

# scope

*Contemporary Research Topics*

learning & teaching 7:  
Credentials

November 2019

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**Formats** include: editorials; articles; essays; logs and travel reports; book and educational software reviews; residencies; publications; interviews and roundtables; and reflective pieces. Other suggested formats will also be considered; and special topics comprising submissions by various contributors may be tendered to the editors.

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## CONTENTS

|           |  |  |
|-----------|--|--|
| <b>6</b>  | David McMaster and Oonagh McGirr   | Credentials - What are they Good For?  |
| <b>8</b>  | Oonagh McGirr  | The Case for Credentials, Capability Building and Future Proofing at Otago Polytechnic                   |
| <b>16</b> | Andy Kilsby and Claire Goode   | Taking the College to the Company  |
| <b>19</b> | Amber Paterson   | How do we Create New Zealand's most Employable Graduates? A Reflection                                   |
| <b>22</b> | Richard Mitchell and Adrian Woodhouse  | Fostering Culinary Identities Through Education – Abandoning the Vacherin and embracing Phyllis' Pavlova |
| <b>31</b> | David Woodward, Bronwyn Hegarty, Elise Allen, Shannon Booth, Sarah Redfearn, Sarah Smith, Karen Wakelin, and Jayne Webster | Developing a Teaching Philosophy for a Teaching Credential   |

learning & teaching 7:  
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## CREDENTIALS - WHAT ARE THEY GOOD FOR?

David McMaster and Oonagh McGirr

This 2019 issue of *Scope: Learning and Teaching* focuses on the theme of Credentials: people, products, processes. In selecting this theme, we were particularly interested in pieces that addressed the challenges and opportunities presented by our changing educational landscape, and how this in turn informs contemporary understandings of credentials and credentialing practices.

But what are credentials? What function do they perform? We would argue that, where once credentialing functioned as a somewhat abstract formalisation of learning (knowledge and capabilities, competencies and dispositions) represented by a 'qualification', today credentialing as an attestation and recognition of learning can be seen as a "currency of opportunity" *mediating* the relationship between education and the workplace (Brown and Souto-Otero, 2018, p.1).

Indeed, educational providers/institutions and business, industry and professional bodies increasingly consult and collaborate on the shape of curricula in order to effect a tighter connection between educational outcomes and the skills, knowledge, and capabilities that the dynamic contemporary workplace requires. As the contributors to this issue demonstrate, this not only shifts our understanding of what credentials *are* but also what they *do*, and how changes in the conception of credentialing learning is informing learning and teaching practice.

Though not envisaged as such when the theme was decided upon, the contributions to this edition are in direct conversation with recent policy statements regarding the Reform of Vocational Education (ROVE) in New Zealand which proclaim that:

*The Government will now take its first steps to create a strong, unified, sustainable system for all vocational education that is fit for the future of work and delivers the skills that learners, employers and communities need to thrive.*

(Tertiary Education Commission, 2019)

While it is anticipated that the ROVE will bring much needed streamlining and coherence to the sector; as a casual observer following these recent pronouncements in the media, you would be forgiven for wondering what has happened to vocational education in New Zealand.

In the opening article of this issue, Oonagh McGirr presents the range of educational innovations in train at Otago Polytechnic in: teacher professional development, work-based learning and practice via Capable NZ, *EduBit* micro-credentials, and the *i am capable* learner capability development platform. As McGirr points out, these are the very innovations that provide the flexibility and workplace integration and learning recognition that that the Education minister argues is vital in securing economic and social prosperity.

This call for flexibility and integration into workplace practices is reflected in the increasing demand for micro-credentials which are quietly obliging higher education institutions to rethink the value of traditional assessment and credentialing practices and, indeed, how these practices are enacted. Andy Kilsby and Claire Goode elaborate

in their paper on Otago Polytechnic's *EduBits* initiative, how micro-credentials allow learners to demonstrate smaller or specific elements of learning, skills, knowledge accomplishments and achievements than are attested by larger programmes of learning. Kilsby and Goode note that learners may already possess skills and they can have these validated and quality-assured via the *EduBit* platform thus "aligning learning and credentialing with real world scenarios."

Equally important is the shift (underway for some time) in expectations of graduate capabilities. Today, employers take for granted that higher education institutions equip students with the appropriate content knowledge and skills in their respective specialisations as attested by their exiting qualifications. What they no longer take for granted is that graduates come equipped with a broad set of employability skills – well developed communication skills, critical thinking and problem solving abilities.

Amber Patterson sets out in her brief piece how Otago Polytechnic is responding to the challenge of the question *How do we create New Zealand's most employable graduates?* where she describes the *i am capable* innovation at Otago Polytechnic, currently being rolled out at the Dunedin campus. Research with over 160 local employers and 50 staff members representing 15 disciplines programmes, identified key employability skills which were mapped against current programme curricula. This has not only extended the curriculum-industry partnerships but has also led to the development of a customizable, online platform which acts as a dynamic e-portfolio and allows learners to upload and curate evidence of capabilities and showcase these to potential employers.

As Richard Mitchell and Adrian Woodhouse illustrate in their contribution, this enhanced focus on work readiness has already transformed teaching practice. Semi-fictional learner vignettes are used to illustrate two very different approaches to culinary arts pedagogy as 'experienced' by two learners seeking to become qualified culinary professionals. One experience is via a traditional master-apprentice mode, the other is through a design-led approach. As they suggest, not only does the design-led approach afford learners more agency, it also builds the required critical and creative problem solving skills that allow learners to become "liberated from the shackles of the *worker* to become the *professional* that the industry has called for decades."

The final article for this issue also focuses on teaching practice. David Woodward, Bronwyn Hegarty and colleagues (Elise Allen, Shannon Booth, Sarah Redfearn, Sarah Smith, Karen Wakelin, Jayne Webster) thoughtfully examine the process of developing a teaching philosophy as a key outcome of the Graduate Diploma of Tertiary Education. They explain how this drives their respective teaching practices and encourages a deep engagement with individual and shared assumptions, beliefs and values integral to both teaching practice and professional identity, and conclude by arguing for the importance of credentialing teacher professional development to recognise and acknowledge the learning journeys of novice and experienced teachers alike.

## REFERENCES

- Brown, P., & Souto-Otero, M. (2018). The end of the credential society? An analysis of the relationship between education and the labour market using big data. *Journal of Education Policy*, DOI: 10.1080/02680939.2018.1549752
- Tertiary Education Commission. (2019). *Reform of Vocational Education (RoVE)*. Retrieved from <https://www.tec.govt.nz/rove/reform-of-vocational-education/>

## THE CASE FOR CREDENTIALS, CAPABILITY BUILDING AND FUTURE PROOFING AT OTAGO POLYTECHNIC

Oonagh McGirr

### INTRODUCTION

At the time of writing, the New Zealand vocational education sector is entering a new era. Significant changes to the structure and remit of constituent institutions are proposed by the Minister for Education. While Otago Polytechnic is recognised as a leader in the tertiary sector, specifically in the field of vocational education and training (VET), any shift in shape or structure requires us to demonstrate agility and a willingness to embrace the future. As we position ourselves to respond to the unfolding changes ahead, during what will undoubtedly be a period of flux and uncertainty, there is merit in considering how, as a community of learning and teaching, we may also serve the demands of the tertiary sector employment landscape. If we are to deliver an exemplary experience to our learners, we need to be the best version of our professional selves, modelling the same values which underpin our mission to *build capability and realise potential*<sup>1</sup>, whilst demonstrating the skills, knowledge and attributes of highly capable, future-focused tertiary education practitioners.

### BACKGROUND

#### Reform of Vocational Education

On February 13, 2018, the Prime Minister of Aotearoa-New Zealand, the Rt Hon Jacinda Ardern, foregrounded the imminent announcement from the Ministry of Education by providing a taste of what was to come for the vocational education sector (VET). This small island(s) nation in the southern corner of the so-called developed world needed to reduce its reliance on 'importing skills' and had to focus on responding to the requirements and expectations of a full-employment economy by creating more flexible learning opportunities and providing accessibility for the workplace and work-based learner (Ardern, 2019). One day later, on February 14, 2019, the Minister of Education, the Hon Chris Hipkins, unveiled his vision for a more unified sector predicated on the intention to tackle the seemingly broken sector of institutes of technology and polytechnics (ITP).

In summary, the 16 individual entities across the country would merge into one mega-ITP (to be known as the New Zealand Institutes of Skills and Technology [NZIST]) in order to provide better learning opportunities for the regions, and enable a collective and integrated approach to vocational education whilst addressing the so-called Auckland problem of too many polytechnic cooks spoiling an over-seasoned metropolitan broth. The contentious existence of out-of-region competition would end (and so presumably would the perceived failings of a sector in crisis – financial bailouts, chronic inability to innovate, and variable parity of learner experience between and across the islands' ITPs).

A period of national consultation followed, between February and April with a final announcement made on August 1, 2019 (Ministry of Education, 2019), a month later than original time frame of 'mid-year' communicated by the government at the time of the initial announcement.



As an institution, Otago Polytechnic developed a collectivised institutional reply to the Minister's original Reform of Vocational Education (RoVE) proposal (Executive Leadership Team, 2019). The detailed submission, intended to articulate a *refinement to the proposed reform* addressed the several key areas, and provided a visual model for the new national entity (see Figure 1.). Otago Polytechnic worked as a collective and in continuous consultation, to prepare a robust (re)proposal, drawing on the considerable expertise of its staff and stakeholders. Otago Polytechnic leadership invited feedback and suggestions from all parts of the community during the consultation period. A process of drafting and re-drafting allowed for new and emerging ideas to be incorporated and tweaks to be made with a clear intention of providing an informed framework for implementation and practice, based on the considerable experience of the Otago Polytechnic collective and its documented and sustained success.

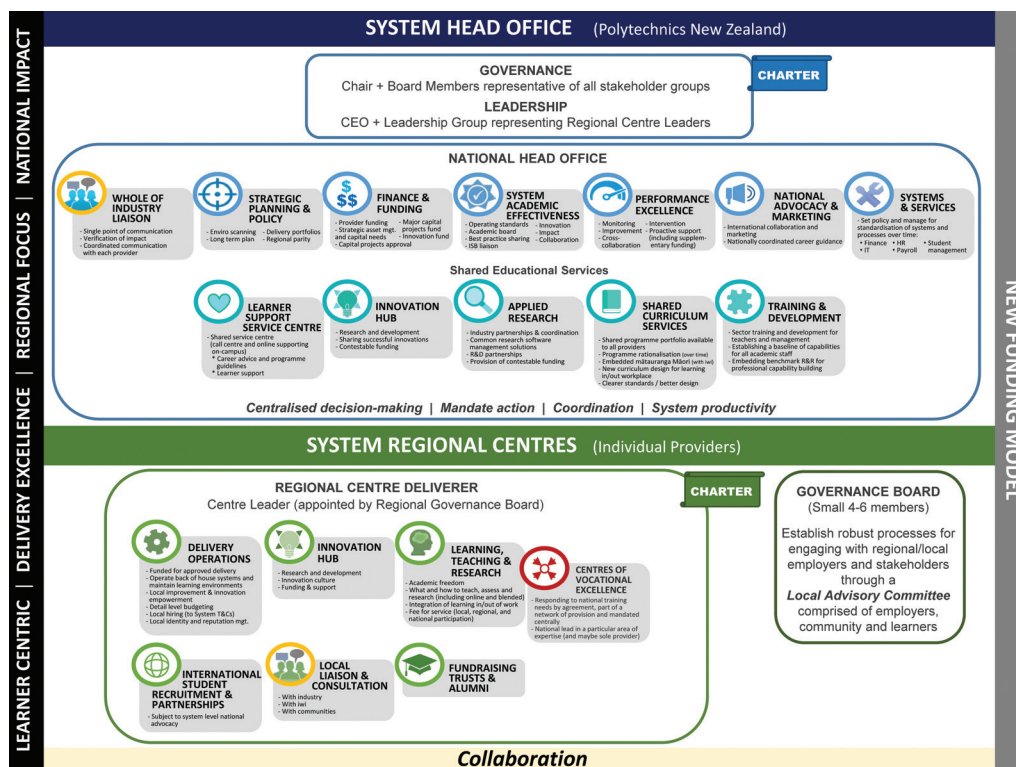


Figure 1. Otago Polytechnic Submission on the Reform of Vocational Education – proposed model for NZIST.

In summary, the response to the RoVE proposal comprehensively outlined the structure of the Vocational Education system, with specific focus on:

1. the future role of Industry Skills Bodies (ISB)
2. concerns and solutions regarding a number of learning and teaching issues (shared curriculum services, academic freedom, online learning definition of vocational education, teaching of degrees and post-graduate programmes)
3. the purpose and function of the proposed Centres of Vocational Excellence (COVEs)
4. the nature and value of applied research
5. the need for investment in system-wide capability
6. sector funding
7. issues arising for consideration during the imminent transition period
8. a range of issues for NZIST yet to be considered.

Post-consultation, on August 1, 2019, the Minister confirmed in a series of broadcast meetings that the RoVE was to move to implementation stage (following necessary legislative changes), albeit with some changes in nomenclature. The full documentation revealed a move away from a centre and branch model to a head office and subsidiary conceptualisation contained, curiously, in the Otago Polytechnic response to the Minister's original proposal. We infer from this outcome a small degree of success in influencing the final operational model for the ITP sector:

Additional detail regarding the establishment process of NZIST was made available with specific information about the partner bodies to be created, whose purpose is to work alongside ITPs to prepare the vocational workforce of the future. A key change to be effected is the creation of Workforce Development Councils (WDCs) in 2020 and the disestablishment of ISBs. This could imply that the academic freedom of individual ITPs and their staff may be compromised, curtailed or, in the worst case, simply dispensed with, despite the enshrinement of this key principle in law.

### **Baseline to benchmark**

At Otago Polytechnic, we acknowledge the need to set high expectations in pursuit of building capability and realising the potential of our learning and teaching community of stakeholders - our students, staff, industry and community partners (McGirr, 2018). In the most recent discussions of our Executive Leadership Team, we have conceptualised the progress we wish to achieve; moving from a place of strength and acknowledged high performance, and reinforcing commitment to continuous improvement in pursuit of holistic performance excellence. Not content with achieving NZQA Category 1 provider status (twice) and the prestigious Baldrige-affiliated Performance Excellence Study Award (PESA) for organisational excellence in 2018, we remain focused on further uplift in terms of organisational performance. We describe this as moving *from baseline to benchmark*. In practical terms, our aim is to move from a good level of basic performance to a position of sustained high performance in all areas of institutional practice.

As our response to the initial proposal outlined, we sought to challenge constructively the blunt articulation of fixing a supposedly broken sector, which in itself seemed an erroneously simplistic solution. Equally, we noted that there are aspects of the sector which would benefit from a more holistic approach to resourcing and delivery. In our reply, we voiced our support for the consolidation of work-place training and apprenticeships in an appropriately resourced, fit-for-purpose, future-focused national network of VET provision. We posited that if we are to engender the required uplift in sector capability for performance improvement and extension of reach, we certainly need a more collegial sector-wide approach to enabling success for our learners nationwide – collaboration is key!

### **DIRECTION AND PROGRESS**

Otago Polytechnic has made much progress in delivering on the strategic imperatives articulated in its Strategic Directions document (Otago Polytechnic Executive, 2017). By stating explicitly the goals and objectives for our polytechnic, we have been able to support growth and achievement by living the values of accountability, caring, courage and empowerment. In working to a clear and simple brief, Otago Polytechnic has responded to the challenges already identified by its Council and Executive Leadership team (ELT), and subsequently articulated by the Minister in his proposal for reform, thereby ensuring the success of stakeholders through innovation and agility.

Within our one-page Strategic Directions document, we unequivocally acknowledge the need for innovation and the commitment to achieving improvement in performance and capability. Since 2017, Otago Polytechnic has effected several significant changes to support this intended improvement, creating specific teams and units to help us achieve this. These teams have, in turn, developed and implemented several key initiatives which speak to the needs of today and expectations of the future (Ministry of Education, 2019, p. 1), and demonstrate readiness to meet the articulated workplace and work-based imperative.



## Strategic Directions 2017 – 2021

**Our Vision**  
To Mātou Matawhānui  
Our people make a better world.

**Our Mission**  
To Mātou Whakatakaka  
Build Capability. Realise potential.

### Our Values | Ō Mātou Whanoka Pono



Accountability  
Takohaka



Caring  
Manakihika



Courage  
Whakamānawanui



Empowerment  
Whakamana

### Our Strategic Goals | Ō Mātou Whāika ā-Rautaki

|        |   |  |   |
|--------|---|--|---|
| GOAL 1 | Achieve excellent outcomes for our learners.  | 1.1 Provide best practice, research engaged learning and teaching to maximise learner success – academic and employment.<br>1.2 Provide fit for purpose and attractive learning and teaching facilities (space, IT, equipment) for all campus locations.<br>1.3 Provide a comprehensive and integrated set of support services for learners to maximise academic and employment success.<br>1.4 Develop academic staff as skilled and suitably qualified educators.<br>1.5 Ensure our learning and teaching is informed by research.<br>1.6 Ensure our graduates are prepared for a global workforce.<br>1.7 Improve secondary-tertiary participation. | <b>By 2021:</b> <ul style="list-style-type: none"> <li>&gt; Course completion rate: 90% degree, 80% pre degree for all programmes and learner groups.</li> <li>&gt; Qualification completion rate: 70% for all programmes and learner groups.</li> <li>&gt; Graduate employment rate: 80%.</li> <li>&gt; 100% academic staff teaching on degrees are research engaged.</li> <li>&gt; All undergraduate programmes meet OP curriculum expectations.</li> </ul> |
| GOAL 2 | Lead the way in sustainable practice.   | 2.1 Embed education for sustainability in all undergraduate programmes so that our graduates may practise sustainability in their chosen vocation.<br>2.2 Operate sustainably in all that we undertake, maximising staff and student wellbeing, minimising our environmental footprint and expanding our environmental hand print.<br>2.3 Encourage sustainable practice in our communities. Trees planted in sustainable forestry, volunteering.  | <b>By 2021:</b> <ul style="list-style-type: none"> <li>&gt; 100% of undergraduate programmes address EIS.</li> <li>&gt; No lost time injuries.</li> <li>&gt; 80% reduction in waste to land fill (Base 2017).</li> <li>&gt; 30% reduction in energy consumption in existing, 80% new build (base 2017).</li> <li>&gt; 3000 trees planted.</li> <li>&gt; 2000 volunteer hours p.a. by OP staff overall.</li> </ul>   |
| GOAL 3 | Be a responsive Treaty partner in meeting the educational aspirations of mana whenua. | 3.1 Ensure an effective partnership with Kāi Tahu and Ngāi Whātua.<br>3.2 Attract, support and retain Māori staff proportionate to Māori learner participation.<br>3.3 Ensure staff develop a baseline cultural competence: Māori cultural practices, Te Reo, Tikaka, Treaty, inclusive pedagogies, etc.<br>3.4 Ensure Māori learners participate and succeed as Māori, achieving at the same or a better rate as non-Māori.<br>3.5 Embed Māori knowledge and perspectives in all programmes of learning.<br>3.6 Foster Māori research and contribute to the advancement of mātāuranga Māori.  | <b>By 2021:</b> <ul style="list-style-type: none"> <li>&gt; Māori learner participation rate 16% domestic EFTS.</li> <li>&gt; Māori learner success equals or exceeds rate for non-Māori.</li> <li>&gt; % of Māori staff matches % of Māori learners.</li> </ul>  |
| GOAL 4 | Be a committed and agile organisation.  | 4.1 Make a consistent annual operating surplus to fund future investment.<br>4.2 Continue to diversify revenue through consultancies and microcredentials (EdUbits).<br>4.3 Improve the viability and sustainability of Central Campus.<br>4.4 Grow Auckland International Campus as a profitable and long term sustainable business.<br>4.5 Achieve world class quality management in both learning and teaching and research and in organisation and management.<br>4.6 Secure the confidence of our stakeholders.<br>4.7 Strengthen our culture as an innovative, caring, accountable organisation committed to excellence.                         | <b>By 2021:</b> <ul style="list-style-type: none"> <li>&gt; Operating surplus 5%, before improvement investment.</li> <li>&gt; Non SAC/Student fee review 30% of Total Revenue.</li> <li>&gt; NZQA Category 1 (4C x 2).</li> <li>&gt; NZBIF Gold Award.</li> <li>&gt; Staff live OP values – 95% agreement WES.</li> </ul>  |
| GOAL 5 | Attract and sustain exceptional staff who make a difference.                          | 5.1 Provide an outstanding and satisfying work environment, supportive of high performance, and staff engagement.<br>5.2 Develop staff as globally informed and expert practitioners in their fields.<br>5.3 Recruit and retain a diverse workforce reflective of student demographics.  | <b>By 2021:</b> <ul style="list-style-type: none"> <li>&gt; 90% staff satisfaction WES.</li> <li>&gt; 90% permanent academic staff tertiary teaching qualified and internationally recognised.</li> <li>&gt; OP workforce reflects learner profile.</li> </ul>  |

Figure 2. Otago Polytechnic, Strategic Directions 2017-2021.

|        |  |
|--------|--|
| Goal 1 | Achieve excellent outcomes for our learners  |
| Goal 2 | Lead the way in sustainable practice   |
| Goal 3 | Be a responsive Treaty partner in meeting the educational aspirations of mana whenua |
| Goal 4 | <i>Be a committed and agile organisation</i>   |
| Goal 5 | Attract and sustain exceptional staff who make a difference.                         |

Figure 3. Detail of Otago Polytechnic, Strategic Goals in Otago Polytechnic Strategic Directions 2017-2021.

## BUILDING CAPABILITY

The specific initiatives led by Otago Polytechnic in its drive to prepare our people for the future encompass flexible teacher training, micro-credentials and an employability self-assessment system.

In 2016, Otago Polytechnic established an articulated portfolio of Learning and Teaching Services (LTS) designed to support our teachers to respond to, and embody, the profile of the future-focused teacher (McGirr, 2018). With the formation of the LTS, we signalled our institutional emphasis on preparing our teachers, equipping them with the skills, knowledge and attributes to engage fully with learners who will face an ever-changing employment landscape (Deloitte, 2018). Implicit in creating this single academic services portfolio was the notion of an integrated approach to quality development and design, which draws on a collaborative model of engagement with staff across the organisation.

# Our people make a better world

KIA TŪ KI TE TAHI

## Our Mission | Ō Mātou Whakatakaka

### Build capability • Realise potential

We build the capabilities of individuals, organisations and communities and help them to realise their potential. Our people are our learners, our staff, and the organisations and communities which we serve. We build the capability of our people so that they have the skills, knowledge, aspiration and confidence to make a better world through positive impacts on families, organisations and communities, nationally and globally.

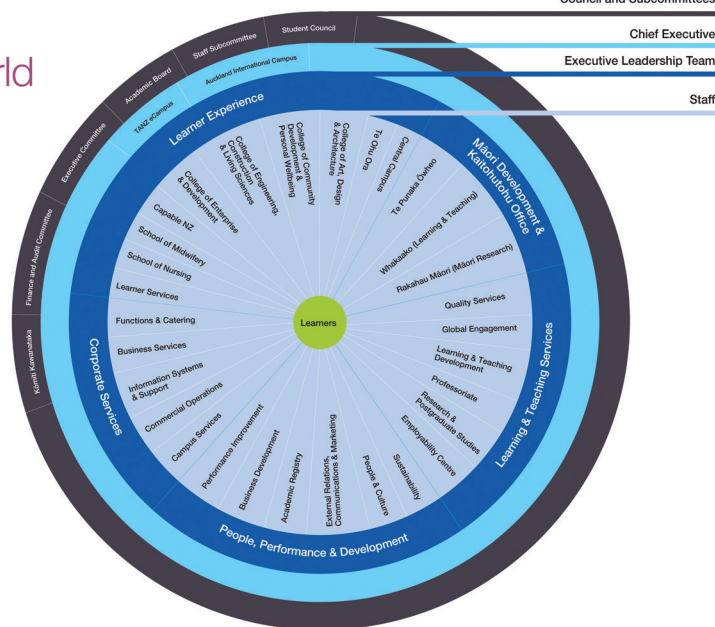
## Our Values | Ō Mātou Uara



## Our Culture | Ō Mātou Tikaka

At Otago Polytechnic our learners are at the heart of everything we do. We trust each other to do what's right for people and the environment. We have a strong sense of purpose and direction. We work collaboratively and are well connected locally and globally, striving always for excellence. We are empowered to make decisions, helping each other excel and celebrating our successes together.

We are future-focused, not afraid to challenge the status quo, seeing change as opportunity. We pursue ambitious goals and are willingly accountable for achieving results. We constantly improve ourselves and everything we do. Our people feel safe and supported in a caring, inclusive environment. We are proud to be making a better world together.



OTAGO POLYTECHNIC ORGANISATION STRUCTURE

Figure 4. Otago Polytechnic Organisation Structure

## 1. Teacher training – the *Graduate Diploma in Tertiary Education*

We acknowledge the need for our education practitioners to be 'adaptable, flexible and knowledgeable about the twenty-first century learning and teaching environments' (Deloitte, 2018). With this imperative in mind, we have worked to re-design our core teaching qualification, the Graduate Diploma in Tertiary Education (GDTE), as an entirely work-based qualification, informed by our strategic Māori and sustainability frameworks (Otago Polytechnic, 2017). It is now a mandatory training requirement with full and flexible access for academic staff to support professional growth and achievement. The qualification is premised on the core concepts of *dual professionalism* - competence in pedagogic practice, and discipline-led knowledge and skills rooted in co-constructed experiential learning. In this way, we seek to model our values in practice and provide flexible, blended learning opportunities for all. We require all our teaching staff to complete this inductive and incremental work-based training, and true to our philosophy, we offer four different pathways for incoming participants, from a fully taught experience to a scaffolded facilitated pathway, all predicated on a learner-centred, work-based approach.

## 2. Learner Capability Framework – *i am capable*

We believe that to be employable requires learners to have not only technical/specialist skills and knowledge, but also well-developed transferable skills, sometimes called soft skills, employability, or twenty-first century skills (Yorke, 2006), which we call 'Learner Capabilities'. The emergence of the soft skills agenda, coupled with the parallel shift to the applied experiential learning paradigm, informed the development, creation and implementation of the Otago Polytechnic self-assessment employability digital artefact and platform, '*i am capable*'.

### ***Why are transferable skills important?***

There are several reasons why we need to highlight transferable skills acquisition and recognition as inherent to our programmes of study:

- The nature of work is constantly changing.
- Employers are giving preference to those with well-developed transferable skills.
- They better equip graduates for new jobs yet to be created.
- The international mobility of graduates is enhanced.

*'i am capable'* empowers learners to develop work-ready capabilities, and connects the right learners to the right employers. Working with the digitally hosted portfolio, learners build an employability profile online, educators support learners as they develop their capabilities, and employers find the right graduates for their organisations. A key outcome for the learner is a comprehensive portable portfolio of validated evidence of their transferable skills for employability (Law, personal communication, August 27, 2019).

### **3. Micro-credentials – EduBits**

Informed by many conversations and observations with our sector colleagues worldwide, Otago Polytechnic embarked upon an ambitious undertaking in 2016 to create a flexible assessment vehicle which enables the acknowledgement of skills, attributes and competencies for the workplace. Intended to fill a gap in the tertiary education market, Otago Polytechnic's micro-credentials help learners to formally recognise skillsets and validate specific career-expertise. EduBits (also known as digital micro-credentials) are nano-qualifications which are 'small enough to be manageable for busy people, but big enough to be meaningful to employer' (Otago Polytechnic, n.d.). Otago Polytechnic led the pilot for New Zealand Qualifications Authority in 2017, resulting in the acknowledgement of micro-credentials on the New Zealand Qualifications Framework in July 2018.

### **4. Workplace and work-based– Capable NZ**

Capable NZ is Otago Polytechnic's dedicated work-based learning unit, specialising in flipped curriculum and facilitated learning pathways. Capable NZ students undertake programmes of study which focus on work-based learning and workplace practice. In essence, learning opportunities are rooted in authentic work experience and reflections on, and in, practice. The Capable NZ model is predicated on learning in partnership, and draws on facilitative pedagogy to support learners achieve their qualifications.

The Capable NZ independent learner pathway (ILP) is characterised by four key stages: (i) self-assessment, (ii) identifying knowledge, (iii) facilitation, and (iv) assessment.

## **FUTURE CAPABILITY**

Otago Polytechnic has been cognisant of the need to innovate continuously in pedagogy, product and process, and to do this we have set ourselves the task of *taking the college to the workplace* (Humber College, 2019). In the new era of global work and learning (Gallagher & Maxwell, 2019), there is a need to acknowledge tacitly the soft skills revolution (Kamin, 2013) which informs institutional strategy and pedagogic practice. In the new national context of re-earning the institutional autonomy and associated quality assured brand of Otago Polytechnic<sup>2</sup>, government imperatives behave us to consider how we best achieve our mission whilst responding to the internal and external drivers, stakeholder needs, and industry demands across the employment landscape.

The initiatives outlined provide, in great part, precisely what the Minister seeks in the quest for flexibility; work-based learning opportunities for all, and smaller, industry-endorsed, work-aligned credentials focused on job market capabilities and competencies. Similarly, our range of flipped-curriculum programmes achieved through a facilitated learning and teaching approach presents work-integrated learning as the norm, rather than an exception. By unbundling learning in this way, the emphasis is on acknowledging and developing the employability of the learner. We seek to provide the much-cited 'dual education' qualifications (Gallagher & Maxwell, 2019, p. 6) and workforce education as an integrated learner experience; in simple terms, we provide both academic knowledge and workplace skills rather than the former or the latter. Moreover, we do so in a way which maximises the work capital of each individual learner.

## CONCLUSION

In consolidating our future focus at Otago Polytechnic, we seek to recognise and value what we do, and acknowledge and champion lifelong learning as the leading tenet of our mission and practice. Now, more than ever, is the time for us to capitalise on our values-driven innovation and sector leadership by continuing to demonstrate agility and resilience in the face of what we might call a certain *uncertainty*.<sup>3</sup> Change is afoot, and while we have some detail in terms of the initial steps, there is much which is yet to be determined. This means, in real terms, there is an opportunity to lead and influence the state and status of the reformed version of our sector: Flexible teacher training, EduBits, 'i am capable' and Capable NZ offer some of those sought-after solutions which New Zealand requires if it is to enter the future with a well-equipped, current and capable workforce.

**Oonagh McGirr**, Deputy Chief Executive of Otago Polytechnic, is the strategic lead for academic development. She leads a diverse portfolio of directorates: Learning and Teaching Development; Research and Postgraduate; Global Engagement; Employability, the Otago Polytechnic Professoriate and the UNESCO endorsed Open Education Resource Universitas. Oonagh has worked in international higher education for over two decades in both the public and private sectors. She has established and led academic services units; developed education strategy for regional and national government bodies; devised and delivered staff development and upskilling programmes for higher education practice; and led institutional learning and teaching accreditation and recognition. She has taught on foundation, undergraduate and postgraduate programmes in modern foreign languages, cultural studies, linguistics, teacher education and research in multidisciplinary settings at new and legacy higher education institutes in Europe and the Middle East. Her research interests are teacher identity in practice in higher education, higher education leadership practice and the development of sustainable continuing professional development frameworks for higher education practitioners. Oonagh is a Fellow of the Royal Society of the Arts.

1 Otago Polytechnic Vision, Mission and Values. Dunedin, 2017.

2 Otago Polytechnic Vision, Mission and Values. Dunedin, 2017.

3 After Maturana and Varela in *Autopoiesis and Cognition: The Realization of the Living*. 1980.

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## TAKING THE COLLEGE TO THE COMPANY

Andy Kilsby and Claire Goode

Micro-credentials have been a hot topic in education over the last decade, with many interpretations of their relevance, application and definition (Elliott, Clayton, & Iwata, 2014; Fishman, Teasley, & Cederquist, 2018; Greene, 2019). The proliferation of online learning, (massive open online courses, referred to as MOOCs), and digital badges has created a somewhat cluttered space (Gallagher, 2019). The broad range of options and applications has become problematic as institutions, learners, and employers grapple with what micro-credentials are, and what value they provide. In this thought piece, we consider 'micro-credentialing' and how its strategic application can benefit learners, employers, and training institutions.

So, what is a micro-credential? "Micro-credentials are credentialing systems that follow competency-based professional learning, and... make use of digital badges to recognise a learner's skills, achievements and accomplishments" (Ghasia, Machumu, & Smet, 2019, p. 220). A single, typically shareable endorsement or validation of a learner's achievement, a micro-credential is essentially a qualification, albeit a small one. As such, it attests to a set of skills and/or knowledge that is worthwhile in its own right. It may also certify a set of competencies for a specific job. Micro-credentials, then, are not qualitatively different from traditional qualifications; they are different only in size and scope.

It is also important to differentiate between micro-credentialing and micro-learning. Micro-learning is an experience designed to impart a small or defined set of skills and/or knowledge. Micro-credentialing is the process of certifying that the stated set of skills and/or knowledge have been applied and evidenced.

New Zealand's Otago Polytechnic approach to micro-credentials, has been the creation of the *EduBits* brand and platform. We perceived a sea change in education, with learners and employers needing new ways to access education. Micro-credentialing is one of these ways. As the New Zealand Qualifications Authority (NZQA) highlights, micro-credentials "focus on skill development opportunities not currently catered for in the tertiary education system, and for which there is strong evidence of need by industry, employers, iwi<sup>1</sup> and community" (New Zealand Qualifications Authority, 2018, para. 2). Traditional qualifications can create barriers for learners, with sought-after skills buried within them, hidden from the view of employers. A flexible approach to learning and credentialing is required, taking into account the rapidly changing nature of the workplace, the busy lives of learners, and the need to align learning and credentialing with real world scenarios. The development and evidencing of up-to-date knowledge and capabilities is key to "improv[ing] and future-proof[ing] the employability of individuals and support[ing] the productivity of the workforce" (ibid., para. 3), as well as to address critical shortages in industry skills (New Zealand Government: Careers NZ, 2018). Otago Polytechnic's response is that we need to take the college to the company.

The *EduBits* initiative is both a micro-credentialing system, and a platform for the development of micro-credentials. Under the *EduBits* brand, we market micro-credentials to a variety of users, including business and industry, educational institutions, and individuals. Central to the *EduBits* brand is a quality-assured process for the development of micro-credentials, and a platform designed for scalability.

With *EduBits*, we wanted to differentiate ourselves from other providers and initiatives. It was essential that we designed the *EduBits* service to offer quality-assured micro-credentials. As a category one NZQA provider, Otago Polytechnic has the highest possible quality rating. Our quality assurance means that Otago Polytechnic has



deployed criteria to ensure that EduBits are designed, delivered, and assessed to best practice standards. At the heart of an EduBit micro-credential is an assessment methodology based on recognition-of-prior-learning principles, giving it broad application in a variety of learning contexts. It is not important how the learner has acquired the skill and/or knowledge for any given EduBit; it is only important that they can demonstrate it with a range of evidence.

Another key development for us has been the creation of an EduBit build process, and a platform for delivery. This is significant, as, in order to achieve scale, we need to be able to replicate EduBits development as efficiently as possible. EduBits can be developed and amended quickly, within weeks, keeping pace with rapid change in workplace skill and knowledge requirements. Since its launch, over 100 micro-credentials have been developed in a broad range of endeavours, including Electric Vehicle Maintenance, Cheese Affinage, and Te Reo Māori in the Workplace.

So, how is an EduBit earned? Learners subscribe to their chosen EduBit via the EduBit website<sup>2</sup>, which guides them through the process they should follow. They then upload evidence of how they have applied the skills and/or knowledge listed as criteria. Evidence can take many forms, but generally falls into four broad categories: artefact, reflection, attestation, and observation. It can result from a defined learning experience, and/or from actual practice, so is often naturally occurring, in that the skill or knowledge has been used appropriately in a practice situation, such as a workplace, giving EduBits flexibility in application. EduBits have been created by Otago Polytechnic that are imbedded into third party training systems and business processes – actual evidence is submitted for assessment from actual business.

Once the learner has gathered and uploaded their evidence to the EduBits website, which may be completed at the learner's own pace, they choose to submit. An approved assessor verifies the learner's evidence against pre-determined academic criteria, ensuring that it is valid, reliable, and sufficient. Evidence comes from the person, a task process, and/or a task outcome. Evidence from the person and the task process may be reflected in the artefact being assessed; the task outcome may be reflected in the artefact or in an attestation. Confirmation of outcome is achievable within ten working days. Upon successful evaluation, candidates are emailed with a link to the EduBits Credly Vault, where they can claim their digital certificate.

Micro-credentials can be used in other ways. An appropriate set of EduBits, for instance, may be aggregated and acknowledged as meeting the specifications for a 'traditional', larger qualification, or part thereof. Traditional qualifications may also be designed to be achievable through a cumulative acquisition of EduBits; similarly, EduBits can potentially be stacked into a qualification, using recognition-of-prior-learning processes. Qualifications can be broken down to micro-credentials, where for each course successfully completed, the learners receive an EduBit.

EduBits are shareable and transferable. When an EduBit is awarded, the learner receives a digital certificate, with embedded meta-data outlining the attained skill and knowledge, and the evidence required to support that skill/knowledge acquisition. The learner can share the EduBit easily online, on their social and professional networking sites, or even as part of their email signature, making the skill and/or knowledge transparent to a third party.

Employers can also benefit by credentialing their training. As EduBits focus on the evidence of a demonstrated skill or knowledge, they can allow for accurate assessment of the effectiveness of training and workplace skill-mapping. If completed prior to training being offered, EduBits can reduce unnecessary training for employees, meaning reduced costs in terms of both time and money. The EduBit assessment looks at evidence that is naturally occurring, not overlaying a learning process with an extraneous test or lengthy reflection to verify knowledge or skill transfer. Therefore the EduBit assessment fits closely into real work contexts, making it relevant and easy to integrate for industry.

In addition to the benefits for learners and employers, EduBits can ensure institutions remain relevant and are at the heart of provision for learners and industry. Breaking down the traditional barriers of larger qualifications allows learners greater access and flexibility. The college can truly be taken to the company through EduBits.

In summary, “the future of alternative certification and credentials appears bright” (Fong, Janzow, & Peck, 2016, p. 14). Credentialed learning can improve learner equity by breaking down traditional barriers to education. Learners can validate current knowledge and skills, including transferable skills, potentially without the need for further training. EduBits can be completed alongside existing workplace activities and validate a wide range of learning sources. By taking a strategic approach to their learning, and completing EduBits that meet their specific skill and knowledge requirements, learners can then look to aggregate them into a wider credential, if appropriate. In a time when innovative and flexible approaches are desperately needed in education, micro-credentials may be one of the solutions.

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**Claire Goode** is a member of Otago Polytechnic’s Learning and Teaching Development team. Her career has spanned 20 years in a variety of education contexts in New Zealand, France and the UK. She enjoys seeing how educational technology can enhance learning and teaching opportunities, and is particularly interested in teacher development.

- 1 Māori tribes
- 2 <https://edubits.nz/>

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## HOW DO WE CREATE NEW ZEALAND'S MOST EMPLOYABLE GRADUATES?

Amber Paterson

Learner capabilities are traditionally what people call 'soft skills' or 'transferable skills'. They are the skills or capabilities that people use regardless of the competencies that they use in their job. A competency may be being able to cut and colour hair, but learner capabilities are the ability to interact with people, communicate effectively verbally, and think creatively. 'Employability' is defined by Yorke (2006) as: "a set of achievements – skills, understandings and personal attributes – that makes graduates more likely to gain employment and be successful in their chosen occupations, which benefits themselves, the workforce, the community and the economy" (p. 8).

The 'i am capable' web-based tool is an innovation that addresses a need and want from employers. It has been designed so that it can be customised by schools, businesses, and other tertiary institutions. The 'i am capable' tool is a way that people can showcase their learner capabilities to potential employers in an online format. The user uploads evidence of their learner capabilities and this is verified by 'i am capable'. Potential employers are able to view the profiles of potential employees in regards to their capabilities.

There is a recognition that many employers are increasingly going global in both recruitment processes as well as their business activities, therefore transferable skills especially ones such as cultural competency and effective interpersonal behaviour are vitally important (Archer & Davidson, 2008).

Archer and Davidson (2008) concluded that online recruitment is the most widely used method to find graduates. This is an encouraging piece of research as it supports our decision to give our students access to the 'i am capable' online tool which assists them in finding employment. We can summarise that we are giving our students the best opportunity to have an online presence in the online employment recruitment process. Archer and Davidson (2008) also found that there were three capabilities that topped the most important skills and capabilities table above intellectual ability. These included firstly communication skills, secondly teamwork, and finally integrity.

At Otago Polytechnic we have 25 'Learner Capabilities' that have been garnered from global and New Zealand-based research, which form



Figure 1. Scott Mason,  
Managing Partner;  
Index, Employer feedback.  
Source: Kelk photography.

the Learner Capability Framework. In 2018, 163 local employers were interviewed by 51 Otago Polytechnic staff in 15 disciplines, to gain feedback about the order of importance of the 25 capabilities in their fields. The research team collated the results into an employer priority index (Otago Polytechnic, 2019) to show the top ten learner capabilities for that discipline. This research has played a major part in staff choosing capabilities for their programmes. Our research project is assisted through funding and/or support from Ako Aotearoa, and the Otago Southland Employers Association. Ako Aotearoa is currently undertaking complementary employer research, while we continue with our employer and alumni research. We are also conducting a smaller research project with a Bachelor programme, and a certificate programme. This has a primary focus on historical and current implementation from the tutors' and students' points of view, as well as looking at future implementation.

Currently the Learner Capability Framework is being rolled out across Otago Polytechnic programmes. Undergraduate degree programmes have had the flexibility to choose to roll out the 'i am capable' online tool to year one, two or three students depending on programme needs; with the exception of the Bachelor of Leadership for Change, who have opted for all students to use the 'i am capable' online tool. Some certificate and diploma programmes began in Semester Two. We aim to roll out 'i am capable' to all students by the start of 2020.

An initial mapping process is undertaken for each programme which is then shared with each programme teaching team for adaptations. Curriculum mapping is used as a tool for each programme to look more closely at what is taught, how it is being taught, and what assessment points are used that are aligned with the curriculum. The intention of the Learner Capability mapping process is for programme staff to look the alignment between graduate profile outcomes, learning outcomes, and assessment.

For all new programmes, and reviews of programmes, staff will undertake this process through the normal Learning and Teaching Development process, with support from the Learner Capability office. Each programme looks at their mapping documents, employers' priorities, and knowledge of their programmes to choose the core capabilities for their programme. A one-year programme will complete four core capabilities, a two-year programme will complete eight, and a three-year Bachelor degree will complete twelve to fifteen. All students can access all 25 Learner Capabilities on their 'i am capable' tool, and the responsibility for verifying is split between the programme staff, and the Learner Capability office.

Our vision is to make Otago Polytechnic graduates the most employable and, to assist us in this vision, all programmes that are taught at Otago Polytechnic campuses will have the Learner Capability Framework integrated into their programmes at the start of 2020. All students will not only have capabilities embedded into their learning, but also have full access to the 'i am capable' tool to create their personalised profiles ready for employment.



Figure 2. Dr Sue Bidrose, CEO, Dunedin City Council, Employer feedback.  
Source: Kelk photography.

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## FOSTERING CULINARY IDENTITIES THROUGH EDUCATION – ABANDONING THE VACHERIN AND EMBRACING PHYLLIS' PAVLOVA

Richard Mitchell and Adrian Woodhouse

### INTRODUCTION

This paper is a discussion of two different approaches to contemporary culinary arts education. One pedagogy is the well-established master-apprentice approach to vocational education and the other is the design-led approach developed by the Food Design Institute at Otago Polytechnic (Dunedin, New Zealand). The paper uses the stories of two fictitious students navigating very different pedagogies.

The paper is informed by reflexive ethnographic learning and teaching practices (Hegarty, 2011), which have been implemented through more than six years of delivery of Otago Polytechnic's Bachelor of Culinary Arts, and by more than a decade of teaching in the master-apprentice model by one of the authors. The story-telling methodology - a methodology which has long been associated with the construction of meaningful knowledge in higher education (Alterio, 2008) - provides deep and significant insights into professional practice and the actions that inform and drive them (Alterio & McDrury, 2003). The characters below and the insights discussed are based on general observations of how students have engaged with the traditional master-apprentice and the more recent design-thinking pedagogies. They are not representative of any one student, rather they tell the story of the pedagogies themselves and not the characters portrayed. These are 'symbolic characters' that are constructed from observations of lived experiences so as to create a sense of reality and realism for the reader (Bochner & Ellis, 2016). As such, each persona has their own voice to create an emotional reality and to capture the complexities of their own situation and context (Alterio, 2002). Their primary function is to illustrate key differences in the two pedagogical models being discussed which are amplified (as well as exemplified) by the characters' interactions with the pedagogies.

The paper reads as a series of vignettes relating to a number of issues at play in both the traditional and design-thinking pedagogies of culinary arts education. Some of these issues relate to the explicit curriculum, while others are part of Apple's (1982) notion of the 'hidden curriculum'. The vignettes are presented 'in character' and represent both the cognitive and emotional responses that the personas have to the pedagogies. As such, behaviours and language that may seem unnatural (or even unpleasant or offensive) because they are not part of the social realities or cultural identity that the reader may be accustomed to (Bourdieu, 1984). Bourdieu and Wacquant (1992) also suggest that we need to be aware of our own views and bias to better understand the social reality of others. To this end, expletives and 'colourful' language are not used for dramatic effect nor are they intended to offend or to be stereo-typical. This style of language provides linguistic context for the realities of each character. For Jonno (see below), in particular, expletive-ridden language forms part of his emergent identity, as he desires to become an 'insider' in the chef community where such language is a strong signifier of membership of this culture (Palmer, Cooper, & Burns, 2010). As such, the use of direct and expletive-filled language should not be seen as disparaging of the character; but rather a key element of his desire to 'fit-in' with the kinship group of the cheffing world. Chloe (see below), on the other hand, is in search of different identity: one that is altogether less masculine but also more self-determined and entrepreneurial.

Each vignette is followed by a commentary of the pedagogic approach and the overt and hidden curricula (and agendas) that lie behind them. The paper concludes with the key questions for the future that these two approaches raise.

## MEET THE STUDENTS

### *Jonno Buxton (Level 3 Certificate in Basic Cookery)*

Hi, I am Jonno. I am 17 years old. I left school at the end of year 11, coz I hated the place. I am a cookery certificate student.

I like cooking coz my cooking teacher was fun. Before I did cooking at school I didn't know anything about food. We never ate out much and mum's cooking isn't that flash. My form teacher suggested that I do cooking coz I am not very good at writing and stuff, she said that I am good at working with my hands. I am so glad she did, coz cooking at school was great and I was good at it. Plus the food was bloody yummy.

My favourite chef is Gordon Ramsay. One day I want to be just like him and own my own place. When I have finished at Tech I want to go and work at the best restaurant in town so I can learn how to be the best chef that I can.

I work part time at the local pub as a kitchen hand so I can get faster at my work. I work pretty hard, but the boys get on the piss after shift so it's lots of fun.

### *Chloe Jones (First Year Bachelor of Culinary Arts student)*

Hello, my name is Chloe and I am an 18 year old, first-year Bachelor of Culinary Arts student. I love cooking! My grandmother taught me so much about food and I want to learn more about how to make my own recipes.

I was pretty good at the academic stuff at school, but I never took any cooking classes as my teachers said that I would be better to concentrate on getting achievement standards so that I could go to university. The careers advisors suggested I do some science subjects so that I could do a food science degree or maybe nutrition. To be honest I hated science and I really just want to learn about food, but my parents want me to go to Uni to get a degree. I loved English and Art at school as they allowed me to be creative.

I am not really sure exactly what I want to do when I graduate, but I do know that I would love to work in food somewhere. I love cake decorating and my grandma's baking is so amazing, so maybe I'd like to set up a business selling the sorts of cakes that she makes.

I am a barista and sometimes I help out in the kitchen at an organic café. We just got reviewed in Broadsheet and the girls are so excited.

## Vignette One: In the classroom

### *Jonno*

*Vacherin!?! How the fuck do you even say that!?! What is this bullshit? Isn't that just a 'bird's nest'? My posh aunty brings them to our place every Christmas. I hate them. What's wrong with a Pav?*

*Chef Schmidt says we have to learn all these different types of meringue for our*

*assessment. To be honest, I am shitting myself about all of these things I have to remember. I have no clue what the difference is between the French, Swiss and Italian ones. They all look the same to me in the textbook.*

*I do remember making that one in class the other day. My arm was sore for days. Fucked if I know why we had to beat the eggs by hand, at work the sous Chef Lou chucks it all in the Hobart.*

*Chef Schmidt is some kind of arsehole. He just likes inflicting pain on us. But man, that meringue swan he demonstrated for us was way cool. I wish I was that skilled. He's the man! I showed the photo to Chef Lou and he just laughed and said "what a bunch of bollocks!"*

## **Chloe**

*Today we got our design brief for Patisserie. Before I got the brief I had already started to look for some inspiration by looking at Adriano Zumbo's latest TV series. This was a good starting point for me because the brief has asked me to design a dish based on the values of my favourite pastry chef. It also says that the dish has to be suitable to go into a local café. That's also really cool because I can design it for work.*

*The brief also says that we have to include a meringue in the dish somehow. There are some video links online that we have to have a look at before we go into the kitchen. I watched the first one today and I had no idea how important baking was for rural communities. The Country Women's Institute were ahead of their time. I am so going to get some of Grandma's old CWI cookbooks out for my research for this project.*

*I am not sure what is happening in the kitchen today, it just says 'Meringue Design Challenge'. These things make me nervous, as we never know what to expect. In the end it is usually a lot of fun, but I am not always comfortable working on group challenges.*

## **Commentary**

On the face of it these two vignettes are simply dealing with different approaches to the delivery of content. For Jonno, the content is delivered by his tutor (the master/the expert). He is expected to learn the canon of the classical repertoire which is the foundation of modern Western cookery. The pinnacle of this canon is its application in a Eurocentric haute cuisine environment (the assumption is that there is a hierarchy of culinary knowledge and skill with haute cuisine at the top) and, as such, the context for this learning is assumed to be that environment. This approach presupposes that Jonno has aspirations to work in haute cuisine (Woodhouse, 2015). In this case, Jonno does have aspirations, but he is finding it difficult to reconcile this with his everyday reality of working in a very different context. He is conflicted by the messages he is receiving from the institutionalised (legitimate/espoused) source of knowledge and that of the knowledge from the practice of the industry (Schön, 1983).

For Chloe, she is faced with navigating the uncertainty of a project-based pedagogy. She acknowledges the fact that this uncertainty creates some angst for her when she is given a design challenge, but she also enjoys bringing her own content to the context described in the project brief. Chloe is able to draw on past learning experiences (watching Adriano Zumbo) and to explore more widely than the method of making meringues (the social history video on the Country Women's Institute) so that she may put her learning in a broader context. As such, design is used as a pedagogical framework for what is described as a 'cognitive constructivist learning strategy' (Alterio & Day, 2005).

However, beyond these differing approaches to learning, there is also a fundamental shift in the motivation for the students in question. For Jonno, he is learning in a system that is driven by extrinsic motivators (assessment, qualification and legitimacy). He is motivated by the need to learn the 'truths' of the classical canon and the need



for legitimacy in the world of haute cuisine (whether this is real or a figment of his and the collective imagination). To become 'qualified' legitimises his place within the 'cheffing' community. The qualification is a means to an end and as such is a right of passage. This model of culinary education is built on maintaining the rhetoric and structures of the rites of passage – the language, the gatekeepers, the uniforms and the unquestioned 'truth' of the classical repertoire (Deutsch, 2014).

For Chloe, there is a mixture of extrinsic and intrinsic motivation. She too, is driven by the legitimacy that the qualification affords. This, however, relates to her level of academic achievement rather than becoming a member of the culinary community. There are many pressures that have led her to 'need' a degree (of any kind) to legitimise her social status. However, design allows an inquiry-based pedagogy where she can bring her own taste, personal motivations and desires to her learning. As such, she can bring her own worldview to the classroom and explore it from a multitude of angles. She is not driven by content for content's sake, but by how this new understanding can enrich her own personal context. The content may or may not have any direct relevance for her future career, but she has a broadened understanding of how to apply knowledge and understanding in different contexts, which is identified by UNESCO (2002) as being a useful in her future, whatever it might bring.

## Vignette Two: Assessment

### Jonno

*I've got a resit tomorrow. My bloody Vacherin didn't work during assessment last week. Chef Schmidt told me I failed because my meringue was too grainy and far from perfect. At work I get it right every time because we use the Hobart and its easy to whip up, but Chef Schmidt said that only cowboys do it that way.*

*I'm gutted I fucked up on assessment day coz when we were practicing in class I nailed it at least once and was so close the other time. Chef said he hadn't seen anything that good in a practice before.*

*I am absolutely packing it. I don't like letting Chef Schmidt down. He is tough on me but I know that this will be good for me when I get into a real kitchen. He has even been teaching me some of the tricks he has learned that aren't really in the textbook, but seem to work really well. I am gutted that it didn't work for me on assessment day.*

*I also didn't do very well on the theory test and have to resit that too. I just can't get my head around the difference between the types of meringue and it's hard to remember when I have to use each one. We only use one type of meringue at work and it's not any of the ones we have to learn at Tech.*

*I really need to pass this assessment! It's important that I know this shit coz the next level is fucking hard. Chef Schmidt told us that if we can't make a perfect French meringue every time, we won't be able to make macarons. He also said that there is this super hard thing called a Japonaise meringue that is so technical. If I want to succeed in a real kitchen I have to nail the advanced stuff too.*

### Chloe

*I'm so excited to be finally doing my assessment today. I have spent weeks exploring different alternatives on paper and in the kitchen. I've even made an eggless meringue using aquafaba (chickpea water) as we have heaps of it at work and I hate to see it go to waste. I am not going to make this for my assessment, but they have put it on the menu at work, which is kind of cool.*

*After lots of trial and error and making heaps of mistakes, I have decided to make a pavlova based on Grandma Phyllis' recipe. I have so many amazing memories of her serving this crunchy pavlova to us when we visited. I was also so inspired by the Country*

*Women's Institute's (CWI) cookbooks that I really wanted to do something based on my New Zealand heritage.*

*My recipe works well for the café that I work in because it's a mini pavlova and it uses organic and free range ingredients and I have decorated with foraged edible flowers. In the end I decided not to go with Adriano Zumbo as my favourite pastry chef, instead I used the CWI as my culinarian.*

*The process of developing the dish was a bit scary at times as I had to get feedback from my lecturers and classmates, even when I was just mucking around with ingredients. In the end the feedback was awesome because I learnt heaps about how different people will react to my food. In one of my prototyping sessions, I wanted to get feedback on the texture of two different recipes: one chewy and one crispy. It was a 50:50 split and even my lecturers didn't agree with each other, so in the end I just had to go with Grandma Phyllis' crunchy-style. I wanted to stay true to her memory.*

*I know there are heaps of things that could go wrong today and I really want to show people the best possible dish because I am super proud of it, but I also know that if it doesn't go well I have done enough work that I won't fail the assessment. We've been getting heaps of feedback on where we are at when we take our workbooks to checkpoint and the lecturers have been really positive about my work. I can also see that I do more work than most of my classmates and they often come to me for help with things so I must be doing ok.*

*We also do a reflection after the main assessment where we look at our processes and what we have learned from the assessment, including anything up to the point of actually cooking the dish. That's an opportunity for us to look at what went well and what we could have improved on. I know that I probably explored too widely and tried too many different things so I haven't had a lot of time cooking this particular recipe. This is something I will explore in my reflection as I know I could narrow things in my process so that I get more time to work with a specific recipe. This has happened for a couple of assessments now so I really need to refine my processes.*

## **Commentary**

The assessment processes outlined in these vignettes reflect the difference between a behaviourist and constructivist approaches to learning and assessment. One of the key differences is that for Jonno it is an assessment of his learning, while Chloe has a project where the assessment is the learning (see Alterio and Woodhouse's (2009) discussion of assessment of learning versus assessment for learning).

Chloe's assessment recognises that much of her learning occurs in the process of preparing for the assessment and she is rewarded for that work. It also acknowledges that self-, peer- and group- feedback is instrumental in the learning process, so her assessment actively promotes this formative feedback. By contrast, Jonno is assessed for his competency at a given point in time. He practices/studies to achieve the predetermined outcome. There is some feedback along the way, but this comes from the tutor (master/expert) and reinforces the absolutes of the canon. He is assessed on his ability to master technocratic skills that segment knowledge into discrete categories and hierarchies. There is still a stair-casing of knowledge and skill that could be conceived of as constructivist (for example; advanced methods build on the mastery of less advanced methods). However, this is built on one worldview: the French taxonomy of cuisine developed by Escoffier (1907).

Chloe's assessment allows her to construct her own authentic and meaningful knowledge based on her own worldview (Alterio & Day, 2005). As such, stair-casing for Chloe is based on 360 degree (self, peer and lecturer), formative feedback on her learning processes. She shares her work with lecturers and classmates throughout the project and (p)reflects on the feedback before and after the date of the cooking of the dish that she has designed. Chloe's assessment also acknowledges that she brings existing knowledge and skill (for example, her work

experience and learning from her grandmother), while Jonno's work experience is dismissed as being unworthy of the canon (for example, the guys he works with are 'cowboys').

Chloe's assessment is a process and this is rewarded by spreading the assessment over the entire project or learning process. Many students struggle with this process to begin with as they are used to being able to 'cram' for summative assessments at the end of a project/semester. This type of 'assessment as learning' means that it is impossible to save your 'learning' to the very end. A by-product of this is that, once students embrace the process, they are more likely to be mindful learners throughout the semester as learning that is vital to their assessment outcome might occur at any time.

Jonno's assessment is based on a single, bounded outcome. It is no more or less summative than Chloe's but relies on delivery of skills and knowledge devoid of context and within a particular timeframe. Rote learning can solve this short-term need to perform with limited long-term benefits.

## DISCUSSION

These vignettes discuss just a small part of the Food Design Institute's 'design as pedagogy' approach to culinary arts education. They highlight some of the key differences between the traditional vocational approach and the design approach to culinary education in classroom and assessment philosophies. Figure 1 summarises these differences.

|                                    | Traditional  | Design  |
|------------------------------------|--|---|
| Learners are...                    | <i>passive consumers of knowledge</i>  | <i>active producers and consumers of knowledge</i>                                    |
| Knowledge is...                    | <i>unquestioned (there is a truth)</i>   | <i>critiqued (there are only truths)</i>  |
| The canon is...                    | French classical (haute cuisine)   | not predetermined (the learner creates/explores their own)                            |
| Practice is...                     | <i>technical through a recipe (the outcome is assessed)</i>                                  | <i>conceptual through a process (process is assessed and assessment is a process)</i> |
| Failure is...                      | frowned upon   | an integral part of the learning process  |
| The application of knowledge is... | assumed (haute cuisine)  | context-driven (multiple applications)  |
| Control of knowledge is...         | <i>structural (the State, institution and lecturer has absolute control of the learning)</i> | given to the student (they have some <i>agency</i> )                                  |

Figure 1. Key Differences between traditional and design pedagogies in culinary arts education.

In an ideal world, culinary arts education would have active, engaged learners who shape their own education and understand how it could be applied in a range of real-world contexts. Using 'design as pedagogy' puts in place a constructivist framework that goes some way to achieving this. At the core of this approach is the realisation that students need to be given a level of control (agency) over their learning. The concomitant outcome is that institutions and educators must let go of a control of the knowledge –they must become what King (1993) terms the 'guide on the side' rather than the 'sage on the stage'.

This is not an easy task because, as Woodhouse (2015) points out, there are several structures at play that create inertia that resists change. These include:

- The master-apprentice educational paradigm that has persisted for more than 500 years in vocational education. This was reinforced through the industrial revolution and the development of the guilds (knowledge became about producing workers for industry);
- The transformation of the guilds into State-run learning institutions, which further reinforced the structures of the guild system;
- The deep entrenchment of Escoffier's 110 year old canon within culinary education;
- The remaining belief within the industry that there is a hierarchy of cuisine (*haute cuisine* at the top).

Design is a useful and convenient framework to apply as a form of pedagogy as it already has established tools and language (indeed its own structures) that embrace the agency of the designer and that of the end-user. As Speicher (in Vander Ark, 2017) suggests, 'design as pedagogy' provides "the tools and methods [needed] to apply design thinking - discovery, interpretation, ideation, experimentation and evolution." At its core, design is pretty straightforward: it is good old-fashioned thinking and making (or, indeed, thinking through making). At some time in the past, in the process of institutionalisation, culinary arts education forgot about the thinking.

The Food Design Institute's approach is not inherently anti-tradition, anti-French or even anti-classical, but rather opens learning to other worldviews. Fundamental skills and methods are still at the core of our approach, and many of these are derived from the classical methods of cookery, but their application is open to interpretation and application. Without these fundamental skills, it is impossible to transform commodities into value-added products, services and experiences.

It is important for us to acknowledge that the persona case studies presented here relate to differing levels of education with different learning outcomes. However, and probably more to the point, design as a pedagogy can be used at all levels within the education framework. An example of this is the technology curriculum from year 7 to year 13 in New Zealand schools which embraces design (technology) and its associated pedagogies as a framework for enquiry-based learning (Mitchell, Woodhouse, Heptinstall, & Camp, 2013). Arguably, allowing students some agency over their learning could be seen as beneficial at *all* levels of education. The critical question therefore is, if it happens at intermediate and secondary school, why is it typically not adopted within tertiary vocational education?

Similarly, by no means are we suggesting that Jonno is only capable of operating within the traditional, behaviourist model of culinary education; quite the contrary. A constructivist approach such as the design pedagogy used at the Food Design Institute could liberate people like Jonno from what Freire (1970) calls the 'oppressive' structures that have reinforced his place in the education system (and wider society) for many years. Freire's (1970) core principle is that education should permit self-liberation through 'conscientization' by providing him with agency to develop his own, more meaningful learning. In this way, it is possible for him to discover new ways of solving problems, exploring his creative talents and communicating his thinking.

For the last two decades there has been a growing voice in hospitality literature that calls for a critical turn in hospitality (Lugosi, Lynch, & Morrison, 2009; Mitchell & Scott, 2013) and culinary arts education (Deutsch, 2014; Hegarty, 2011; Woodhouse, 2015). The use of design as a pedagogy provides a framework to facilitate this critical turn. In turn, this creates graduates who have skills that allow them to quickly adapt to new situations, identify and solve problems, be creative, be effective communicators and apply their culinary skills in different contexts. In short, they are liberated from the shackles of the *worker* to become the *professional* that the industry has requested for decades.

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## DEVELOPING A TEACHING PHILOSOPHY FOR A TEACHING CREDENTIAL

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### INTRODUCTION

A critical component of the Graduate Diploma in Tertiary Education (Level 7) (GDTE) teaching credential is the development of a Teaching Philosophy Statement as an expression of a professional framework of teaching practice. This statement is a narrative description of beliefs, values, rationale and insights into learning and teaching, and how these inform teaching (Schonell et al., 2016, p. 4).

A group of recent GDTE graduates, representing both the taught, Recognition of Prior Learning (RPL) and Independent Learning Pathway (ILP) programmes at Otago Polytechnic, was brought together as a Community of Practice (CoP) to collaborate on an article. Participants in the taught programme had studied a series of courses and included teachers relatively new to tertiary teaching. Two experienced teachers undertook the RPL pathway - some course work and some RPL - and two other experienced teachers undertook the ILP (CapableNZ).

The catalyst for this article was the 2018 Capable NZ Professional Practice Symposium, where examples of Teaching Philosophy Statements and the process to prepare them was discussed (Woodward, Hegarty, Allen, & Redfearn, 2018). The audience was introduced to the use of metaphor and established frameworks, such as those by Chism (1998) and Schönwetter; Sokal, Friesen and Taylor (2002), for structuring Teaching Philosophy Statements.

The aim of the article is to articulate the process of developing a model of professional teaching practice expressed through the Teaching Philosophy Statement, illustrating how this can provide evidence for a tertiary teaching credential. Example quotes from the Teaching Philosophy Statements of collaborating teachers are used to illustrate different approaches and the uniqueness of professional practice. To compile the article, our CoP was tasked with considering three key questions.

1. Why is the development of a Teaching Philosophy Statement critical to the establishment of a tertiary teaching model of practice?
2. How does a Teaching Philosophy evolve when studying for a tertiary teaching credential?
3. Why is the Teaching Philosophy Statement an important component of credentialing for tertiary teaching?

Through critical reflection, the CoP considered key influences on the process of developing a Teaching Philosophy Statement as partial evidence for the GDTE credential. This participation helped them to explore aspects of their own teaching practice post-GDTE. For example, how their learning for the credential has impacted on their everyday teaching practice.

## WHAT IS THE PURPOSE OF A TEACHING PHILOSOPHY STATEMENT?

A Teaching Philosophy Statement represents 'who you are' as a teacher and the factors driving practice. It is reflective, unique to each individual, and generally written in first person as a narrative containing specific examples of teaching practice (Center for Excellence in Learning and Teaching, Iowa State University, n.d.). To express a teaching philosophy requires a good understanding of individual teacher identity, and the ability to articulate why teaching and learning occurs in a particular way.

Sarah S and Jayne felt that understanding their teaching philosophy allowed them to articulate it to others. Jayne tells students about her teaching philosophy in an overt way and this helps to justify her flexible teaching pedagogy. Shannon thought the Teaching Philosophy Statement was a really powerful exercise, highlighting why things are done, and creating relevance for adult learners (Knowles, 1980). She plans to use her Teaching Philosophy Statement when she applies for a teaching role in the future as it will help paint a picture of the type of teacher she is, and how she views the learning process.

Elise felt that having a teaching philosophy informed her lesson planning and course design, forming the basis for how she teaches in the classroom. Sarah S uses her teaching philosophy to guide how she works alongside academic staff in workshops. Sometimes she will lead the way and at other times she will sit back and let others take the lead, only stepping in when required. This illustrates the concepts of Ako, Mātauranga Māori and Tuakana – Teina which are central to her philosophy.

As can be seen, each practitioner understands the value of constructing a Teaching Philosophy Statement and the purpose of having it. How they would use it varied amongst the group.

## THE PROCESS, ENABLERS AND CHALLENGES

Commonalities emerged in the way members of the CoP began the process of preparing their Teaching Philosophy Statements. Shannon, Sarah R, and Sarah S used biographical experiences to explore and identify recurring themes and significant moments that were important to them in their own teaching and learning experiences. Once these themes were identified they went back and read examples of other Teaching Philosophy Statements to determine structure and format and to find headings that resonated. Thus, they developed a "framework of 'hooks' to hang ideas on." Through a process of linking elements of the Teaching Philosophy Statement and their own experience, they were able to articulate and refine a finished statement which had meaning and purpose.

Shannon's first step was to spend time writing her autobiography:

*This was a really helpful process as it revealed recurring themes that really highlighted what was important to me. It opened my eyes to the reasons I do things the way I do – I could see that my 'common sense' practices suddenly had a real purpose behind them.*

An excerpt from Shannon's Teaching Philosophy Statement describes an early learning experience and the influence of this on her career as an educator:

*Maya Angelou's words ring true to me when she said "people may not always remember what you said or did, but they will remember how you made them feel." This is what originally drew me towards pursuing a career in teaching – because of the positive way certain teachers made me feel about myself and my potential. For this reason, to me, the focus of learning and teaching is not just on the transfer of knowledge, but it is about the relationships you can build, and the feelings of positive empowerment that educators can rouse in people; the way you can help a*



*learner to walk out of your learning environment feeling lifted, reassured, prepared, encouraged, confident and good about themselves. I want to be an educator because I believe educators are in the perfect place to do all of these things, and so much more!*

(Shannon Booth, 2018).

The most important initial step for Elise was talking to colleagues as this was a naturally occurring part of her practice: "... we like to talk about teaching challenges and approaches and metaphor always comes into it." Jayne found listening to others an essential starting point, and then reading around the topic, and making notes on what was important to her specifically. However, Shannon found that looking at other examples was too confusing as each one was different and failed to resonate with her own teaching experiences. This confusion occurred because there was no set way to write one. Also, the exemplars were situated within different teaching disciplines and countries, and represented an unfamiliar teaching culture. Conversely, Karen found that the various examples she encountered, spurred her creativity when structuring her statement. In other words, she felt it was okay to create something unique to her.

One of the challenges for Sarah S was to find evidence to support what she was doing as a teacher. She knew that what she was doing worked, but had difficulty articulating why. Refreshing her memory of educational learning theories from her primary teacher training helped to inform her Teaching Philosophy Statement and allowed her to develop a deeper understanding of where these theories sat with her in the present, after years of teaching.

Sarah R found developing a teaching philosophy a very personal process which sometimes meant it was difficult to articulate the ideas she held in a way that conveyed the depth behind them. She also felt vaguely self-conscious about others reading her Teaching Philosophy Statement as it felt like she was laying her soul bare a little bit! Like others, she connected elements of a teaching philosophy to her previous experiences. For her, learner-centeredness was closely related to 'client or person-centeredness' in the mental health field. Carl Rogers' (1995) ideas and work had influenced Sarah R's approach to working relationships in her occupational therapy training and practice, and the philosophy of the therapeutic community and motivational interviewing transferred naturally to the classroom situation. Also, she was drawn to the writings of Knowles, Holton and Swanson (2005) on adult education which echoed many of her own experiences and observations over the years. Therefore, she held the belief that learning should be a creative process whereby a learner has the opportunity to link previous experience to new knowledge, play with ideas and concepts, and ultimately contribute to their knowledge of self. This also connects to Maslow's (1954) concept of self-actualisation.

As experienced teachers engaging in the IPL, both Shannon and Sarah R prepared a Teaching Philosophy Statement as part of their portfolio of work. In contrast, other members of the CoP studied the final capstone course in the GDTE, *Integration of Professional Practice for Teaching*, where preparation of a Teaching Philosophy Statement was required as an assessment task. Regardless of the study pathway taken, reflecting on teaching practice was an important aspect of the journey, and they all developed a metaphor to express their philosophy.

### **Using metaphor to express a teaching philosophy**

The CoP was attracted to the use of metaphor as a means of expression, either because they already viewed teaching within a metaphorical context such as coaching (Elise), had been in a guiding role previously (Sarah S), or discovered this approach during the preparation phase. Shannon, Karen, Sarah R and Jayne saw the use of metaphor as a visual expression of what was important to them as teachers and something that others would understand.

Quotes from their Teaching Philosophy Statements illustrate how they used metaphor to express their teaching identities and practice.



Figure 1. Track marker. Source: Sarah K Smith photography.

Karen likened her teaching to a bush walk, because she enjoyed this activity in her spare time. She saw the path of teaching as ever changing due to environmental influences, and conditions which could be both challenging and rewarding. Here is an excerpt from Karen's Teaching Philosophy Statement:

*I see my definition and journey of teaching very much as going on a bush walk. Sometimes the paths are clear and other times sign posts or a compass are needed to guide you in the right direction. I will continually check in with the students (similarly to using a compass) to ensure both I and them are going in the right direction. Along the way, there may be some water falls or interesting sites to look at which symbolise the insightful learning that takes place with learners, when engaged in discussions which encourage everyone to look at something from a different point of view. At times, these discussions may be around some challenging issues within practice that students have identified and so through discussion together we negotiate the path (or direction) we will go in. At other times, the path takes you down-hill – which is easier and more comfortable, such as when facilitating the learning of new skills that student midwives will then take with them into the clinical environment.*

*Ultimately, the path leads us to our destination – some will take longer to finish than others, and some will notice things that others may not. All our experiences are different, and how we ultimately reach our destination will be different from one day to the next. The important thing though, is the learning and experience along the way.*

(Karen Wakelin, Teaching Philosophy Statement, 2018.)

One of the biggest enablers that assisted Karen with writing her Teaching Philosophy Statement stemmed from her underlying belief that as a 'teacher' she was working in partnership with the learners. As a midwife, she had a philosophy based on partnership whereby midwives and women work together, each bringing their own knowledge, skills and experiences together to share a journey. Her work with midwifery students, who would one day become her midwifery colleagues, helped to shape not only her interactions with students, but how she saw her role as an educator. As a new teacher, this process helped her to influence her ideas on the meaning of being a tertiary educator. At times she was walking alongside the students as they paved their way together, while at other times, she was in the front or at the back, having passed the compass to others to enable them to take the lead.

An important point to consider here is the connection between the teaching philosophy and the teacher's subject matter expertise, including ethical codes of practice, perceptions of relationships and foreseen outcomes for the learners. In some cases, the evidenced-based theories supporting both teaching and the teacher's area of expertise, in this case midwifery, may be very similar; for example, humanism theory (Maslow, 1943). One of the challenges for Karen was due to the newness of her role as an educator, and she did not have a lot of 'formal teaching' experiences to draw on when writing her Teaching Philosophy Statement. Therefore, for Karen, it was very much about identifying her philosophy based on what she had learnt through undertaking the GDTE, and from colleagues and other students.

Sarah S also saw herself as a guide on a journey with learners:

*Like a professional walking guide, the teacher respectfully and compassionately guides learners so they have a positive, fun, safe and potentially life changing experience. The teacher walks with them, developing a congenial relationship, conversing, sharing thoughts and experiences, ideas and philosophies. The teacher points out things of interest to the whole group when leading from the front and simply observes when they are at the back, ready to step in if the learners miss a critical turn off or safety becomes an issue. All the while, the teacher is developing an understanding of the learner's goals while keeping them on track and safe, emotionally and physically.*



Figure 2. Guiding a group.  
Source: Sarah K Smith photography.

*During these experiences, they learn from each other, experience personal challenges and learn that flexibility is required. In doing this they engage the concepts of Ako and Tuakana-Teina. Ako, "where the educator is also learning from the student and where educators' practices are informed by the latest research and are both deliberate and reflective" (Ministry of Education, n.d., para. 1). Tuakana-Teina is where "An older or more expert tuakana (brother, sister or cousin) helps and guides a younger or less expert teina" (Ministry of Education, n.d., para. 1) (Sarah Smith, Teaching Philosophy Statement, 2018).*

In contrast, Shannon likened her teaching ethos to being a diamond of four equal sides:

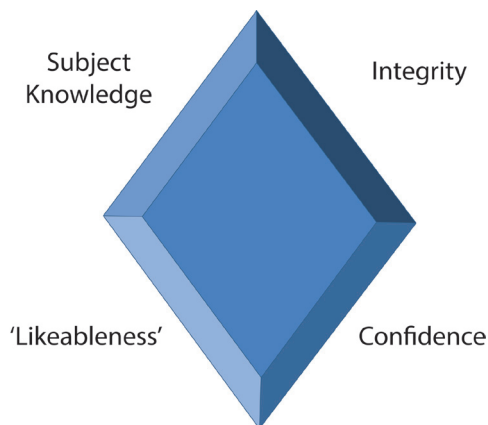


Figure 3. Booth, Shannon. (2019).  
Diamond diagram.

*On one side of the diamond is my **subject knowledge** and the competence I have in conveying this knowledge.*

*On another side is my **integrity** – my honesty, my reliability, my professionalism.*

*On a third side is my **'likeableness'** – an umbrella term that encompasses many aspects, including my ability to earn respect, build rapport, relate to people, develop relationships, engagement, openness, authenticity and 'keeping it real'.*

*The final side is my **confidence**. This is an aspect of the diamond that I have worked really hard on since I started my teaching journey back in 2001.*

*To teach effectively, I want all four sides of my diamond to sparkle brightly.*

(Shannon Booth, Teaching Philosophy Statement, 2018.)

The challenge for Shannon, being a kinaesthetic learner, was not being able to visualise her finished product to get an idea of where she should be heading. She soon realised that each person's Teaching Philosophy Statement was different and that there was no right or wrong way to write one but rather an accepted format, and this meant keeping it short and to the point. Shannon found that keeping the statement to just a few pages was a big challenge.

For Jayne, the metaphor that resonated was Punakaiki (Pancake Rocks) with the elements surrounding the National Park of Paparoa. She stated:

*Flexibility is also a key part of my teaching philosophy, whether it be in the classroom or what happens in the students' life. The wind, rain and elements affect Punakaiki with the waves having an effect on the view of the rocks and surroundings, and flexibility of the traveller (or me as the teacher in this case) might mean I need to change a lesson plan in the moment, or how I am teaching the content... For me, it is important to meet the lesson outcomes but how this is done will vary depending on the student, time and the context. It means that I can inject my own enthusiasm to motivate students but using my own examples (e.g. in mental health, particularly relating to the inpatient unit, I will get students to set up a sensory room and then give a scenario that happened and students will work through what they would do through group discussion). This relates to a number of Kember and McNaught (2007) principles of effective teaching with discussion, motivating students, enthusiasm and interesting, enjoyable activities.*

(Jayne Webster, Teaching Philosophy Statement, 2018)

For Jayne, an experienced teacher, the challenge was to articulate in writing what she wanted to say realising that this was based on her own values and beliefs.





Figure 4. Waves and rocks, Punakaiki. Source: Sarah K Smith photography.

Sarah R connected with metaphor through her discipline and the art of giving feedback in clinical supervision. She likened feedback to the effects of fire: warm, fuzzy, smoky or a spark of energy. This got her thinking about the fire triangle and the idea there are elements that depend on each other for the whole to work. She was able to relate that to the ingredients or conditions needed to get learning happening.

These examples of metaphors from the authors' Teaching Philosophy Statements have hopefully made it easier for you, the reader, to visualise what teaching means to each person and how they view their role and the relationship with learners. Metaphors are known to be an effective communication tool and have been well researched in teacher education as a means of expression (Northcote & Fetherston, 2006). As a symbolic representation, metaphors can be used to both influence and interpret teaching practice by facilitating an exploration of beliefs about teaching and learning (Northcote & Fetherston, 2006). Choosing a metaphor, in the first instance, is a reflective process, as is the process of connecting the elements or components to identity individual beliefs about teaching and their unique style. Using metaphor to prepare a Teaching Philosophy Statement requires an insightful examination of personal practice, and a look at others' perspectives through a lens of critical reflection. Metaphor as an expression of a teaching philosophy is not always an easy process, and can often be messy and inexact (Northcote & Fetherston, 2006). Even so, members of this CoP found the use of metaphor helped them to understand their teaching better and enabled them to articulate their philosophy in a way that made sense. They found it a creative and meaningful process and one that connected them with teaching and also with their wider professional practice.



Figure 5. Fire. Source: Sarah K Smith photography.

According to research, the choice of metaphor can reveal a great deal about a teacher's practice, and a trend in the type of metaphor chosen has emerged to show that teaching and learning is increasingly regarded as an integrated and complex process rather than two separate entities (Northcote & Fetherston, 2006). For example, where learning is seen as a journey, the teacher becomes a guide to facilitate this rather than a deliverer of information to the learners who are seen as receptacles or receivers of knowledge.

## OTHER FRAMEWORKS

Sometimes using metaphor alone to create a narrative for a Teaching Philosophy Statement is not enough and as Elise and Karen found they also needed to use Schönwetter's framework (Schönwetter et al., 2002) to structure their metaphors. Karen likened the preparation of her statement to a meandering bush walk where she felt she was wandering aimlessly at first. She felt she needed to find some structure and so after several drafts, found that incorporating the bush walk metaphor structured under the headings of Schönwetter's framework (Schönwetter et al., 2002) helped to keep her focused and provided some direction.

Schönwetter's framework (Schönwetter et al., 2002) is based on six components: (1) definition of teaching, (2) definition of learning, (3) perception of the learner, (4) student-teacher relationship, (5) teaching methods, and (6) evaluation and impact (see Figure 6). In this framework, teachers are able to use the components to examine their beliefs and practice and to set goals for their future growth and development as teachers.

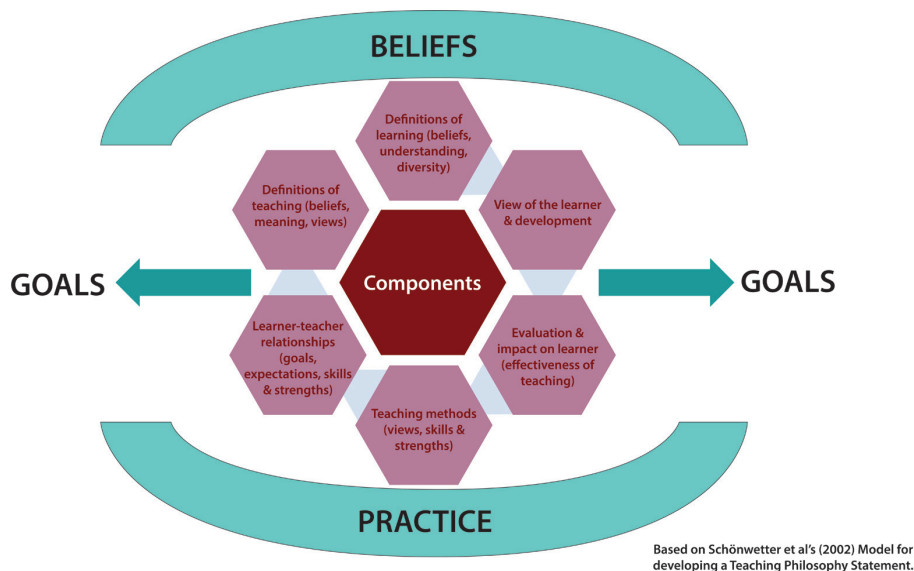


Figure 6. Hegarty, Bronwyn. (2019). A Teaching Philosophy Framework, adapted from Schönwetter et al., (2002).

Developing a Teaching Philosophy Statement, regardless of the process, is a journey in itself, and one that the group found personally fulfilling.

## CREDENTIALING AND THE IMPORTANCE OF A TEACHING PHILOSOPHY STATEMENT

Teaching is a scholarly profession with the potential to transform society through educative practices that make a difference to peoples' lives. For this to happen, teachers themselves need to be educated and learn how to become effective practitioners. A credentialing process provides the vehicle that can transport the novice teacher towards proficiency, and eventually find expert status as an experienced practitioner. For this metamorphosis, a teacher must first be aware of their teacher identity or 'who they are as a teacher.' With this identity comes an awareness of what drives their practice, their values, beliefs and assumptions, and this is the beginning phase of developing a Teaching Philosophy Statement. This philosophy is the guiding light for teachers' behaviours - what they do, why they do it, and how they do it. Some people might liken this to an ideology or a perspective but a teaching philosophy is the fundamental driving force for teaching, whether the teacher realises it or not.

During their study for a tertiary teaching credential, both novice and experienced teachers discovered their 'wings' as teachers through the process of developing a Teaching Philosophy Statement. This was a challenging process, and took time to evolve. Was it worth it? We believe the illustrative quotes speak for themselves, and show these teachers are passionate about what they do. They want to be effective teachers and they care about their learners, and this alone will help to provide a fertile environment for learning and the development of knowledge.

The Teaching Philosophy Statement is a reflection of the framework of practice that defines an educator. It is more than just an ideology about teaching, and is evidence-based, informed by established educational theories, and models of learning and teaching. The development of a personalised Teaching Philosophy Statement during credentialing is an empowering experience. In undertaking such a self-reflective process, an individual may reach what Maslow (1943) describes as the level of self-actualisation; realizing personal potential and self-fulfilment, while seeking personal growth and peak experiences. At this level, it may be possible to share knowledge with others in an impartial, inclusive, nurturing, guiding, and coaching manner; to remove barriers to learning and pave the way for knowledge acquisition.

Educators can be seen as role models, enacting social cognitive learning theory (Bandura 1986). As such, a teacher's view of the world can model behaviours that are reflective of society as a whole. A teacher can impact others through teaching by virtue of societal influences, such as race, culture, religion and economic status. From a critical theory perspective (Horkheimer; 1972), we could say that teachers reflect societal norms, even if somewhat critical of them, helping others to feel empowered and reach a point of self-actualisation. It could be argued, therefore, that a Teaching Philosophy Statement might reflect the desire to develop similar attributes in learners. If this is true, then educators are, in a sense, striving for liberation and emancipation in their learners, rather than human enslavement and manipulation. Teachers could be viewed not only as facilitators of knowledge acquisition in learners, but also as guides along a path of self-fulfilment, enabling learners to realise their personal potential. The development of a Teaching Philosophy Statement as part of a teaching credential, can therefore be seen as an integral catalyst to support this process.

## CONCLUSIONS

The cornerstone for establishing a framework of practice and achieving a teaching credential is an awareness of an individual philosophy of teaching. The Teaching Philosophy Statement is the centrepiece in this process, informed by pedagogical theory and practice. Three questions were explored in this article and the authors established a number of concepts.

Firstly, the development of a Teaching Philosophy Statement is critical to the establishment of a tertiary teaching model of practice because it defines the educator and is empowering in helping the practitioner to reach self-actualisation.

Secondly, the evolution of the teaching philosophy linchpin may come from reading other statements or by talking with colleagues in a CoP of like-minded teachers, and is best assisted by a facilitator.

Thirdly, the use of metaphor is important as a vehicle for expression.

Fourthly, critical reflection through writing an autobiography helps to tease out recurring themes in past teaching and learning experiences.

Fifthly, this process, when coupled with an exploration of pedagogical theories and practice, appears to provide the catalyst for the development of a Teaching Philosophy Statement.

From a social perspective, teachers transform lives and in many societies they are held in the highest esteem as the font of all knowledge. Fundamental to this, in western society, is a teaching credential that enables development of effective practitioners. It is the credentialing process that provides the vehicle for scholarship. At the core of the achievement of a teaching credential lies the development of a Teaching Philosophy Statement as an expression of identity, ideology and self-belief, underpinned by pedagogical theory and practice. Teaching practitioners are facilitators of knowledge acquisition in others, and can potentially model societal norms while guiding learners towards self-actualisation. However, to do this, they need to explore their own values, beliefs and assumptions, and develop a critical understanding of the foundations for their practice.

## Recommendations

- Developing an autobiography is one method teachers can use to reflect on their values, beliefs, assumptions, and goals.
- Studying for the GDTE credential provides a vehicle for the development of a Teaching Philosophy Statement.
- Teachers find metaphors an easy way to visualise and articulate their teaching practice when building a framework for their teaching philosophy.
- Developing a sound knowledge of educational theories and models enables teachers to select relevant principles to inform their unique philosophy of teaching. This evidence-based approach provides a solid foundation on which teaching practice can flourish.
- Teachers with years of experience may be able to evaluate what pedagogical practice has worked successfully in the past and connect this to theory. Novice teaching practitioners will need guidance to develop this aspect.
- A CoP provides a rich environment for teaching practitioners to discuss and share ideas about teaching philosophies helping them to develop a meaningful statement of teaching practice.

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