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For once, we have an issue of Research Matters with a lot of pictures. I am grateful to Sarah Macadam and Liam French for

volunteering their contributions (the latter also involving Stuart Moore). Sarah's work (page 2) illustrates the multiple forms that research 'output' can take, while Liam and Stuart (page 6) demonstrate how publication can arise from practice, both connecting with teaching. Jon Ord is our featured researcher this term (page 3 onwards), and provides insight into his route through PhD by publication and on to Readership. Gil Fewings offers a glimpse of the Marjon archive on page 7. As well as rummaging around in the

archive room itself, Gil is busy helping to formulate plans for the future development of the archive, which will hopefully make it more accessible for research.

Also with an eye to the future, I am pleased to be able to report that we have offered bursaries for doctoral study to 5 students, who are currently refining their research proposals in consultation with their prospective supervisors. Each research student will have a supervisor at Marjon and one at the University of Exeter, and final approval of the applicants, their proposed project and supervisory team rests with the University. All being well, I hope that our new research students – bursary recipients and others who are hoping to study on a self-funded basis – will contribute regularly to future issues of Research Matters.

UCP Marjon Public Lectures, Autumn 2011

All colleagues are encouraged to come to the events below. Please contact Clare Hannah (channah@marjon.ac.uk) if you wish to attend.

Richard Hooker Lecture:

The Archbishop speaks, but who is listening? The dilemmas of public theology today.

17th Nov 2011

Professor Elaine Graham, Grosvenor Research Professor of Practical Theology, University of Chester

7.30 pm
Chapel

Light refreshments will be available after the lecture in HDC101.

Launch of the Centre for Professional & Educational Research, and inaugural lecture

Assessing the impact of widening participation in Higher Education: the challenge

23rd Nov 2011

Professor Margaret Noble, Principal, University College Plymouth St Mark & St John

5.30 pm
Desmond Tutu Centre / Drama Theatre

Tea and coffee will be available at 5.30pm in the Desmond Tutu Centre. The lecture will begin at 6.00pm in the Drama Theatre. There will be light refreshments in the Desmond Tutu Centre afterwards.

Twice Removed - Sarah Macadam

I am a lecturer in photography and media within FSMCA and my research is practice based as I am also a photographer. I undertake various roles commercially but my main interest is in fine art based photography. I exhibit and develop work on my own and also with a group of seven other photographers and together we form the photography collective, a *family of*.

Our latest project *Twice Removed* has resulted in an exhibition, an artist's film, a short documentary piece, a maze book, catalogue, podcast and workshops. The exhibition closed after an extended run in Manchester at the Manchester Digital Arts Laboratory. The broad themes of the project were exploring 'connection' and 'relationship' and our working method for this exhibition reflects the collaborative approach within the collective.

Each member of the group produced a series of visual starting points and the project evolved by each person visually responding to any of these initial images to make work that created a dialogue with each other's work. As the project developed the work continued to make connections not just through common themes and visual styles, but also through accidental collisions and provocations. By interrogating the nature of ownership and appropriation of images the project allowed us to explore new and more liberating working methods.

An experimental publication was also linked to the exhibition: the starting point is an A2 colour poster, each side printed with a selection of images from the project. With the introduction of a cut, or a variety of cuts and folds, the poster can be turned in to a 'maze' book, with pages. Each different combination of cut and fold results in a different book, with a different sequence of images. As each book generates a different narrative, new connections and themes become evident in the work. If you would like to try your hand at making the *Twice Removed* maze book then please feel free to email smcadam@marjon.ac.uk.

In true media fashion you can access more information at the following locations:

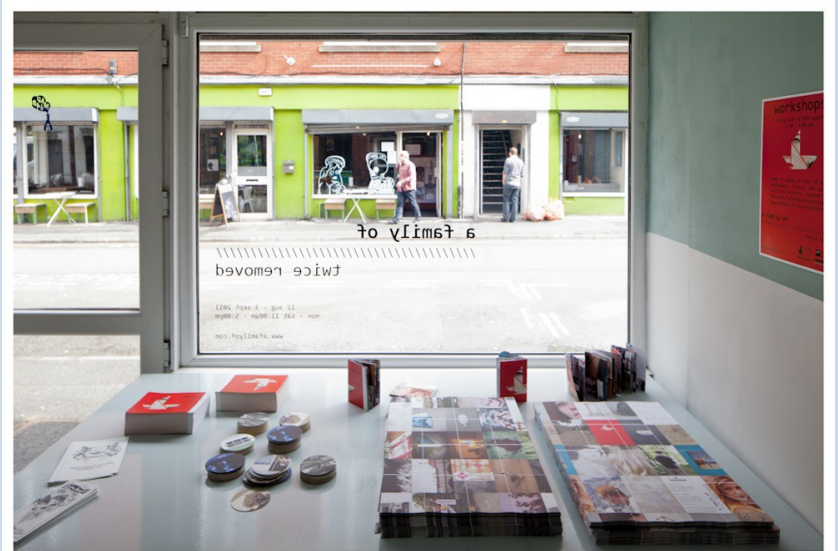
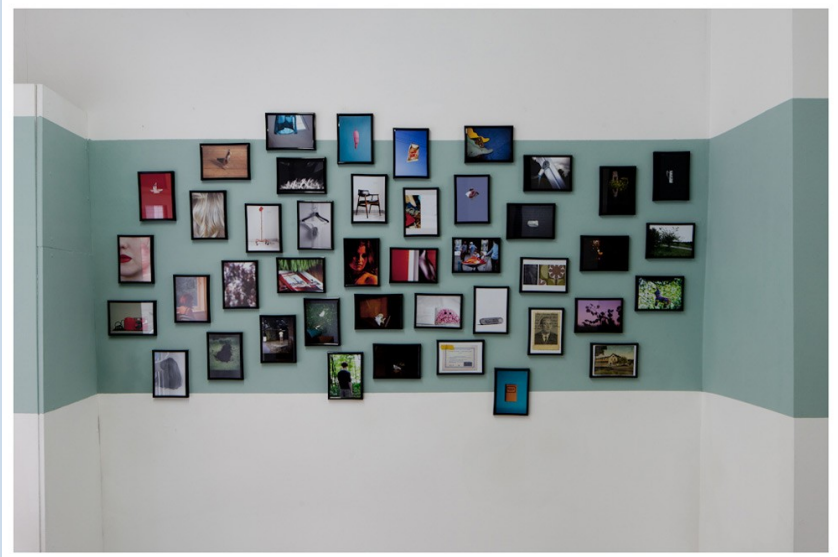
Web www.afamilyof.com

Blog <http://afamilyof.blogspot.com/>

Twtr @afamilyof

A clip from the documentary is here:

<http://vimeo.com/2777547>



Featured Researcher: Jon Ord

Tell me about the focus of your research interests and expertise.

Broadly, it is youth work and informal education, and more specifically the link between theory and practice.

You have done a lot of work on curriculum, haven't you?

Initially, yes. That was just a snowball really. It started with a lecture that Ron (Kirby) asked me to do, and we thought there was something in it. My perception was that there was a gulf between theory and practice, in that youth workers talk about how they use curriculum and produce curriculum documents, but academics who teach about youth work were saying there is no such thing as curriculum in youth work. There was an enormous gulf, and I wanted to investigate that. I think I resolved the problem, in that it was a particular type of curriculum that youth workers were utilising. Academics were thinking more in terms of a formal school curriculum and saying we do not have one, which is clearly true.

That created quite a storm, didn't it?

Well, it was really Tony Jeffs, founding editor of the journal *Youth & Policy* – he has published a lot and is still very vocal. He wrote a letter addressed to me as a paper in *Youth & Policy*, kind of rubbishing what I had said, and I felt obliged to respond. I could have just put my head down and thought “I am never going to write ever again”, or I could stand up to the challenge.

Did you find that difficult?

It was stressful. I do not think I was over-awed by it, but it was challenging.

How has your work changed since then?

I think it has developed rather than changed. The curriculum debate spread across 11 papers in *Youth & Policy*, over a nine-month period. I was reflecting on it all, and still felt there was not much coherence to the debate. People still seemed to be misunderstood. I felt I could improve on my arguments, so thought there was a book there to be written, and I did that. That gave me a book and two papers, and I decided to investigate whether I could get a PhD by publication as a result. I spent about a year putting that together. Another journal article came out of that. One of the minor threads of the book was about John Dewey and the notion of experiential learning, so I wrote a paper about Dewey, and that theme has been developing ever since really. Well, that is not quite true, because then I moved on to investigate management. I



had always been dissatisfied with the level of literature on management; there are very few texts specifically focused on youth work management. I thought I needed to bite the bullet and take that on, and that has been a slight change. So curriculum, John Dewey, and then management are the three strands that I have been mining.

PhDs by publication are not particular common, are they? How did you go about that?

I think it was initially suggested by a friend of mine, a Professor of Philosophy in Manchester who taught me as an undergraduate. Not many universities do it. I investigated Exeter, but they said they have no regulations for it because they do not employ anyone as an academic who has not got a PhD. In Lancaster,

where my friend had taught, it was quite standard. Rather than complete a PhD and then try to write papers, you write papers and, when you have got 3 or 4 published, submit those for a PhD by publication. Dave Harris suggested that I look at my original university, because often a university's regulations only allow their own graduates to do a PhD by publication. The University of Wales did, so that is where I went.

Was there much additional work to do?

In the end, yes. The University of Wales is a federation, and I went to Newport because that was the only college in the federation that does Youth Work. They had only had one candidate for a PhD by publication before, and that was a guy in Media, so his consisted of a group of photographs. You have to write a 10,000 word summary of your work and how it has contributed to the body of knowledge, but then his viva was effectively a presentation of his work. So I did not have a lot to go on. You have two external examiners for PhD by publication. One of mine thought my work was fantastic, but the other thought it was rubbish and should never have been submitted. The compromise was that I had to produce another paper, demonstrating what she thought the work needed. This meant the paper on Dewey was really stressful, because everything hinged on it. In the end I had it published in the *International Journal of Lifelong Education* before I submitted it to the examiner. I thought if she rejected it then, I could just show her the published journal article.

It almost seems to be a theme of your work, that it generates controversy.

...continued overleaf

Yes. Jean Spence, one of the co-founders of *Youth & Policy*, identified that. I met her at a conference in Durham and she said, "You have an eye for a controversy", and I think I do – or perhaps an eye for a contradiction, as much as a controversy.

So what about your other book, *Critical Issues in Youth Work Management*?

As I said, the idea had come out of a realisation that there was really no high quality literature that we can give Youth Work students when they are studying management, yet it is quite an important part of their degree. There are twenty-odd institutions around the country teaching Youth Work, and it struck me that there must be lots of people who have some expertise, and it just needed someone to try to pull it all together. I think I was a little naive. Others said to me, "You will only do this once", and it is true. I just put a call out via email and people sent me stuff and, to be honest, the quality was variable. I had seven or eight drafts of some chapters. I initially proposed to write one chapter out of 13, but now I am involved in five. One of those, I had to write myself after the guy who was doing it pulled out, just two months before the final deadline. Who you choose to write with is crucial.

Collaboration is a double-edged sword, I think. With the management book, I would not have been able to achieve the range of perspectives that other people have brought to it, so that is one of the advantages: you get a variety of input. The problems can be people's unreliability, the varying quality of what they produce, and disagreements, although thankfully we did not get too many of them.

That must be very difficult, as editor, when you see something that you know is not of the quality you are looking for.

You have to be assertive. Editing is a real skill that I have developed, and which I did not know I had, to be honest. You really have to be quite brutal. I met one of the authors at a conference in June. I joked that she must have been cursing me, and she laughed. In the end she knew that the things I was asking her to do each time were needed, but it was a long process. It helps you realise the importance of the reviewing process. People think things can be just written and published, but that process of continuous improvement and trying to get it finely honed is really important. You need to do that before you submit something as well; get it read by a number of colleagues and get it fine tuned. Informal reviewing and then formal reviewing is an important process.

What advice would you give to colleagues who are aiming for a Readership?

Just keep plugging away! One of the things is not to be disheartened by rejection. The paper I have written with

Mark Leather is a classic example. Doing the paper on Dewey, I realised that some of it was transferable to outdoor education. I do not know the outdoor education literature, but Mark does, so it was something we could do together. We sent it to the *Journal of Adventure Education and Outdoor Learning*. We went through two processes of reviews, and in the end they rejected it. I think they just did not get what we were trying to say. It was really frustrating. In hindsight, the paper was probably not anywhere near complete, but it did have some nuggets of good stuff in it. When it was rejected, we then reworked it and sent it to another journal (*Australian Journal of Outdoor Education*) to see what they would say. Lo and behold, it is now due to be published in the next issue. It needed more reviews, which is an indication that it still needed to be improved, but the reviews were brilliant. They really managed to see what we were trying to argue, but point out a number of ways it could be improved. So it was effectively the same paper, that did not work for one journal in the field, but worked for another. It reminded me of Harry Potter, which I am reading with my son at the moment. That was rejected initially, and now there is a multi-million pound industry around Harry Potter. Someone just did not get it, the first time JK Rowling sent it in. They must be kicking themselves! The same happens in academia as well.

I would like people to know that I am happy to help informally reviewing papers. I have helped a few people so far but would be happy to help others on an informal basis. I will read their work and give some advice about how I think it could be improved; I don't think it is always necessary to know the area, it's often about the structure of the argument.

What are you working on at the moment?

I have too many things on the go. I am probably doing a paper with someone from New York and someone from Melbourne, on youth work around the world in an age of austerity, trying to get a picture of what is happening across three continents. I have not met the Australian woman. I met Dana Fusco, the American, at a conference in Strathclyde first, and then at one in Minnesota. I am trying to get a few irons in the fire in the States, so collaboration is one way of doing that. It was her idea to bring in Australia, and I thought if we were going to use three continents, we should see it in the current context, and look at the impact of the current climate on what we do.

Where do you see your research going from here?

It just evolves really. Tony Jeffs and I are writing a book about outdoor education. He suggested I should write it initially, saying he had a number of people who could write for me. I argued that they do not know me, they do not hold me in the same esteem, but they would write for Tony, so we are doing it together. That will be following

that Deweyian critique of outdoor learning, arguing that it is informal education processes that outdoor educators need. I am not sure they have that understanding of the importance of conversation, getting to know people, building relationships and trust. They touch on that stuff, but do not draw on informal education theory, so that is what we are trying to do. So that might be really interesting.

I get the impression that your research is quite grounded in your experience of teaching. It sounds as if you are directly trying to benefit your teaching through your research.

Yes, everything I do has direct relevance to what I teach students.

Are the students aware of it?

I think they are. It is quite a difficult balance, because it can just look like self-promotion. I was wary about it at first. I mean, how do you quote yourself? How do you put your name on a slide? I found it quite difficult. Now, because I am referring to things that are five or seven years old, I can say, "I did this a while ago, you might find it interesting." But you are doing it because you think it is important and relevant to the students' understanding of what it is they are interested in, so you feel it is worthwhile. I think some of the students hold the course in higher esteem, because it is not like the thinking is all done 'over there' and we are just applying it. There are people here who are also thinking and writing, and are of equal importance, so the course is held in higher esteem both by our students and others, students and lecturers, elsewhere. For the management book, Sue Lea wrote a chapter and Sue Cooper wrote two chapters, so there have been other people in the department involved as well.

Thanks, Jon, for your time. Is there anything else you would like to add?

I do have a slight question about the commitment the University College has to research, given the recent changes to resource allocation and the increase in people's teaching. I see two trajectories, which were reasonably far apart to begin with, but are getting further apart. One is the desire for university status: we will need people with PhDs, we will need people who can go in for the Research Excellence Framework (REF), we will need people who are on a trajectory through Readership and Professorship, but we have stacked people's teaching up. We have colleagues who have put their names forward to supervise PhDs, so they need a CV that looks like they can go in for the REF, and that is going to be difficult. Research-active colleagues are saying to me that they do not know how they are going to do any research this year. I am thankful that I got a Readership when I did, because now my teaching load is back to where it was before I got the Readership. I cannot do this year what I did last year in research, but I can still do a bit. Others cannot do anything.

Do you see any solutions to that?

I think, medium- and long-term and maybe even short-term, it has to be linked to the REF. If we get funding from that, it has to go back to support people to do research, or encourage new people to do it. If people want targets, that is fine. I have produced a paper a year and I will produce another paper a year, for as long as I am here, I would think. I cannot see why I would not do that. I am sure others are the same. For people who are not interested in that, fine, although I think they have got enough teaching, to be honest. It is about enabling people to do research if they are interested and motivated in it.

Spotlight on Publication Ethics

Arguably, the dissemination of research is ethically 'good', enabling lessons learned from the research to reach a wide audience. However, publication can raise issues of its own. As with research ethics, much of the guidance on publication ethics appears to have been developed in response to individual cases that have highlighted issues of 'bad' practice. As with research ethics, the biomedical sciences seem to be leading the way in identifying such issues and developing guidance, which is then shaping expectations across all fields.

The Committee on Publication Ethics (COPE) is a UK-based organization, whose main focus is to provide guidance and support to journal editors and publishers. Established in 1997 by a small group of medical journal editors, COPE now has over 7000 members across the

world, from all academic fields. A number of the largest publishers have signed up their journals for COPE membership, including Elsevier, Wiley-Blackwell, Springer, Taylor & Francis, Palgrave MacMillan and Wolters Kluwer. While COPE's main focus is editors and publishers, they do also provide some guidance for authors, as well as case studies of ethical difficulties that journal editors have found themselves faced with.

When is an author not an author?

After plagiarism, it seems the next big issue in publication ethics is that of authorship identification – in other words, who is listed as an author of a publication, who is left out, and why. Albert and Wager (2003: 32) report hearing of several cases where problems have arisen:

Continued on back page...

Lights! Camera! Action and the Brain! The Use of Film in Education

Liam French, Stuart Moore and Kayla Parker (Plymouth University) have had a peer-reviewed chapter accepted for a forthcoming reader. *'Lights! Camera! Action and the Brain! The Use of Film in Education'*, edited by Maher Bahloul and Carolyn Grahame, is due to be published by Cambridge Scholar Publishing. The book will consist of case studies that promote learning through film and video production. It will be international in scope, drawing on a range of diverse contributions concerned with the ways in which film and video production can enhance literacy in young people. The book aims to be of interest to professionals in all fields of education, not just media studies / media education. Given its multi-disciplinary nature, experts in education, assessment, cognitive science, and theories of learning will find it highly inviting for reflection and for keeping them abreast with current experiments in the field of learning through performing arts.



'The Perfect World' project team outside BBC Plymouth after a media training seminar with Natural History producer Paul Appleby and Sundog Media. Left to right: Kimberley Iji, Erica Iji, MC Storm, J Reaper and Jonathan Iji. Image © Sundog Media

Liam, Stuart and Kayla's chapter is titled 'Moving image production and the pedagogical development of media literacy'. It discusses the ways in which literacy can be productively developed with reference to a case study involving Stuart and Kayla's production company Sundog Media, which worked with a team of young people to produce a music video, *Perfect World*, as part of the British Natural History Consortium's 'Wild Ideas' project. The book chapter states the case that moving image production work not only contributes to the development of media literacy (a valuable life skill in its own right), but also contributes to personal and social development, as well as potentially fostering other transferable skills and competencies for employability and citizenship.

Below: Image from the music video 'Perfect World': Erica Iji above Bovisand Beach.



'To Link The Times Which Were to Those Which Are' - Gil Fewings



Gil Fewings, Archive Assistant

For anyone who might not have seen it, the title above is the motto of the Marjon College Club, and I am fortunate enough to have a job doing just that in the college archive - 0.5 of a year to explore the links between Marjon's past and present.

It has had an 'interesting life', beginning in the 1800s, as two of the earliest teacher training colleges in London – St Marks in Chelsea and St Johns in Battersea – before merging in 1923 and finally moving to Plymouth, in a steady stream of removal vans churning through the mud of the newly constructed site, in 1973. As one would expect, the archive reflects this long and innovative history.

There are student registers from the 1800s, with details of the applicants, who paid their fees (£25) and gave them references (in many cases Derwent Coleridge himself), their previous professions and the outcome of their studies ('Died', 'Dismissed', 'Discontented and Incompetent').

There are 1940s punishment records, including advice on the etiquette of caning the under-fives (if you do not feel you wish to, you can send them off the premises instead) and details of student misdemeanours (such as smoking, rudeness, hanging around the toilets instead of attending lessons, setting fire to the classroom).

There are the students' war records, and letters to the college sent from active service, using scarce resources to recall happier days and more peaceful times. The recent documentary "Our War – Afghanistan" might use a hand-held video camera instead of a nib pen and flimsy war-stock paper, but the sentiments are much the same...

There are records, papers, college council minutes, the College Club magazines and yearbooks – from the inception of the two colleges until the present day – which discuss and debate the current issues of the time. Themes recur through each generation – the wisdom of refurbishment and redevelopment in a time of economic and political crisis, the proper response to proposed government interventions, what length should a training course be, can the college afford to develop a PhD programme, can it afford NOT to, private v public finance, admission of women, the response to segregated learning – a timeline of the history of education from the perspective of those who were directly involved, in the light of contemporary contextual detail.

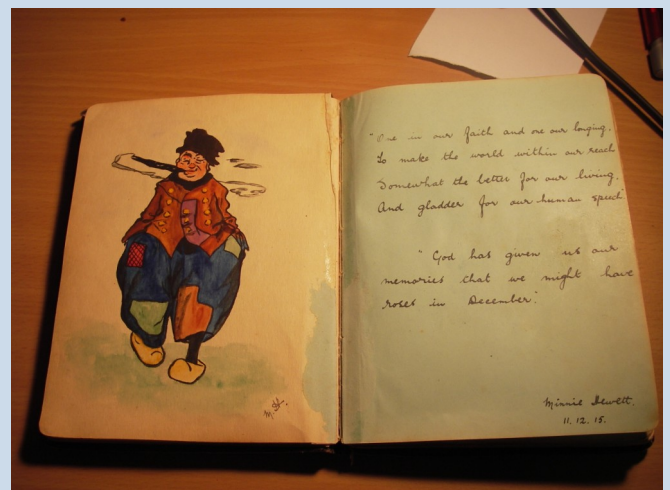
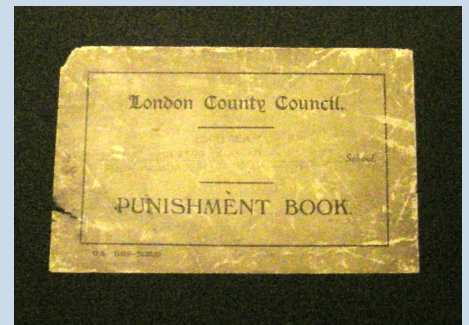
The discovery of recurring themes over time – should we be grateful that things get no worse, or appalled that they seem no better? Is that the point of an archive – just to show us where we've come from, or to direct our journey on? Is it a rear view mirror, is it 'college DNA'?

And then there are papers and letters from the college forefathers – Derwent Coleridge, and James Kay-Shuttleworth, debating the need for formal teacher education, the plight of the poor and how to raise standards and attainment, the human rights of all to any sort of an education at all – a documentary record of the slow and painful forging of the system so easily taken for granted today.

Some of the archive material is on display in the cases in the library and I am planning to put more online, so you may well find yourself featured in a photo exhibition soon.

And yes, that *is* what you looked like in 1987 – what about that hair..?

Artefacts from the Marjon archive: the cover of the 'Punishment Book' (right) and a journal entry by Minnie Dewett, 11th December 1915 (below).



If you have items in your department or office that you think ought to be in the archive, Gil will happily take them off your hands...but *please* leave her a note of explanation with them. Mystery gifts can be a nice surprise, but a sentence or two of contextual information makes life in the archive just a little less like a detective story.

“In one, a deserving junior researcher was omitted from the author list; in another a sponsoring company insisted on the inclusion of an opinion leader who had made virtually no contribution to a study. And the writer of a review article found her name replaced with that of her boss, because she was on maternity leave when the final version was submitted.”

Authorship is important. It identifies who did the work, who takes responsibility and who gets credit for it. Academic reputations are largely built on authorship.

Unethical practice relating to authorship often seems to take either of two forms. ‘Ghost authorship’ is the omission of people who have contributed to the research, but also includes cases where professional writers have been involved in the preparation of a manuscript and their work remains unacknowledged. ‘Gift authorship’ (sometimes referred to as guest authorship) is the inclusion of individuals who have not contributed to the research. This could be the listing of senior figures in order to gain favour or add kudos to the paper. However, agreements between colleagues to add each others’ names to their papers on a reciprocal basis, solely in order to increase publication output, also constitute gift authorship.

The International Committee of Medical Journal Editors offers guidance on who is eligible to be included in author listings. They state:

“Authorship credit should be based on: 1) substantial contributions to conception and design, acquisition of data, or analysis and interpretation of data; 2) drafting the article or revising it critically for important intellectual content; and 3) final approval of the version to be published. Authors should meet conditions 1, 2, and 3.” (ICMJE, 2009)

Issues of order

The issue of which order authors should be listed in is perhaps less clear cut, not least because conventions appear to vary across disciplines. In many fields, the norm is to assume that the first-listed author contributed most to the work (e.g. Jones, 1999). In the biomedical sciences, the first and last-named authors are accorded the most credit (EMBO, 2007). The REF 2014 panel for Education, in contrast, has stated that they will make no assumptions on the basis of order of author listing. In some fields, alphabetical listing of

authors (by surname) is taken as an indication of equality of input.

Some research collaborators find alternative ways around this issue. ‘mrs kinpaisby’ is a collective of three geographers, who combined their names into this *nom de guerre* for a number of reasons, not least to challenge the obsession with citation records (mrs kinpaisby, 2008). A book by ‘mrs c kinpaisby-hill’ is forthcoming, presumably with a fourth contributor.

Staff/student collaborations

Given the inherently unequal relation between students and staff, the publication of research by or involving students requires particularly careful attention. For a paper based substantially on a student dissertation or thesis, it would seem reasonable to argue that the student should be listed as the principal author (e.g. Jones, 1999). Where students have collaborated with staff on a research project, the degree of acknowledgement may depend on their contribution. The ICMJE guidance could be helpful here. Interestingly, Jones (1999) cites a study by Costa and Gatz (1992), in which they identified that academic staff with less experience of teaching and research tended to give students’ less authorship credit than those more experienced.

To summarise, then, joint publication clearly has potential to be a contentious issue. As with other aspects of research, it requires careful thought. Albert and Wager (2003) recommend early discussion between collaborators as the best way to avoid disputes.

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If you would like to write something for Research Matters, or if there is a topic you would like to see covered, please contact Dr. Pauline Couper, Research Coordinator.
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