of the doctoral journey is timely, as there is a current need for literature relating to the rapidly changing structures of HE, which are being constrained and shaped by neoliberal models. The impact of this contribution prompts further exploration of alternative models to offer effective delivery of institutional education across the HE sector and dispel the negative effects of neoliberalism or work to eradicate it altogether.

When I first encountered the term 'maverick' in the HE context it was negative and aimed at me. In researching it I have not only been able to establish a concrete definition where no meaningful definition was applied but have defined it as positive and necessary. Few speak about how they feel and hide their stories in despair, perhaps for fear of being ostracised, wanting to keep the peace in their work situation, defensiveness, or fear of losing their jobs. I believe that the continuing constraints of neoliberal management encroaching on educational institutions bear significant responsibility, and I defend my work as it attempts to offer some realisation of the effect this is having on mavericks and their influence within their HE institutions.

The contribution is a means of coaxing further ongoing discourse and is important to those who recognise themselves as having maverick identities or those who have been labelled thus. The contribution has validity of purpose where it can be of help to them or to others who are studying similar facets of educational identities. In short, I have written this for me, for fellow mavericks and for those who continue to contest the system.

Defining mavericks is beneficial for fellow mavericks. The thesis will assist those who are identified or who self-identify according to recognised patterns of maverick behaviour. Their need for reassurance and potential empowerment from others' similar stories is identified as necessary to help them consolidate their role in complex educational circumstances. Drawing out maverick characteristics of those who resist in context will reify their existence and help qualify their active and necessary contribution in HE frameworks.

I was aware of its use associated with the world of business and a common interpretation describing those whose employment practices are non-conformist and who are identified as approaching their work in a way that is a variation of the norm within commercial institutions and their systems. Their motivations seemed personal, egotistical, and at times destructive. I have shown the attributes which constitute an education maverick, and have shown that, in contrast to the stereotype of the 'business maverick' the maverick educator is striving to extend and improve their teaching, research and working with colleagues.

This original contribution assists the discourse around specific educational identities and positively focuses on their necessary presence in HE arts/art and design institutions. Mavericks have already been defined, referred to, studied, and written about in the business world, and the knowledge being presented about them is enabling greater respect and integration through awareness and training. A range of literatures around defined business mavericks and their practices has enabled the development of discourse, acceptance, and rejection of mavericks in the wider business communities, and the dissemination of these insights across the global, commercial world. Acknowledgment of workers termed as mavericks, has led to tailored training programmes, designed to explore and ascertain maverick identities in business and positively align them to the sectors they work in (Germain, 2017). It is my hope that opportunities will present themselves in the HE sector as a result of this original contribution.

Data have shown mavericks to display some similar characteristics which they present in various ways according to their role and the institutions they work in. They are therefore constructed by their lives in the institutions and make themselves up from the multiple experiences they encounter. The next sections each summarise:

- 1) *Who are mavericks in the HE context?* This directly relates to the research question and sums up the existence of mavericks and what characterises them. It clarifies the first research question: What is a maverick in the context of UK higher education?
- 2) *What I and other mavericks bring to the current HE setting and the effect we have on it* is not sub-headed below, but is answered from the sub-headed texts. It clarifies the second question: How do mavericks act in UK higher education?

Who are mavericks in the HE context?

Defining an education maverick has been a struggle. If being maverick is about contravening the rules, then arguably all educators in HE arts/art and design have maverick attributes where they desire to overturn management directives that upset vocational integrity. The temptation to counter the misplaced or misguided rulings of management in the HE environment is often too great, and it may not seem so wrong to subvert when the senior management minority who established them are at odds with the values of the working majority. This level of transgression is not convincing proof to define mavericks, and the strength of feelings I have experienced in my teaching compel me to want to constantly do things differently. It is so much more than committing an occasional misdeed in the classroom or ignoring a management directive. I believed others had the same depth of feeling and compulsions, and in my research I needed to identify them to confirm an existent maverick group of which I was a member (my methodology chapter has explained the basis for identifying myself and choosing them). The research derives from an intensely personal place and fellow educators

offered to tell their personal stories too. Coming out of honesty and deep reflection, their vivid accounts were enlightening and, at times, surprising. Only through extensive rounds of coding and analysis, leading out of my critical incident and into interpreting from our reflective experiences, was I able to begin to construct a maverick identity (a key purpose of this research), having first considered fundamental, common attributes. What follows is my conclusive summary, drawn from the specific sections of the thesis, of what defines a maverick in HE.

Historical mavericks

The added complication of the sector's evolutionary history revealed that mavericks have created the HE context. In what I have established as HE's changes and influences (caused by educational reform and new policies and legislation), managers (known as art college principals) such as William Coldstream, who helped establish creative, meaningful credentials in art education, had the added problem of making it acceptable and credible alongside more traditional academic curriculum. Having engaged in complex academic discussions Coldstream and other successive, notable educators invariably did their own thing, despite advice to the contrary or the need to consider the political implications of education, and the legacy has defined the sector's development to the present. This offered an early lead that mavericks make up their own rules, and this was later established as a key theme.

Mavericks are compliant and non-compliant

Mavericks are compliant and non-compliant, choosing to uphold the rules or create their own as they align to carefully worked-out strategies of purpose (strategies will be discussed later). To work inside the system requires an adherence to it, and the data has showed a willingness to work with the rules, to establish the right face in role, to change role to match expectations and perform according to them, and then – with credibility established – work where appropriate to a personal agenda. So, mavericks

work alone, and they work with others. At management level there were even examples of gaining permission from the Vice Chancellor to perform an unusual and potentially upsetting act. This identified an important finding that mavericks engage in resistant behaviour (opposing the rules) and often do so by including others, even persuading others to adopt their behaviours. Discourses of power establish the resistance, and this was confirmed in my readings of Foucault's work (1988a), where systems or networks of societal relations create power and resistance and not a relation between oppressed and oppressor. Where individuals are not just objects of power, but form a resistance to it (Mills, 2003, p. 35) was confirmed in the way mavericks worked with others on projects to create change through following different rules.

Mavericks are outsiders and succeed through role models and risk-taking

Feelings of rejection and self-rejection affect compliance and were common in the data. One result of rejection has been interpreted as outsidership, coming out of childhood experiences and a perception of self that ultimately positions mavericks differently in relation to colleagues. Bourdieu's habitus theory (1980, 1986) endorses my belief that outsidership and feeling 'other' are strong determinants of the maverick character and have much to do with upbringing and background. I have never forgotten the importance of my role models: my father making up his own rules despite being a chief police officer, nor the inspiration of teachers who did things differently. This was a strong shared theme, and it turned the HE practices of Mary Bond, Carole Morgan, Anna King and Wisdom Smith on their heads. Mavericks reproduce the behaviours of their role models where they recognise success. In the most successful cases, such as Smith, integration of departments and autonomy of funding created a catalyst which had not been instigated by management. It is now successfully implemented across the university. King's role in senior management was established on the notion (from her mother) that she was working class. This is not maverick,

but her feeling that working class individuals could not deserve the position of management engendered behaviours which she worked out through risk-taking strategies with workers at a lower level. This meant that her desire to make up the rules could side-step management level and be implemented in the HE environment. At a lower level, Bond and Morgan transferred the passion and energy experienced through parental role models (some positive, some negative experiences) to nurturing their students. In itself, this is not necessarily a maverick attribute until coupled with risk-taking and uncommon practices.

Mavericks intuitively make up the rules and play them out in liminal spaces

Evidence was strong concerning practices which followed personal intuition, of daydreaming, having vision, working in the moment based on a confidence of knowledge and experience and making up the rules as a result. Revising lesson times, abolishing formal, targeted lesson plans, and shelving successful models to try new ones (dynamiting), were examples that resonated across the data. To achieve success, the participants' talked about doing so in 'spaces' which were legitimately accepted, although not officially endorsed. This confirmed my early belief that management were willing to occasionally accept transgressive behaviour, where it does not harm their objectives and where it brings success to them. The best way to describe this concept was through metaphor and Bakhtin's (1984) carnivalesque theory supported the data examples. The carnival as a playful event for the enjoyment of all, a procession where all performers have different roles and none is better or greater than the other is crucial to it being accepted, where its principles are not chiefly hierarchical. They are all necessary and are allowed to behave as they do in this 'liminal' space, a place explained by Gennep (1960) and Turner (1967a) as being uncomfortable and transitional where, for a time, status is changed for an individual or social group. This 'rite of passage' for those not fully initiated in transition to a legitimate space is culturally understood and accepted.

An attribute shared by two of us is the alter-ego. For me he is the Jester, and for I.G. he is the Baron. Constructing a character offers permission to make up the rules, instils personal confidence and offers boundaries for the character construct. I used the Jester to help me to come to terms with how I feel and behave and to problematise and connect difficult concepts and establish theoretical perspectives. It also confirmed the importance of constructivism as part of my methodology.

Mavericks work in transition; they feel uncomfortable, confident that they know who they are, but unsure of how others might perceive them or react to them. Attributes such as single-mindedness, wilfulness, persistence, vision, foolishness and game playing, alter-ego, creativity and performative pedagogies, team working, pragmatism, empowerment and equality can be developed in the liminal space. They are protected by liminality and can outwork their ambitions there, returning to the acceptable ones when it is necessary to do so. Occasionally having freedom makes it more palatable when they have to do as they are told, and I believe these to be reasons why they constantly make themselves up or are made up by others.

Mavericks are strategic in the HE context

The consolidation of mavericks performing in role, making up the rules and exercising varying levels of compliance and non-compliance is in their strategic planning and outworking. All of the participants meticulously plan their courses of action, with a full awareness of their environment. This is supported by Foucault's power/knowledge theory (1982), that they act to harness power where they have the knowledge to engage in it and use it to advantage. Understanding the nature of the ongoing paradox of being a part of the system but also working against it, I coined the term 'insider-outsiderness', where Smith and Petrovsky identified their work in partnering the HE management, but also working with outside agencies. Petrovsky identifies this as a way of breaking down the meaninglessness of language and practices being operated under neoliberalism. At the time of interview these practices were less common than they are now.

Mavericks empower

With strategies in place, and by getting others – students and colleagues – onside, mavericks succeed and change others' lives; I dare to suggest they empower them. The data revealed no issues of mavericks in HE being deliberately destructive, and their motivations and values were strongly articulated as drivers of maverick intention. The best examples of maverick practices created catalysts for improvement that were praised and implemented within the frameworks, which vitally demonstrates why mavericks need to be accepted and even encouraged.

Methodological reflections

Gathering data from narrative interviews proved to be suitable for an exploratory, interpretive research study. The nature of narrative interview as a form of performance dialogue enabled participants to tell their stories and enabled my autoethnographic engagement where we all identify similarly as a group. I have approached the study as a deliberate attempt to focus and engage our personal experiences within the research process. I struggled to identify and select a correct methodological approach, which only became visible when I stepped back and looked into what I was trying to achieve. For the first time in my life, I realised how I had constructed and formalised my 'maverick' identity having deeply considered my attitudes and behaviours. From understanding myself I have constructed similar others as I identify their maverick qualities based on personal understanding and interpretation and comparing analysed examples in the data. Doing this has illustrated my interpretation and opened me up to the interpretation and scrutiny of others. Our stories powerfully and evocatively transfer responses between our worlds, and it was helpful to adopt aspects of Anderson's (2006) analytic autoethnography framework. They confirmed who I was and my intentions as a group member researcher introspectively involved in reflexive writing, incorporating my storied experiences as a key element of the data and its method through narrative interview, and by sharing my story and comparing it to others' stories I have engaged in an

analytical dialogue, learning in part from the progressive/regressive interpretive method of analysis. The extended period the research has taken has benefitted from autoethnographic engagement which made it encouraging to read others' narratives and compelling to analyse them.

Exploring the possibility that mavericks exist inside the depth of their stories is a key purpose of this research, and the narratives enabled the identification of links existing between mavericks' intentions and behaviours. To identify this requires deeper levels of investigation inside maverick worlds. Getting inside such worlds allows the 'depth', 'nuance', 'complexity' and 'social situatedness' (Mason, 2002) of lived experiences to be captured, but clustering and coding aspects of mavericks' worlds identifies nuances that exist on the borders of themes which are hard to define and are subject to change. Sheila Trahar (2009, p.1) cites Susan Chase when discussing the importance of personal exploration 'of my own practice, my subject positions, social locations, interpretations, and personal experiences' which 'continue to be examined through the refracted medium of narrators' voices'.

This was the key benefit of employing thematic analysis: defining aspects of mavericks' identities from the reflexive perspective of their own lived stories helped me to construct them. Coding through six phases of thematic analysis enabled patterns of maverick identities and behaviours to be recognised and, using another methodological approach, constructed them. Unlike grounded theory, thematic analysis did not continually reduce the data through the coding phases, allowing space to rethink the themes and work out how they might build maverick identities. Constructions were written in linear order for the writing and to robustly provide evidence to answer the research questions. When I began, I had little understanding of qualitative research methods and methodologies, and this was the hardest, most stressful part of the PhD journey, where my lack of understanding had to be theoretically learnt and practically outworked through a sustained iterative process.

Doctoral development: the personal journey and its impact on being maverick

The process of my doctoral journey has been a fascinating and difficult research apprenticeship and one that has presented me with the opportunity to develop many new skills. The learning curve of experiences and challenges has been as enlightening as it has been frustrating. After decades of working as an educator in practice-based HE and FE and as an artist practitioner, I have refocused on the theoretical elements that underpin my pedagogic practices and originate from their centre. Over a decade has been spent reading theory and learning to navigate and use social science methodologies and methods where my questions following the critical incident relate to the complex nature of social encounters and behaviours in the educational workplace. HE institutions are places where multifaceted and accountable teaching and learning take place as dynamic relationships engaged in the exploration and production of knowledge, which is managed and delivered in a way deemed acceptable to educational establishments, governments and industry, and their projected targets. These are driven by the neoliberal agenda and in this context I realise I do not always conform to its workings where it directly conflicts with my educational beliefs. The doctorate has helped me to begin to understand why. I have recognised links between my practice and that of other non-compliant educators and learnt how to creatively weave connections between chosen theorists' work – Bourdieu, Foucault, Goffman, and Bakhtin – to produce a framework for examining unconventional attitudes and teaching behaviours, as they either resisted in HE or outworked in alternative playful, performative, and powerful ways, endorsed by theoretical concepts. The recognised route for doctoral students in the art and design university I teach at is practice-based, where some colleagues have created physical work against a critical analysis of it in, say, sculpture, photography, digital media or painting. I began believing I could answer very personal, troubling questions by creative means, and early on was convinced that Kincheloe and Berry's (2004) extensive

fieldwork in bricolage as methodology would be the enabler of creative thinking and thesis construction. I became disillusioned and despondent at being unable to articulate my own feelings of connection to participants' stories but had decided early on against autoethnography. This was a mistake, as I had failed to realise that my argument would be built on constructing myself and others through recognition of similar attributes, and this could be addressed through the guidance of constructivist and autoethnographic methodologies. As an artist I connected drawing and writing into theoretical contexts, employing drawings based on a personal alter-ego, the Jester, whom I worked as a 'cognitive' lever into my playful thoughts and practices. These enabled theoretical writing in the form of illustrated journal entries (see Appendix Four), but they have also been reabsorbed into my constructed self, that which I now accept as maverick. Living out the symbolic, metaphorical Jester and transposing him into pedagogic performance has been liberating, especially when I realised that a fellow participant was also deliberately enacting this aspect of the constructed maverick.

Perhaps with greater research experience I might have been able to realise a more creative shape, but I have had to accept the more conventional, linear, traditional thesis format to help shape my creativity, as it offered a more coherent structure to answer the research questions and enabled me to enter a highly complex, iterative process of coding and analysis. This would not have been possible for me through bricolage as the late Joe Kincheloe (2004) had suggested its impossibility for use in doctoral study.

The painful nature of the process may be to its benefit. The energy, engagement, anger, and determination to complete are evident in the autoethnographic content and assist the reader to understand the mind of a maverick writing about mavericks. My journey has, I believe, been ironic and self-fulfilling, and I have had to learn to adhere to a system that I was partially at odds with and consider that the demands of the more traditional doctoral system in the social sciences does not allow one to make up the

rules. Following the rules through the process offered stability and a way through, as I learnt to understand the system and its intentions and realised that the process is one of good structure, ordering, focus, rigour, and producing a final product: 'the good enough' PhD. As such it has been a means to an end. I have acknowledged and accepted its demands for rigour, resilience, and a contribution to knowledge, through an understanding that working within a constrained process would lead to questions being answered and completion in a coherent manner. This said, I still find it hard to reconcile the journey with the final work and I am disappointed that it could not have been more creatively realised, although a practice-based PhD was rejected where there would have been the expectation that my professional, artistic practice would govern the research subject.

The personal constructivist-autoethnographic journey has been my creative and personal consolidation, serving the purpose 'as a between-and-across-cultures reflexive method of inquiry' (Bainbridge and West, 2012, p. 1). In writing my story to self, I have been able to read myself within the maverick context, a sort of stepping back as a means of reflection, what Ritchie and Wilson (2000) call 'decentring'; this allows one to step outside frenetic, scholarly activity and make some meaning of it all (ibid., 2000, p. 23).

Realisations and limitations

Only being able to meet each of the participants for an interview of one-and-a-half hours has not fully represented them as identified mavericks in their roles within the institution. There is a strong possibility that preparation time and the format of a one-to-one meeting may have altered the dialogue content and delivery of meetings. In not knowing my interviewees there was a chance that either of us was behaving defensively to save face or wishing to appear in a particular light for the study. In personally knowing a couple of my participants there was a chance that they may have acted in a particular way due to our relationships. In the original request to join the research project all were briefed with the personal reasons for the study

and they could have changed attitudes towards me in wanting to support or further the cause or desiring to find an ally within it. The study has concerned itself with performance roles and constructing maverick identities based on attitudes and behaviours told in participants' stories. I have accepted that such potential attitudes and behaviours are covered by the exploratory intentions of the thesis, but that they are limited by their snapshot nature.

The richness of the data and my intrigue and excitement in sharing in the thickness of mavericks' stories shifted my ability to shape the thesis, even though the lens through which I viewed it was partial and biased. As has been pointed out by fellow scholars and my supervisors, this is an admission of honesty which potentially brings further colour and meaning to my interpretive study. It was an inevitability and can be judged by the reader as its strength or weakness.

When the project was first realised and mavericks identified according to personal definitions outlined in the introduction, I had no idea of the success or otherwise that most of the participants had brought to their situations. I now believe part of their reason for success is experience based on age, as all were over forty years of age. They had significant stories to tell and were arguably wiser, and therefore more likely to succeed than fail. This was evidenced in their consideration of contextual situations and those who work with them in context. A younger sample may have produced different findings.

I had an open mind and used thematic analysis to retain the openness during inductive coding. I admit to the difficulties of choosing my participant sample but believe I have fully justified my reasons in the methods and methodology chapter.

Evidence suggests that mavericks only exist in context, yet I only researched those contexts based on my own perception of contextual HE experiences and their stories, also interpreted by me. This is a limitation

that further studies could expand on by observing others' environments and their practices in those environments.

A major limitation of this study is not having compared maverick experiences with the experiences of those who do not make up the rules or who exercise compliance, which would have helped my interpretation and differentiation of defined maverick behaviour.

Also, managers were not consulted about their awareness of mavericks, or those who do not fully comply or their attitudes towards them. This would have offered a broader perspective.

Not all mavericks are successful, and Germain's recent focus (2017) has differentiated what she terms as 'extreme mavericks', those who will not work with or listen to others, as distinct from 'socialised mavericks' who are collaborators. There is a significant study or post-doctoral research to be undertaken in those who have failed, and the reasons why.

Further scope

My thesis, created from a maverick perspective recognises the positive input to the daily management and delivery in the arts and art and design sectors of HE, and further work needs to be done to raise their profile and the importance of their contribution. Their success cannot be underestimated, and despite operating from the margins with varying levels of deviancy, I argue that they are accepted for their contribution, evidenced in this study by outstanding examples of practice and catalyst models. The analytical study of mavericks and their relation to others' work in the literature employed a rigorous research process, and has shown how far their values, decisions and actions offer a credible and valid alternative to neoliberal management structures in HE. I recommend research and analysis of stories of management experiences, of maverick behaviour, students' stories, and those of non-maverick colleagues to broaden

understanding and help evaluate the suitability of neoliberalism as a future system for education.

Future research could look more specifically and more intensively at deeper aspects of maverick identities. The autoethnographic powerfully includes the personal narrative of maverick as author and the importance of telling their story from within a life of constraint. A study more intensely focused on mavericks and relationships they develop over a sustained period of time with (i) fellow colleagues in the institution and (ii) learners is a credible, additional study. There is also the issue of neoliberal managers being maverick and the effect that has on mavericks and those who are not maverick in the university. The mavericks identified in this study are positive, yielding success, but Germain (2017) presents evidence of destructive mavericks within business, and this requires further investigation in the HE sector. An alternative possible methodology for this kind of study would be Biographic Narrative Interpretive Method (BNIM) (Jones, 2003; Wengraf, 2004; and Bamberg, 2006) where the researcher meets regularly with those she or he is studying and builds a longitudinal profile over a sustained period of time. This would also enable adjustments to reflexivity and offer a more accurate overview of the life history and its relationship to the ongoing life story. Another potential focus is a more detailed study of the reasons for choosing to work under constraint in institutions, and this could be contrasted with those mavericks that have not chosen to do so.

Mavericks in their presence have gained respect and much success, although the continuously changing nature of education sets new challenges, negotiations, and tensions to deal with. I argue that mavericks are essential to continue to challenge systems and, where necessary, operate in resistance to the belief that current models of management are undisputedly the correct ones. Based on the evidence they have provided, in disputing accepted models, maverick educators need to be positively acknowledged and recognised for the contribution they bring to education

and the way that their actions challenge, change and help develop the ways in which education is managed and practised. Reflexively positioning maverick identities from a maverick perspective, endorses their importance to the ongoing life and development of education in HE.

Postscript

In May 2021, I was abruptly told that the university campus where I have taught for most of my long, educational career is to close within two years after serving its town and community for almost 140 years. The most devastating part of the announcement was being informed that our university provision of state-funded art, design and media further education (FE) across two UK south-east counties will also cease, in order to concentrate on curricular 'transformation' and expansion of the institution's international provision. I believe this decision to be part of a monetising strategy and in partial retaliation of the UK government's proposed funding reduction for arts, humanities, art and design HE education. The direct effect of this decision has put me at risk of redundancy, and I perceive the events which steered me into and carried me through the doctoral journey as ironic and in some ways self-fulfilling where I grappled to make up the rules.

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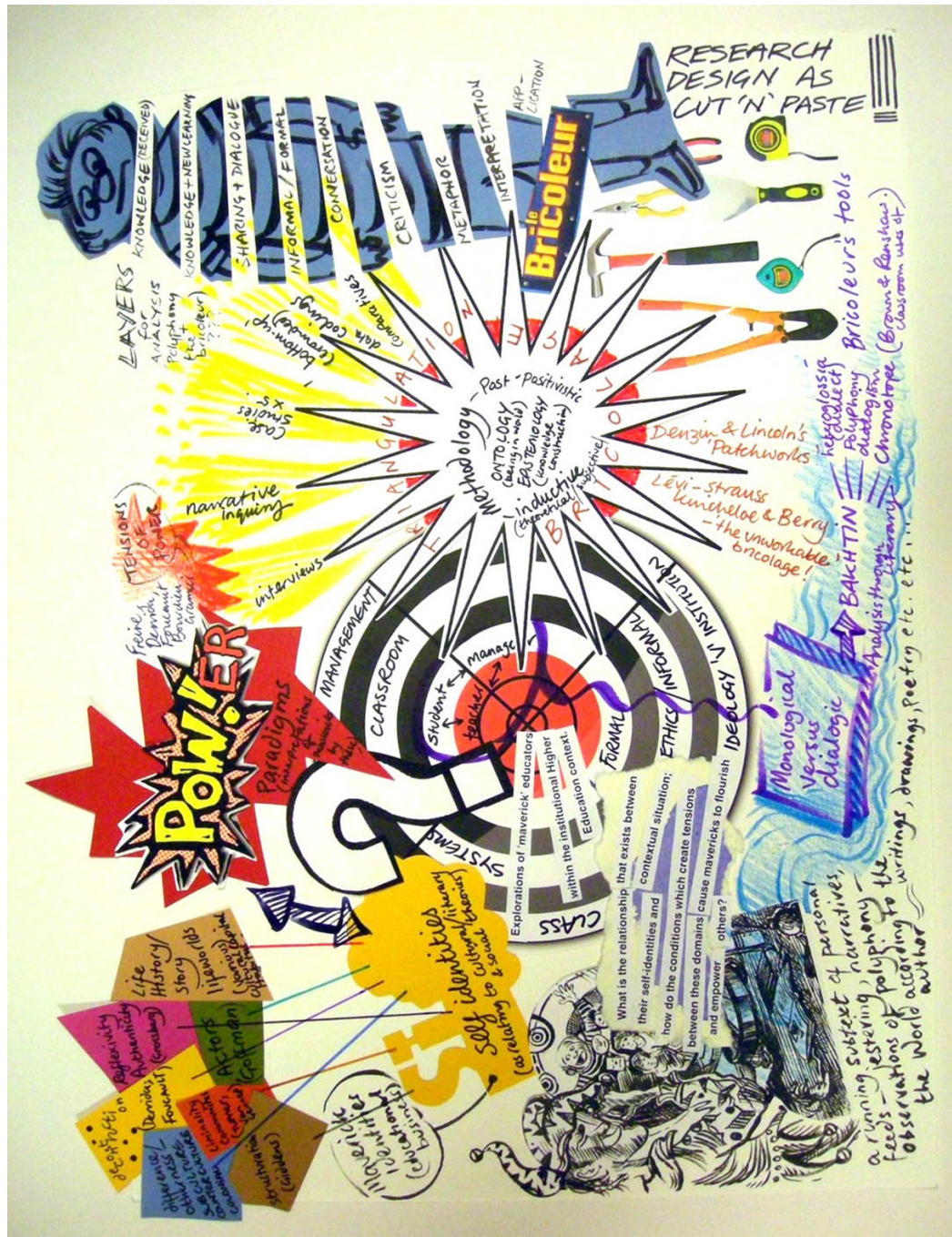
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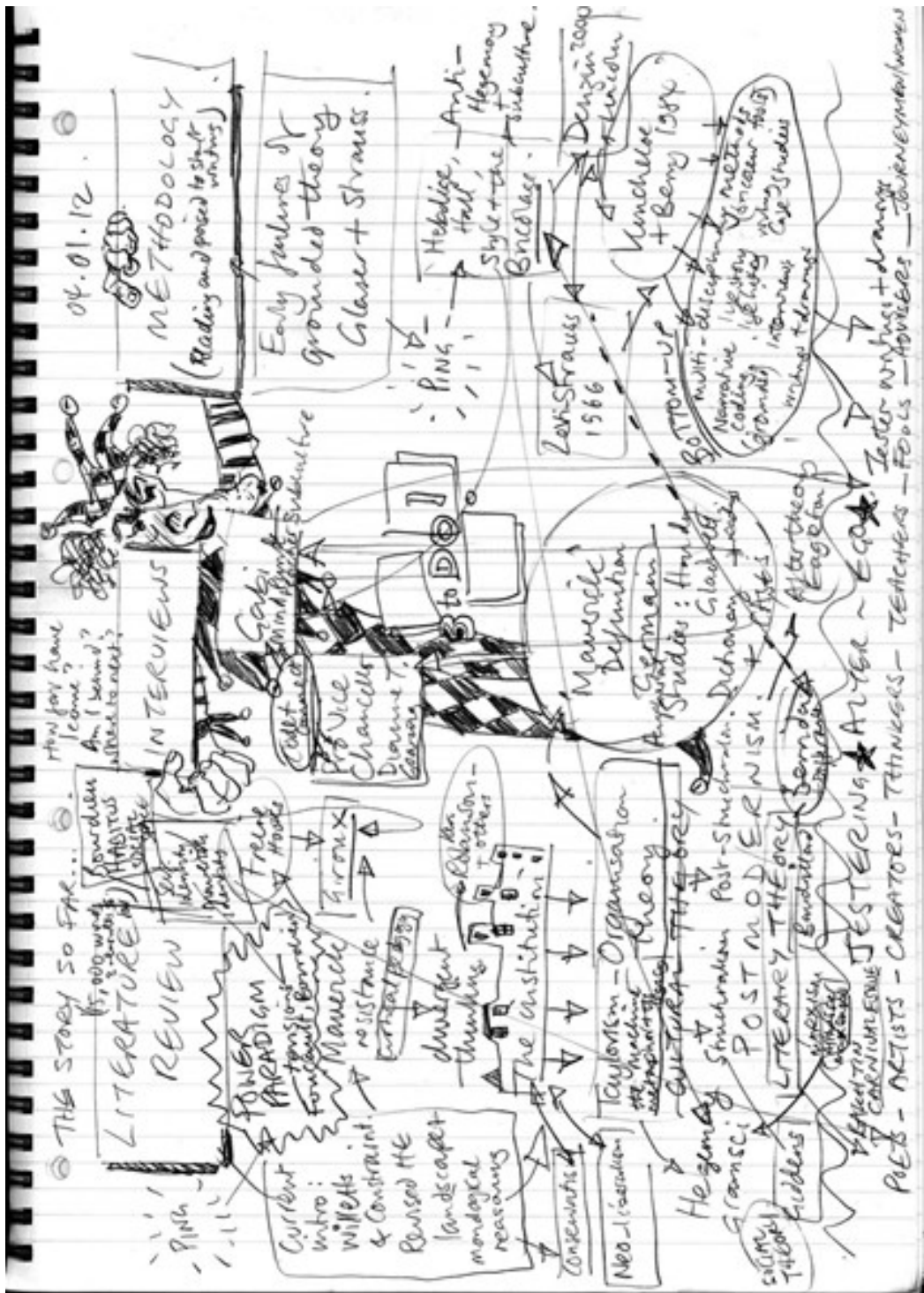
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Appendices

Appendix One: Early research design map



Appendix Two: Early conceptual map



Appendix Three: Jester drawings

Alter-ego jester drawings followed by drawings and accompanied writing which assisted and enabled metaphorical interpretation and theoretical thinking and writing.





Appendix Four: Jester drawing and writings from the personal journal

Journal entry, 17.06.10



Jester Contemplates

*'...I wonder who I am in this place and what I shall do. The Jester paused,
'Yet I know who I am and what I do...now to see how I shall achieve my
aims...'*

Paulo Freire (1967:47) discusses the consideration of culture through codification, not just as writing but also visually. Testing illiterate adults, he seeks to use drawn situations of existential themes, to elicit 'culture' from

the participating group, as depicted by Brazilian artist, Francisco Brenand. This was 'perfectly integrating education and art.' Coming to the pictures integrated the viewers in time, and they were able to respond with affirmation and self-confidence that they were 'not just being shown "anything new, just remembering," and in remembering they were confirmed in their situations and affirmed positively aspects of their identities which gave them self-worth and a parity with other, more learned members of society. *'Tomorrow,' said one, 'I am going to go to work with my head high... I know that I am cultured... because I work, and working I transform the world'* (Freire, 1967: p. 47,48).

The stirring and simmering of thought in the author and educator is considering the role of the maverick as jester, as foolish player in the theatre of education. The artist practitioner is just one of his roles in this 'head-worldly' theatre, and one which he constantly uses in his practice not just to educate and teach visual education as relating to culture, but to affirm in much the same way as Freire alludes, his identity in the cultures within which he works, as a sounding and grounding for reflection, further thought, 'just remembering' and recognising the extent of his role in the culture and transformation of the world. As the educator, he wills the outcome of this type of practice to be both powerful and transformative. If culture is in Freire's terms a 'systematic acquisition of culture' then the use of drawing to express its nature and the nature of the artist (in this case the educator too) to open debate both with oneself, another viewer, or a group, is to draw these strands together to a level of democratisation of culture. This rings true with this author, who finds himself needing to locate access points to the culture and relate his place in it that he might become a more transformative educator.

Commenting on the images of French medieval novelist, Rabelais, Mikhail Bakhtin (1965) recognises the importance of culture and how Rabelais's work was:

'organically combined with the echoes of more or less important events that marked the years, months, or even days when the various parts of the novel were created... We may say with assurance that the entire novel, from beginning to end, grew out of the very depths of the life of that time, a life in which Rabelais himself was a participant or an interested witness.'
(Bakhtin, 1965: 487)

These are not dissimilar to the 'rememberings' of Freire's group, who as a collective in debate, could be argued to bear many of the polyphonic qualities which construct Rabelais's novel and its meaning. The author as educator consistently 'plays' with the narrative aspect of his work in relation to those founded and grounded in their culture, sees the transformative and the powerful as life-affirming and meaningful to both teacher and learner – a vehicle and driver for education – and is beginning to recognise through his readings of Freire, Foucault, Bakhtin, the importance of the polyphonic-many narratives all equal in status yet weaving in very different ways, offering different textures, tones, colours and patterns to the collective whole and its expression within the learning and teaching context- in establishing a dynamic of power in education, which is wilful, risky, playful, motivating, and even foolish, in that its outcomes cannot be pre-determined; not unlike the jester before his court who beforehand perhaps considers the possible outcomes of his actions before the complexities of the court audience, but nevertheless will take the risk, trusting his abilities to work with his audience; use their polyphonic response and transform, if only for the duration of the performance (initially) the culture and the thinking of those who live within that culture.

The drawing is a direct response to the considerations, in particular, of Freire and Bakhtin. This narrative ink and brush drawing was made out of the imagination with no other reference source being used. It was immediate coming out of the author's knowledge and abilities in drawing (as a professional illustrator) and his experience in the culture: his 'rememberings'. The sense of narrative and intention is strong. The author

(also the artist) shows the jester as contemplator and potential deliberator, a liminal being looking in from the outside to an expectant audience who live and are held inside the 'ring' of culture. They are deliberately viewed in a comical and sardonic way, as concerned and contemplatory, as grotesque (relating to the grotesque image of the human body, a device used by Rabelais), as box heads and masks. The ring is set on a podium, which is set with firm feet on the table, on which sit the books of learning, a quill and jester's own tool of fancy, the 'jester-head tickle stick' (invented for this drawing). The solid setting could be seen to represent the academy, the knowledge, that which is seen as firm and stable; those inside the ring although set on the table are not stable, and jester is aware of this in his sly contemplations. How he will deal with those he is looking in on from his own foolish powerbase could well form a second image in a potential series.

The author has used the process of drawing to consider self as identity in culture and a point of access into deeper thinking and reflection of self in relation to the cultures of the time, especially relating to his place in the academic culture. It enables feelings, intentions, memories, knowledge, experience, role, power to be brought into the open and enables writing around these thoughts and even dialogue with others of like-mind to begin. In establishing the wider use of the arts and creativity – creative writings, drawings – to elicit intellectual thinking and bring forth arguments from them, it is hoped that the outward expression of these thoughts as tested against existing theories and rationales might remain open and creative – a true reflection of the creativity from which these concepts are launched, and not 'normalised' by the expectation of outcome against formalised literature.

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Journal entry, 15.07.12



Jester the diversion dreamer.

'The air was ripening in the wakening summer sun. Jester stood among the groves and drew expectantly into his lungs draughts of the chilled, dewy

atmosphere. Minus his faithful accessory the walnut lute his return of thanks began unexpectedly in an impromptu sonnet offered as soliloquy. The very act of his foolish abandon was to turn a key and allow entry to a magical chamber where cloudy visions and uneasy reasonings are at once elucidated within dreams.

'Have I entered my domain for real or in a fairy drift? He giggled ticklishly. 'Is this the space where great halls beckon the fool to enter and at once understand the unfathomable tides which ebb and flow in the Platonic ancient quarrel, or are they a divergent and worthless walk into the lane now commonly termed in the vernacular as cul-de-sac?'

At once, the magick trout pursed a swollen pout through the skin of the rounded pond and pushed perfectly delicate bubbles into the sky. Jester marvelled at their various and perfected forms and the haphazard track along which they wound into the sky. Each bubble contained one of his thoughts belonging to the familiar games of court and council. But these were seers' games- unnervingly underlining current participation and predicting future action and consequence of rulers, courtiers and noblemen. His struggles to write a new performance for his lieges were at once dispelled- the transparency of the bubbles mapped to clarity and understanding. Divergence in this hallowed dream bounced into brilliance. Jester knew not whether this occurrence was real or a mere dopey pinch at his tunic which would jolt him back into reality. What was certain and remaining in this space was a realisation of profound and immediate change. He had made giants leaps into new understandings, and the worldly-wise need heed with caution!'

Poetic musings and metaphors are to jester his tools of cognition, and reason into action – an enabler of vision and scope. The problematised issues as seen, understood in part, and questioned can provide sticking points within the intellectual discourse. Those who dream can follow an unabashed process of divergence and diversion and use and manage the

use of daydreaming, imagining, envisioning and procrastination profitably as a means to move on and reach to the next conceptual level. Dreaming offers space for intuition, clustering of thoughts (Tassoul and Buijs, 2005), and these can also be deposited into the theoretical frameworks which will assist the formation of robust analysis and argument. That jester was born a dreamer may be useful and he is only too aware that as a sensory being who relies heavily on dreams to bring about transformation through gambling and scheming, in his decisions he may not be alone. *Brady* suggests that cultures vary in their themes and beliefs about the 'circumstances and transformations of lives as lived through the senses.' (Brady in Denzin and Lincoln, 2005: 1005). The result is a progressive structural and hermeneutic process, which Brady believes accommodates the accretions and shifts of knowledge that occur through time. So, it could be argued that Jester in part assumes a phenomenological position constructing the account of himself through metaphor and out of a sensual interplay which seeks to make sense of his changing environmental and personal circumstances. Laughlin and Brady, reify this thinking where they suggest that culture:

'...is filtered through imagination and the historical shapings that individuals and groups get from socialisation and enculturation in particular traditions, including language and its body grounded metaphors. The resulting knowledge is perpetuated largely by stories – oral, written, performed in other ways – in units as small as parables, giving new meanings to perceptions of changing environmental circumstances.' (Laughlin and Brady, 1978)

So, the sensory and intellectual creature who is Jester draws from his musings that he is interpretive in his approach to knowledge, and that it is through interactive processes that he constructs a cultural reality for himself and to assist in making meaning of the reality that he and possibly others of similar mind might share. He is the entertainer and communicator, and before he can do this, he must go through this process. It is based on

experienced phenomena through multisensory perception which enables meaning to be constructed from the apparent fragments of an artistic mind and practice where it becomes a mutual and reciprocal undertaking with a specific location to root it. Casey puts it rather succinctly: '*as place is sensed, senses are placed; as places make sense, senses make place.*' (Casey, 1996: 19)

It is said that no categories of place have meaning without imagination requiring the poet to 'bridge the worlds of the abstract and the concrete. The 'referent' image as seen above in creative image and text all seems to point back to Derrida's semiotic and signification thinking, but with a 'leap' of the imagination having occurred, what Bass (2000: 72) describes as 'a sauntering, a stepping across' into the reality at hand.

What to say of the dreamer then? He is a traveller, moving twixt and 'tween and this strongly suggests good reason for his liminality and marginal existence and may in part account for others' perception of him as 'maverick' in his role, with the critical facility he favours – the 'border crosser' (Giroux, 2005) when considered within the context of being an educational facilitator.

The illustration was an attempt to understand the importance of its relationship to writing and the purposefulness of both as key methods in multi-methodological research studies. The spring-boarding from cognition into imagination into the actualising in drawn and written form and back into cognition, reflection and reflexive action are necessary to explore to assist the need for deeper meaning as I embark on a more acute stage of fine tuning the research design, pre-data analysis. It was jokingly suggested that such tactics as expressed through the jester writings and drawings were a diversion from what needed to be done.

The importance of positioning of self and the position of writing in the process cannot be underestimated. Natalie Goldberg's (2005) passionate response is that '*Writing is the act of burning through the fog in your mind*',

to attempt to focus the mind, 'write into' and 'out of' it and negotiate it purposefully into something communicative; a sort of writing out of realisation. Pelias (2011: 662), in an attempt to explore the nature and importance of these things for qualitative researchers argues that such evocations '*do so to enrich or disrupt normative understanding. [...] In calling upon the literary, they use literary devices (e.g., figurative language, dialogue, rhythm) to create an experience for the reader. They see their work as borrowing from various literary traditions and believing that the affective has a place in scholarly writing.*'

So, the post-positivistic approach to research and writing can be opened up in a way which suits the tension of possibility, the need for change and creativity threading itself in a 'bricolage' fashion where in a postmodern world, grand narratives and truths are doubted:

'In a performance of possibilities, the possible suggest a movement culminating in creation and change. It is active, creative work that weaves the life of the mind with being mindful of life, of merging the text of the world, of critically traversing the margin and the centre, and of opening more and different paths for enlivening relations and spaces' (Madison, 2005: 172).

So, my ramblings are presented in defence of the importance of dreaming, creativity, writing, drawing and things curious to PhD study where curiosity might lead to important understanding and invention. In her need to justify the dreamer in an academic context, *Dawn Marsden* forthrightly declares that:

'Knowledge needs to be balanced by admitting the relevance of knowledge generated by individuals and communities, as well as by academic theorising' (2004: 56).

She builds a methodological research model based on the threading of coloured beads, where they act as a collective way to symbolically attach

her theories of dreams and the telling of stories within the Aboriginal community to both represent and strengthen relationships among academia, individuals, communities. Although not the same as the jester alter-ego, there is similarity in the use of metaphor and symbolism.

The narrative ink and brush drawing was made out of the imagination with no other reference source being used. It was immediate coming out of knowledge and ability in drawing (as a professional illustrator) and from experience in the current fields of qualitative research. The sense of narrative and intention is strong. The author (also the artist) shows the Jester in an attempt to enter dreamscapes through the alter-ego of Jester.

The bubbles are metaphors of meaning floating in the wide, expansive world about him. He must see them, understand them, catch them, or simply let them go.

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Appendix Five: Codings data table (selected example)

Selected participants showing the process

coding	1) Behaviour upbringing/ STRUCTURE Compliant	due to background MAVERICK Non-compliant	2) Inhabiting STRUCTURE Compliant	own worlds MAVERICK Non-compliant	3) Personal (core ed.) STRUCTURE Compliant	pedagogy beliefs MAVERICK Non-compliant	4) Attitudes STRUCTURE Compliant	to politics MAVERICK Non-compliant	5) Attitudes STRUCTURE Compliant	To ed. Politics/system MAVERICK Non-compliant
<p>CAROLE MORGAN</p>	<p>Only child. Kept secure. Good organis. Skills from dad role model. Conservative parents. Behaves in certain ways to avoid offending.</p>	<p>School= antithesis to home. Deep-seated dislike of rules. Behaves in certain ways to avoid offending. Not belonging. Influence of Clive Barker (‘scary, energetic, focused’) and Birmingham lecturers and peers... communist beliefs antithesis to own conservatism. -He trusted students.</p>	<p>Own world within acting as structuring behaviours in life, & work in education. ‘dynamic’ own acting world ‘inspired energy levels’ ‘I can get people laughing at me’ Peddler Puppets worked within schools Had a base(home) but were travellers in a world. In real world it forced self-sufficiency.</p>	<p>‘Costume box’ world. Teacher’s enthusiasms of sharing their worlds inspired hers and this has a knock-on effect to her students. -principle of the Fool’s world. Maverick and structured. ‘It’s a whole life, whole experience...don’t think that can happen now...’ with 1st husband. Peddler Puppets for 4yrs: ‘It was magical, totally’. It was our whole life. A world that needed no money. Offered freedom. Access to resources for students viewed in terms of a ‘treasure trail’. Loves children and child’s view of</p>	<p>At uni, ‘toed the line’. Learnt balance of theoretical and practical. Belief in full access to resources for students. ‘I loved helping students...’ good at what she love</p>	<p>Fostered by Birmingham tutors. ‘Explored’ new ideas for game theories initially with Clive Barker. Continues to believe in the whole life experience. Opening up in a closed culture. Passion for being open and practical led to early ‘study skills’ workshop innovations. Flexibility Eager to try new things, gets tired of things..... Deep-seated ambition to write suppressed. Motivation from actual life experiences (2nd husband’s dyslexia) leads to personal and prof dev. And others helping her to</p>	<p>Life decisions affected by Thatcher’s coming to power: Balancing cost of living with work. Changed work to suit- willing to change. Willing to compromise. Became more business-like to adapt.</p>	<p>‘A complete revolution of my own background.’ communist tutor beliefs- antithesis to own conservatism.</p>	<p>Earlier career, it was possible to work way up (library asst/librarian) Not pass now! Happy to train and study -day courses etc. 80s- still ‘person for a job rather than qualification.’</p>	<p>1989: willfully changed the system of the library (as head librarian by default) admittedly poorer in leadership or some disciplinary things due in part to being not good at conflict Reacts against increase in university system structures; larger management demands (early/mid 2000s) reacts against cataloguing (library) computer systems herself.</p>

CREATING A BEARABLE WORLD FOR SELF (COATING)

31.5. Head noise worlds and their heroes at 16. Own version of Star Wars. Sankir' pet mixed with 'suits' CM

Own head world based on words from Transpouting: 'I chose life!' CM

At 44: 'Inside I'm pre-occupied, I really still feel like I am 17.' CM

maverick

Advocates ^{April} daydreaming: + DAYDREAMING + ENVISIONING

IMAGINING THE FUTURE

A fact. A facet of myself. This god is limited in. The persona is the vehicle for dialogue and exchange CM

Plans to expand and be in on the 'ground' with 'I'm the dream I had about ten yrs ago when I thought wouldn't it be great if we had our own big space where we could be on our own site of offices. That would work really well.' CM

RISK-TAKING

"I work in my head, which is where I start working. It is a dangerous place." CM

Personifies aspects of his work CM

PURSUIT OF FREEDOM & WAIVE

A world that needed no help. Offered freedom. CM

NORMALISING OF OWN WORLDS - EMBEDS VISIONARILY IDEAS SILENTLY

2. Own Worlds

constraint

A PERSONAL, NOCTURNAL VIEW OF SELF

Alter ego gives permission and licence for other behaviours

ALONK RECALMS, REMAINS, GAIN ACCEPTABLE MEMENTO.

PERMISSIONS

THE FOOL AS ARCHETYPE: POWER, STRUCTURE, DIALOGUE, EXCHANGE, SUCCESS

Just views himself as ordinary. Going to work, what most people are doing in his position at his age. doesn't view himself as a sore thumb sticking out. CM

As long as everything's in my mind, it is very ordinary. CM

Peedlar Puppets worked within school's base (home) but were travellers in a world. In real world it forced self-sufficiency. CM

own acting world

It's the vision that drives you. CM

Own world within acting as behaviours in life, & work in education. CM

'dynamic' own acting world 'inspired energy levels' CM

'I can get people laughing at me' CM

"Sometimes you have to create an experience which seems fantastical" CM

"If someone took away your pens and put you in a dark room you'd be in trouble? No, not if I have my pen. I'd be fine." CM

own world

"I might give the impression I am in a bit of a world." CM

with 'I' husband Peedlar Puppets for 4 yrs. CM

"It was magical, totally. It was our whole life." CM

'Costume box' world. CM

Teacher's enthusiasms of sharing their words inspired him and this has affected her students. CM

OWN WORLDS CAN HAVE A MAGIC WHICH IS INFECTIONAL & INSPIRING

TEACHERS HAVE PRODUCED THIS

Belief in living inside the world, so that it becomes routine: 'It arrives in their head, or it really, or it is because they spend so much time immersed in their craft... just comes to them as part of where they're being, you know, like, you're living music.' CM

Own world: 'I might give the impression I am in a bit of a world.' CM

with 'I' husband Peedlar Puppets for 4 yrs. CM

"It was magical, totally. It was our whole life." CM

OWN WORLDS CAN HAVE A MAGIC WHICH IS INFECTIONAL & INSPIRING

TEACHERS HAVE PRODUCED THIS

own world

Loves children and child's view of the world. CM

HAVING VISION IS A DRIVING FORCE

WHICH EMANATES DYNAMIC & INSPIRING & ENERGETIC

THE INSPIRATION COMBINED WITH OTHER QUALITIES GIVES POWER & CONTROL

own world

Loves children and child's view of the world. CM

HAVING VISION IS A DRIVING FORCE

WHICH EMANATES DYNAMIC & INSPIRING & ENERGETIC

THE INSPIRATION COMBINED WITH OTHER QUALITIES GIVES POWER & CONTROL

RESOURCEFUL
personal need to make the most of what we have and then structure

personal need to promote the cause
DESIGNING STRATEGIES
HE.

PERSONAL NEED TO STRUCTURE
constraint

NEW-ORGANISED TO TEACH
MAVERICKS SHOW DESIRE & ABILITY TO APPLY SKILLFULLY
FUNCTIONAL CLASSROOMS

Needs to balance teaching with real life.
Commissions, real experiences.

FUNCTIONAL CLASSROOMS
At an 'old bit' approach has to be planned.

TEACHING - RESPECTING MAINTAINING & COLLABORATING
TRUST
Very professional
A fusion of tacit knowledge and education has given her structure.

Very clear about setting objectives.
Plans his use of tools to appeal to a broad audience. Well planned.

Structure in MS
recognised strategies, discussions, performance, role-play, other creative ways to make facts stick.

Obscure and highly organised
He has a plan for everything is. MS

Very self. MS
Both have offered her process.

Very focused
Both have offered her process.

LINK BETWEEN VISION & CREATIVITY

CREATIVITY
Creative skills for art & design sector/for the business sector.
AK: Takes risks but calculates all.

VISION IS ESSENTIAL
Likes to realise vision and strategy

AVISION FOR THE LEARNER - LEARNER-CENTRED
Never compromised in role due to understanding of others' values.
Key relationship between audience and performance.

BUILD RELATIONSHIPS
CONFRONTATIONAL

PERSONAL ABOUT SUBJECTS
STRUCTURE
LEARNING
EMPOWERING
ECONOMIC GROUPINGS
PEOPLE'S SOCIAL CLASS

EMPOWERMENT
A passion and enthusiasm through the structures of words

PERSONALITY (FROM MODEL) PROFESSION

3. Personal pedagogy (core educational beliefs)

FLEXIBILITY - MEDIATOR OF TENSIONS
FLEXIBLE TEAM PLAYERS
INCLUSIVE: likes to involve many.

Being pragmatic.
Able to work well with others.

Enjoys exploring methodologically.
Practices community work, open to leading to early 'study skills' workshop innovations.

Committed to the belief of mixing up skills and DM disciplines. Arts with the sciences.

Uses tricks learnt in the art world where demands made deserve to be repaid, so people feel an obligation.

ABLE TO WORK WITH OTHERS
TACTICAL CO-OPERATIVE EXPERIENCE

MAVERICKS
GOOD TACTICALS
GAME PLAYERS

Careful to shape battles and things that need to be heard only when it is the right time.

Calculated & KI
Lewis Hyde idea of gift economy is practiced and a belief in student self and peer selection.

Displaces responsibility tactically to depersonalise his work. He seeks this in others' work and views it as clever.

CONFRONTATIONAL

PERSONALITY (FROM MODEL) PROFESSION
Projecting own personality onto students.

Uses empathy, experience and understanding to address student learning.

Recognises maverick traits in personality and place in arts education

Simultaneous, helping her to find herself. No be in the dark like everybody else.

Believes in FREEDOM. ADMITS EXPERIENCE

Learning experience rather than define an outcome

Learning experience rather than define an outcome

Learning experience rather than define an outcome

Learning experience rather than define an outcome

Learning experience rather than define an outcome

Learning experience rather than define an outcome

Learning experience rather than define an outcome

Learning experience rather than define an outcome

Learning experience rather than define an outcome

Learning experience rather than define an outcome

Learning experience rather than define an outcome

LOVES THE JOB. SEES IT AS KEY IN OWN ONGOING LEARNING. MS

It is a journey in learning.

Seeks and finds principles of learning through understanding of others' interpretations and expectations.

Does not necessarily MS consider herself to be the arch authority in the classroom.

'Some students had some knowledge, I had a bit and others had lots.'

LOOK AT AN OUTCOME

LOOK AT AN OUTCOME

LOOK AT AN OUTCOME

LOOK AT AN OUTCOME

LOOK AT AN OUTCOME

LOOK AT AN OUTCOME

LOOK AT AN OUTCOME

LOOK AT AN OUTCOME

LOOK AT AN OUTCOME

LOOK AT AN OUTCOME

LOOK AT AN OUTCOME

EVERY TEN YRS OR SO DYNAMITE YOUR BELIEF. A Ted Hughes

LIKES PUSHING THE BOUNDARIES. Thinks on becoming too comfortable with things. DM

COMPLACENT. DM

COMPLACENT. DM

COMPLACENT. DM

COMPLACENT. DM

COMPLACENT. DM

COMPLACENT. DM

COMPLACENT. DM

COMPLACENT. DM

COMPLACENT. DM

COMPLACENT. DM

COMPLACENT. DM

COMPLACENT. DM

COMPLACENT. DM

COMPLACENT. DM

TALKED ABOUT BY CM, NM MS DJM ONLY

4. Attitudes to politics



Appendix Seven: My Story (interview with self)

This is my story. I was born on 4 May 1967 in Tankerton near Whitstable in Kent.

I'm the son of Ken Tappenden, a now retired police officer, who started as a constable on the beat and retired, a commander, and we never lived in any one place for more than six months from the time of my birth. My mum, Pauline, because of the working disadvantages for women in the 1950s and 60s, did secretarial work until she had children, my sister Janita, then me. My mother's job was then fulltime, looking after us. This was a typical structure for families back then, and our family, and allowed my father to be the major bread-winner, provide for his own family and leave my mother to raise the children. I think this was typically working class, and how his parents and grandparents who would be defined as working class, had behaved. We had little and my family adopted the values of their own parents and grandparents to sustain themselves.

I don't remember whether childhood was happy- you were not happy I'm told. I was a stubborn child who didn't use the potty regularly and could often hold onto my little packages for over a week and then pass something the size of a lemonade bottle- that's how my mum has described it. I didn't relate much to other people, and I didn't really need friends, or so it seemed. I was happy in my world and I was good at drawing and art, and I watched people, and places, and events like a hawk. Then I would go home and draw the day's events out in fastidious detail.

I did have some friends, and I was able to make friends but I was just happier in my own company, when no one could spoil my own created world. My mum would say I was an introvert unlike my late sister, who was an extrovert. I was moody and didn't say much to anyone, and I ran away from my first primary school in Maidstone, Kent, and my mum was so embarrassed by my actions, having run across fields and through woods for a number of miles, that she took me back to school and pretended that I

had forgotten to inform my teacher that I had a dental appointment. I was five years of age. As I grew up, I was perceived to become more difficult as a child, not because I was naughty but because I was non-communicative. When offered publicly to greet my parents' friends I would be obstinate and if I chose not to, would just grunt, grumble or say nothing at all. This angered my parents as they viewed it as extremely rude and inconsiderate. But to me it was how life was going to be and no one was going to tell me how life should be lived out in the face of others, nor tell me the rules for living life as I perceived it and wanted it to become for me. I believe I was born like this, unlike my sister who was gregarious, polite, friendly and certainly NOT like me in this respect. As a child I had no reason and no need to change things and I did not understand the expected rules of the game. This was even extended, at senior school, to not understanding the rules of sports, such as cricket, rugby, football, basketball, hockey, and even field athletics. It seemed like other boys at my gender-selective boys school had already been taught how to play by friends or even family members, such as their brothers or dads. As a result, I was humiliated by peers and bullied by a teacher. My dad didn't teach me, as a police officer he lived for his job, loved working hard, and quickly climbed the ranks of promotion within the police service. But I believe it came with a price to his family; that his wife, Pauline was left with the task of raising the children, which for me, was about 14 years. 14 years of not being, or not having been taught the rules of the game, I'd say the rules of the game of life, as played on the field of society.

Growing up in the 1970s compared with what I see now in the 2000s, seemed somewhat idyllic, and of course, I am in danger of becoming sentimental in my thoughts and recollections. But we were free to play without even the consideration that a paedophile or kidnapper might be lurking on the corner of the street. I rode my bike on pavements and empty roads, I took up skateboarding in 1976 and rode graffitied subways, newly asphalted car parks; I rode across the Medway towns, with a young pre-teenage gathering of skateboarders. The police often pulled up and advised

us that it was not right to be skateboarding on pedestrian footpaths. Fuck that! Why shouldn't we? We were not harming anyone, merely having fun, feeling free and creating for ourselves colour and aspiration as printed in the fantastic, imported skateboard magazines from California.

During these years I cared little about school and its boring curriculum. School curricula and learning were and still are problematic for me. Due to my father's profession, we moved five times before I was six years old, and this seriously affected our education. For me and my sister, attempting to learn the basis of mathematics under imperial and metric schemes of learning (depending on the school we were currently attending), caused confusion, and neither of us ever truly grasped the basics. Fortunately, we were both naturally good at reading and writing and were able to fluff our way through education. I had confidence issues where I did not always understand what was going on. The repercussions have been profound. I believe that at times I have been misunderstood and not properly taught. In my secondary school I was branded a dimwit, where I was unable to keep up in maths, and put into a group for slow learners. I was never taught those basics, until a session I attended during my teaching certificate in 2007, where Brighton University's Professor Yvonne Hillier took 10 minutes to show me formulae that had eluded me for decades. The emotions that welled up were immense. I was personally upset and angry and felt totally let-down by a system that was meant to be championing learning and fostering good principles of education. I felt betrayed that I was not properly shown something so easy, that no one could be bothered to take the time. I had always trusted teachers in authority until my secondary education, trusted their authority and responsibility as respected elders with the keys to unlock and disseminate learning. I did have a few key teachers who understood me and took the time, and I have kept in touch with them and they are now good friends. I have fully credited their part in my journey, dedicated published books to them. They were key role models for a number of reasons. They understood and developed personal, creative,

pedagogic principles which suited my learning and, unsurprisingly, they were art teachers.

I enjoyed their lessons, they did things differently, because they were inclined to do so in their creativity, and because in less regulated times, they could. Interestingly, they did not always appear to be respected or understood in their educational roles, and this made them more interesting and inspiring. It was a key reason for me choosing further and higher education options in art and design.

My experiences have developed in me a belief, that good teaching and care can help all learners to attain moderate success in the arts, humanities and sciences. I missed out on understanding the sciences and am now evangelically promoting the integrated curriculum – the reckless separation of subjects, I believe should never have occurred at the time of the Enlightenment. What is education if not, holistic, how can the arts and sciences be separated? It's utter bollocks not to see their integration, surely? With my colleague I now write and develop curriculum, which crosses boundaries and disciplinary borders, which dares to take risks in experimenting and developing the relationships between them, despite potentially upsetting traditions and expectations in these fields.

What happened to me back in my school days continues to affect me as a teacher now. When I meet a student who is having trouble, I will take whatever time is necessary to make sure that principles are understood, that as best I know how to, meaningful learning is achieved. I'm not entirely sure I am still quite understood, I still lack confidence and when I sense injustice in education, either being dealt upon myself or others, my anger rises. At this point in my life, I am angry again. Being told 10 years of study is not doctoral was devastating, utterly devastating- the carpet pulled beneath my fucking feet, the deflation knocked me sideways, threw me off kilter for a year. It drives me to want to prove myself, prove once again to myself that I am not failing. I am able to control that anger, but the fire

burns within, and I often feel overwhelmed by stress, not being able to complete what I have been asked to do and not believing I can do it. The dark spectre of past school experiences returns to haunt me, my weaknesses are again exposed to my very worst enemy- the self. I wear an elaborate mask which tells others that everything is okay, under control, and I even tell myself that it is okay. Somehow, I do seem to be able to work things out but I live on a wire- a fine tension, that is deeply uncomfortable, but I am working through. My current anger is huge, seething, intentioned and directly focused and I often wonder whether this tension might be partially due to the complexity of my background, and what has contributed to what my colleague termed in me as maverick. I am so angry, feeling it now, and I wish to talk no more about it for this interview. Fuck it! I don't wish to discuss this right now...

So instead of embracing the systems of learning laid before me, I used my time profitably to invent collage magazines, write and draw comics, create a stock of related items for sale at school, and I ran a miniature scale model corner shop which I turned into an off-licence (this was ahead of its time by about 35 years!). It was part of my own world. I also ran a model municipal bus fleet around the house and created a travelling funfair out of carefully crafted card. It was beautifully decorated in folk art style, and I extended this to a travelling circus with a full fleet of lorries, animals and the big top adapted from a brilliant red oversize silk scarf. I toured the circus around a hundred-foot lawn in the long summer months of the school holidays. I had a passion for the life of travelling showmen, their lifestyle, the rides and acts, as well as puppetry and magic. I would borrow books on illusions, theatre and circus from the library, as well as books of mystery and horror- Hitchcock and Poe- or the subversive wits of Roald Dahl and Dr Seuss. I would perform magic tricks in shows to my family. I also established and recorded fantasy bands as four track recordings which involved two basic portable cassette recorders, a microphone, and the inside of a washing machine drum to create an echo and reverb chamber and marketed these recordings through my own record label. I recorded my tracks onto

cassettes which I sold as singles and albums to fellow school friends and others in the establishment who got wind of what I was up to. It was minorly successful, profitable, and I expanded my business into other products and comics. Unfortunately, the time it took to run my business was time I should have been using to study at the grammar school, and not surprisingly, my progress at the school dipped. I went from being a borderline '11+' accepted student (the selective test offered to prospective grammar stream pupils was known as the 11+) to a below average student. My tutor called my parents in to see him, and he lectured them and me at a dry meeting where he said that I was an academic heap and would leave with not an O level to my name. We all listened intently, and I knew I would be in some trouble for misappropriating my time. I thought my father would scold me on the way home for not working hard enough at school, but to my surprise he confronted the teacher there and then and told him never to say such things about his son again. On the way home in the car, he looked at me, smiled and said, 'his problem, son, is this—he is a man in a boys' world and has no grasp on the realities of the world outside of his little world, school!'. My father's words that day had a profound effect on me, where he had seen beyond the system of education and the importance put on it by those who govern us. It has often been a bit tricky with peers- the fact that your old man is a copper and might be trying to pry into illicit schoolboy activities, but I was never too bothered, and now my father had become a hero, something of a key figure, one of respect in my young life. This, I found most interesting in the light of him serving the system, doing as he was told, as a diligent police officer... or so I thought! I was totally wrong, my old man was a law unto himself, and despite working for the system, being a 'Fed' and part of 'The Firm', he would, do as he pleased out of uniform and sometimes in it, but I liked this roguishness and admired him for it. I was aware that he was not like other dads! I believe this helped me to question authority, consider governance, leaders and systems of authority, to form attitudes to politics with a big and small 'p'.

I ended up with more than an O level to my name. In fact, I got three A-levels, a level three diploma in graphic design, an honours degree in graphic design, a masters degree in editorial design and narrative sequencing, a postgraduate teaching certificate and now working towards a PhD. I wish I could find that teacher now and rub his nose in my life's experience and education, a life that has embraced a world wider than his own expectations and assessment of education and the acquisition of knowledge. Despite my achievements, for reasons stated, academia still does not sit comfortably with my life. I have always struggled to conform to the structures of academic study, questioned them and why their rigour might be useful in application to areas of the world other than academia, and I have realised that those we call creative practitioners, including those who are learning their craft, often seem to struggle with academic practice. However, they undisputedly engage in highly critical, conceptual, theoretical practices and as a result I think the arts become a stronger conduit for communication. I have realised this with a deeper understanding in recent years, but it doesn't make my life any easier, especially where I have opted to work within the system to help others in further and higher education, within the institutional framework for art and design which now aligns itself more fully to the structures and practices in academia.

When I started teaching, I had a bright outlook but lacked knowledge. I understood what I practised, mainly graphic design with a focus on illustration, and was able to instruct around my practice with flair and a naturally engaging ability with students. I was young and enthusiastic. Opportunities provided me with work almost immediately and I had a student job working in the media which I had started in the second year of my degree course and which continued beyond my graduation. Amazingly this was for a major national newspaper in London, and within a year of completing my degree I had established connections within the industry and was a fully-fledged illustrator with a regular clientele. My input at the newspaper involved my helping to design and produce a popular Sunday publication on a weekly basis. I have never had complacency regarding

work but turned down opportunities to work full-time in journalism for a decent wage, where I wanted to develop as an artist and an educator. To resist becoming a 'jobbing', worker earning as a means to an end with a real threat of losing my creative edge, I forced myself into the position of needing to pursue freelance work and sessional teaching to create a living wage. I sometimes think that the rules of the game, or at least, the rules of the game of work back then were encouraging employees to make success and money by climbing the lofty ladders of chosen careers. It was the end of the richer 80s decade, but I was never entirely interested in this means to an end. Being an artist practitioner came first, regardless of cost or monetary gain. My desire to create my own working rules kicked in, and I didn't necessarily do what I thought was expected of me in the working world and refused to be trapped by it. Only latterly, whilst researching for my PhD, have I learnt that the name given to someone making employment choices like me is a 'portfolio worker', and currently, a very common vocational phenomenon where few people now hold a job for life in any one field, or work under long-term contracts.

I have now been teaching in further education for 30 years. My pedagogic practice is underpinned by applied theory, first studied in depth on the PGCE course at Brighton in 2007, and it has been developed through much experience, trial, error and experimentation. There is never a dull day with my colleagues, and I have had to learn to adapt to various changing scenarios which occur beyond the stages of planning. I have always believed that this is especially common in the art and design learning environments, where experimental processes, and unpredicted creatively-led outcomes can change both student and tutor expectations and practices. I made assumptions that art and design tutors would be flexible and not governed by meticulous and rigid lesson plans and that students might have greater independence and autonomy over their learning, from what Malcolm Knowles has called 'andragogy'. I assumed wrongly when I tried to apply it in a team-teaching session, and it changed my life.

My problems came to a head on one particular day about 12 years ago when I was team-teaching a large group of FE students with a younger colleague, and we had planned a creative session of writing with drawing/painting. The full story I have written creatively and personally as a critical incident for my thesis, to keep the spirit of the event as it had impressed me that day. I will keep my account brief here in this interview, and not mention the name of the particular tutor, where the incident and its immediate impact are, I think, more important than naming the individual involved. I think I must have known that it would not follow the plan, or that I had wanted to change things because I packed musical instruments such as a guitar and bongo drums into the car, and these were most definitely not tools of writing or drawing! A student had a brilliant idea halfway through the day to introduce a 'poetry slam' as part of our artistic expression, and I welcomed this. My colleague had other thoughts, was troubled, left the room and reported me to my line manager. All my assumptions concerning creativity in teaching and learning, how art teachers respond and change their plans to foster more experimental education, came clattering down. From this moment on, I realised my assumptions were wrong and not every art teacher thought the same about pedagogy and strategies for learning. I was surprised to be feeling so bothered about being challenged although I accepted my colleague's explicit declaration of having reported my unorthodox (as perceived) behaviour. The most troubling part of that day was being called a maverick, because I personally struggle with interpreted definitions of terms applied to people such as: eccentric, genius and maverick. In journalism where I work on a weekly basis, such terms are banded around casually, applied to public people with no explanation of why they are called such, and it is left to the public at large to adopt a meaning which might only be partially understood as being different, mad, clever or something similar. Here began my troubled Journey, a journey chiefly of the mind, applied to physical manifestations and behaviours. I needed to know what maverick was that I had been called one, and if I did self-define as a maverick, what was I doing that was different, indeed were

others doing similar things as me in their educational practices, and art school contexts?

So, I learnt that I could teach, and have done very well as a teacher using innovative methods and integrating the characteristics that constitute me. In the quietness of my thinking, planning and reflection I am very private and say little to others. In these spaces I am not a show-off, but in my work as an artist and teacher I become an actor, on his stage, performing in the role, where acting offers me scope and licence to underpin my pedagogic practices with performance. I believe I am highly reflective and humble about the things I do, and always consider criticality as vital to my life as a working artist, writer and teacher. One area that is vitally strong and which I hold dear, and wish to develop, is performance. Part of my artistic and creative nature is as a performer and I believe in integrating my writing drawing and painting, and educational delivery within a performative context, where a rapport or relationship to an audience is key to my dissemination of knowledge. I have been writing and performing poetry shows with painting to the public for over a decade. They are successful in that they challenge an audience to think differently, and to change the way they do things artistically and creatively. As a teenager I worked hard as an artistic roller dancer with my dancing partner, and the hard work paid off as we were selected to skate competitively as a couple for Great Britain. I love skating, I adore skating; when I skated for the British squad, I trained hard, long hours, devoted weeks to perfecting routines, travelled hundreds of miles between rinks on a weekly basis, lived closely as family and community with other skaters and their families and yet, I never felt constrained but free, and I loved the rapport I could achieve with my audience through acting and presenting a physical presence. As I circled the rink, I felt liberated in my skin, urgent, wired, different, alive, powerful in performance and able to reinterpret life. I was the expressive dancer, the empathist, the comedian and the focus of others' attention. I felt the rhythms in music, the pulse that offers and renews life. I felt I could change things in myself, change things for others. That heightened sense of

profound and immediate transition lives in me still and may be part of an intense provocation I often feel to create or facilitate change.

Now my children are grown up I have returned after a long cessation, to the circus, an interest that has always captivated me, and one which I cannot fully explain. I am mesmerised by the allure of its performers, its colours, its outward appearance to the communities it visits, and to the nature of its all-inclusive and diverse performance philosophies. Many of my friends are clowns, and they have taught me the principles of clowning subversion—turning the values of human beings back on themselves, to reveal an inherent foolishness that I believe we all have. In this there is great vulnerability, and I wonder whether some people do not enjoy the nature of circus performance when it challenges, face-on, their vulnerabilities. I also know it scares many and I believe I am reaching back into these subjects to re-present the meaning and values to those who might have misunderstood the gentler motivations of circus on its public. I have recognised the benefits of circus on traditional and non-traditional values as they influence working, fitness and health, family life, issues of gender and race, living efficiently, socialisation, and positively affecting and changing lives. That it can be achieved through colourful transient theatre is a compulsion that grows in me, although many neither understand it, nor wish to. My part now is to record aspects of circus life through drawing, painting and some poetry- to help raise the esteem of circus as a serious and credible, international performance art platform. In 2018, thirty-nine drawings were acquired for the nation by the Victoria & Albert Museum in London, for their importance to contemporary circus. They sit in the collection with those works of my heroes such as Dame Laura Knight. They have given my work provenance and established a credible footing from which I can continue to journey and express artistry, craft, creativity, performance, learning and individual and social value. There are those who don't quite understand me or get it or think it strange. Each to their own, I say!

Although as a tutor I firmly establish my authority with the learners, I do so with a willingness to reveal certain vulnerabilities, where I believe it assists an understanding in working partnership and offers a window of fallibility to let students know that it is okay to struggle to achieve in learning. It is okay to have a laugh about our frailties, whilst trying to improve ourselves. I make jokes, bluff, lower my levels of conversation and how I express things to suit younger learners, to make them feel 'on-side' while purposefully fostering an environment of authority and respect. I know that some of my colleagues would not behave in this way before their students, but I think that an experienced tutor can gauge the level at which they pitch their learning relationships to foster the best learning outcomes in their students. When I enter the classroom, lecture theatre, or studio, I put on my performing self, which although may be perceived as a mask or an act, is truly authentic – a part of my true self, the same self that revealed itself on the skating rink, reveals itself in collaboration with circus. I also find that my actor self offers me permission within my head to behave more autonomously. He is the jester, a foolish, wise, entertaining archetype, who grants me permission to push boundaries. I define the freedom I mentioned as including that autonomy. Like the puppeteer who is voiced through their puppet, or the principal whose authority is clothed with respectability and a good suit, or the comedian who mocks and exposes foolishness, taking chances and creating opportunities, so the theatrical self (driven by the imaginative jester) is a self, offering permission to behave as he pleases with license. My personal, theatrical self is identified as a traditional jester, clothed and made up as the harlequin, distinctively costumed, dandy and alluring, affable, astute and intelligent. The jester is given the permission to enter court, to countenance kings and princes, hold their confidence and potentially seal their own fate. I can see the jester as me in my head, and before I enter the learning environment, I put him on and I feel different – changed, reckless, achieving, inspiring, shrewd, and ready to do as I please, whilst mostly abiding by the rules of the court, except when the act requires a break in the rules; to challenge convention with a purpose and

sense of rightness. As the jester I love the idea of creating chaos which I can order with the help of others who dwell inside the (apparently) chaotic classroom of my making. I wonder, outside of the worlds of circus and the performing arts whether such characters exist and are willing to be so brave as to do their own thing, regardless. And then I think about myself and others in teaching, holding positions of responsibility, allowed to develop as part of their vocation whilst being actively trusted to educate others. I believe this is how I exist, and it is on a number of levels of reality which separate and mesh to help me to exist and achieve.

This interview might, I realise, be potentially interpreted in the wrong way. I don't see myself as an arrogant rebel doing what he wills for the hell of it. Rather, I view myself as one willing to share my ideas and collaborate carnival attitudes, which challenge convention, where I believe convention has become constraining and stifling and preventing further creativity and innovation. Carnival attitudes I term from Mikhail Bakhtin's theories based on bawdy, mediaeval texts. I have been reading Bakhtin's carnivalesque and much of what he states strikes a chord. I have noted with my own life that a willingness to stick by my principles has led, over an extensive period of time, to gaining respect from colleagues (concerning outcome, if not always approach!), especially where my methods have led to recognised success- that is, recognised achievement, especially in learning and teaching. I think to challenge convention and success is a way of verifying what I do to potential sceptics or those who oppose my beliefs and practices. I have been in small troubles and scrapes within my workplace many times. Not properly filling out risk assessments, allowing students to paint over pristine white walls in corridors, and for deliberately doing the opposite of what I have been told to do where I believed it was wrong to follow the policies and practices without challenge. I have never felt guilt for such behaviour, and for some reason tell myself, that I would do it again. I wonder whether this is part of the maverick behaviour, that is most prominently seen and has therefore owned me the term?

In all things I do I work hard; I want them to be the best- 120% the best. I do not swerve from my plan unless others' plans take similar risks, consider flexibility and change when necessary, and are stretched to the point that they could change lives. I know I'm going on my journey somewhere, although I don't always know the destination, but I feel compelled to travel in the direction of my choosing, regardless. Perhaps it is an expression of blind faith? Sometimes I think it would be so much easier to just do as I'm told, always conform, follow the status quo, but I just can't seem to do that, no matter how hard I try, I always end up needing to pursue aspects of my own choosing, do my own thing.

I've been thinking a lot about the effect my upbringing and family may have had on the person I am now. My father did extremely well in his chosen profession, reaching the rank of police commander, and as a charismatic individual, is much-liked by so many people. I don't think he sets out to be liked, but his sound judgements and ability to make good decisions to help others has led to him being trusted by others and respected as a colleague and friend. He may not have been around much during my upbringing but what he has represented in terms of working values have offered me strong, guiding principles which I believe I have been fully aware of and have flexibly chosen to adopt to a lesser or greater degree. He is a role model, and huge influence on my working life.

Also, I have hailed those schoolteachers I mentioned earlier, who believed in me and my abilities, and were encouraging of my creativity in a system that did not praise such endeavour. They too, I consider as role models. I think their support and encouragement was due to their values, which they were willing to uphold regardless of the systems that they were asked to work within. I'd definitely term their effect on me as role modelling, and I believe it has been essential to my formative development as an artist and an educator. I owe them incomparably more than I can ever repay. My return I hope, is in my giving back to those who seek difference and change in systems not dissimilar to those that helped me.

I think it is odd that others express an understanding of who they think I am, and do so in simplistic terms saying things like, 'you're mad' and 'you never do as you're told'. Over-simplistic generalisations do not wash with me, but I accept that over the years I have been called certain things and been described in certain ways, and that as a result I have accepted that their descriptions might just be me. How else am I meant to deal with them? In my background reading as a researcher, I learnt that this could be interpreted and measured against Bourdieu's theories of symbolic violence. I do not think that they have done me harm, rather they have reinforced the notion that I differ from the norm, and in a strange way I have embraced my position to the point of being proud of being different. I think it is important to have values and beliefs which are held true, and which one should believe can or will change lives. If that means being seen as different, then fine. This is a form of influential power over others, to benefit others, when disseminated in ways that suit those whom we teach. To have knowledge and to be able to think is to be able to exert power within circumstance and situation—it can be for the good or the bad, but I am committed to this power being exerted for the good of autonomous thinking as exercised in the delivery of respectable, creative practices.

It is not all plain-sailing and I rarely feel that I can truly practice without casting a look over my shoulder to check that no one is out to scupper me, criticise what I do, or brand me as failing. It creates in me a tension which leads to determination to get the job done in the way that I think it should be done, and if necessary I will find strategies to hide what I am doing in the hope that no one finds out, and life appears to go on as normal. I think it is most important to stress that in my decisions I never feel that I compromise ethical values, moral justice or a sense of rightness. Neither do I think that I put any learner or colleague in danger because of my actions. I can do things my own way and can be self-sufficient, but I'd rather do them in consort with others, and when appropriate, I am willing to compromise.

The system that now runs many institutions, that of neoliberalism has made my life more difficult, more challenging, and the narrative that I believe I now speak is one which is resistant to the metric-driven education which seeks to serve league tables measuring the values of education against the workplace and productivity for capitalistic gain. I have always used my creativity for the workplace and for making money, but I see it as a means to an end which is to make enough to live on, and while I would never slam the notion of art creating great wealth, I do not believe it should be at the expense of creativity as a necessary currency of life and an expression of the human spirit, as it potentially benefits societies. I will never teach creativity solely as a conduit for good business practice. Although I am saying these things in this interview, I do not think that in themselves they hold unusual or counter-norm qualities, and by my colleague's definition they would not be defined as maverick principles.

I need to achieve, and I have a drive to do just that. It's good to keep moving in your mind, in what you do, and do so with as much autonomy as possible. I don't disrespect colleagues who do not agree with me, I'd rather we found a compromise, but one which still enables me to do what I need to do on my own terms. This is not always possible, and I constantly seek strategies, make connections, align 'useful' people to my purposes, to get the job done. Sometimes it is best just to get on with it and not tell others who might spoil what I have in mind. It all sounds very controlled and controlling, but it need not be, if others are willing to think as I do. The problem is always when there seems to be a constant tension and I can't find a way forward in what I think is the correct way to do things. But I have learned to be self-sufficient and get the job done without involving too many people. When everything goes well, you're never questioned. And so I try to make sure the planning for all education is thorough, robust, ready-for-scrutiny, ready-for-change, ready-in-the-moment, to be destroyed and rewritten, or, the biggest buzz of all, working things out in the edginess of the unplanned moment. I have asked myself on many occasions whether these qualities aren't qualities possessed by all educators? Might these be

some of the maverick attributes that my colleague witnessed on that day, and which impacted her expectation of the lesson? I say it doesn't matter, I tell myself it doesn't matter, but deep down it really does. And I know that if push came to shove and I was forced to compromise drastically, the things I believe in and live for, I would walk away from the situation regardless of potential reward or gain. But somehow, I know that I do what I do in a constrained system because I want changes to occur that fully express creativity and values that are vital to our well-being and our learning lives. I have never been free of constraint, believe that we all need borders within which we can be free to operate, but I think it is significant that I lived in the time of great political upheaval, that on the day Mrs Thatcher came to power and started a change towards neoliberal domination in our country, according to ideals she had noted in the American system, I felt a teenage-driven pang of disheartenment for the future of my generation. At the time the popular music scene was vibrant in resistance and rebellion against Thatcherite thinking. Punk and its nihilistic, 'fuck you' attitude has never left me. I don't think we changed much by adopting this attitude in our minds, but now I see how I can access such thinking with greater power in my place of responsibility, not to brainwash any young learner, but to urge them not to flatly accept what they are told they must do. I am teaching young creatives to think innovatively for themselves and for others and be damned if they should be told what is correct and how things should be done without measuring and testing the ideas of others. My belief is that my autonomy and peculiar way of working should be purposed for the good of society and not just for personal gain, gratification or to serve the metric-guided tables which supposedly track individual's learning, but actually seems to be a tool for political gain, to rank the country's place in the world tables of learning. The gathering of statistics and onus put on those working in the system to conform to such ways of supposedly showing how learners achieve, merely seem to conform to a wretched, encroaching set of principles which apportion responsibility for measuring on individuals who serve the system- based on Neoliberal principles.

I have yet to qualify what I believe I have seen senior colleagues doing- where they appear to be 'using' others to fulfil their aims, being unable to fulfil them within the constraints of their own role, and so for the common good they work their aims through similar others. This could well be maverick practice too, and I wonder whether this is what mavericks, as called by my colleague, are doing within the system at levels beyond and above my own. I hope that my work may go some way to showing this with some original contributions.

As a person I live in the moment, for the now, always moving on in my mind, trying to do new things, with a pressing sense of urgency, which I feel was exacerbated by the premature and devastating loss of my sister at the age of 45. I began the doctoral journey shortly after her passing, and I was 42. I determined that this research study would in some way we redeem some of that loss, and many of the difficulties and struggles that I have encountered in education so far. A buzzword in education is currently resilience. I believe I have the resilience to carry my studies forward, to complete what I have started, come what may. I have suffered at the hands of academia and continue to do so, my belief in my abilities has at times been shredded during the educational process. I am despondent but refuse to stay down, refuse to be overcome by the difficulties I confront in the doctoral system. I can offer no greater pledge than this to my family and myself and for those who I now believe exist in the institutional worlds of higher education and do so in not dissimilar ways to my own.