ECLECTIC CRITICAL CONVERSATIONS AS A STRATEGY FOR LEARNING IN PROFESSIONAL CONTEXTS

Marcia Johnson, Martin Andrew and Glenys Ker

INTRODUCTION

This work is a collaborative effort to present the phenomenon of eclectic critical conversations (ECCs) within the context of mentoring within professional and vocational qualifications. The study uses an impressionistic, triune method of presentation, in that three different autoethnographic perspectives combine to form one holistic picture of the phenomenon. It is not meant to present one true picture – rather, one which can be interpreted by learners and mentors in a way which is meaningful to their own practices.

The authors contend that ECCs inform our understanding of professional learning within self-directed educational frameworks (Mann et al., 2017), responding conceptually and critically to the challenges of transdisciplinary enquiry and action- or project-based learning across disciplinary borders. Such person-centred media of vocational learning as ECCs, with negotiated enquiry at their core, involve an eclectic range of stakeholders. The authors contend that more closely exploring the ECC as a form of communication has the capacity to contribute to our understanding of the affordances of facilitation, mentoring, career counselling, coaching and professional development in professional practice programmes and vocational education more broadly.

BACKGROUND

The eclectic nature of critical conversations between mentors and learners derives from the unique internal connectedness which individuals are able to employ because of their unique choices to engage in experiences over time. These choices are eclectic, in that different interests at different times provide intrinsic motivation to engage on ever-deeper levels as internal connections are made. Habitual reflection-in-action (Eraut, 1995) enables individuals to contextualise knowledge, building on a known narrative (Horvath et al., 2019). In this way, individuals can learn socially through professional, workplace, peer or collegial narratives (Clark & Rossiter, 2018). McAdam and McLean's (2013) demonstration of the narrative identity's impact on adaption and development highlights the value of ECCs as learning opportunities for learners and mentors alike.

A post-constructivist perspective within the context of ECCs is one of connectedness rather than logical progression. In other words, the immediacy of the ECC dictates that there is a connection between the new information and existing information or knowledge. This is not necessarily in the sense of accumulating knowledge toward a context, but an overall connectedness toward understanding within the context. It follows, then, that the broader or more widely eclectic exposure there is to new concepts, information and experiences, the greater the odds that there will be a connection for the eclectic learner within a future context.

Ramachandrin and Blakeslee (2005) recognise the temporal impact on connectedness through the formula: "experiences lay dormant until ..." (p. 25). This demonstrates the significance of time and how the subconscious is aware of more than that which can be articulated, until the individual comes to a purposeful, conscious awareness

(Roth, 2015). Because of this complex and unique internal connectedness experienced by both learners and mentors, effective facilitation and mentoring of independent learning is not a simple set of technical tasks that are easily obtained (Ker, 2017). Therefore, the criticality within reflections which underpin narratives becomes a vital aspect of the learning and mentoring process.

Mentors need to know how to exercise judgment and understand that mentoring is a relational role that requires empathy and understanding of the learner (Ker & Carpenter, 2018). The knowledge the learner acquires in their study is not handed down, but is co-constructed (Mann et al., 2017). It is the learner's knowledge, but comes about through the reflection and reflexivity experienced in the process of learning. Travelling with the learner and co-constructing knowledge is not a simple ask for the facilitator, but requires significant expertise and skill. Understanding the unique eclectic internal connectedness of learners enables mentors and facilitators to prompt opportunities for the learner to engage in ECCs.

METHODOLOGY

The methodology for this study is collaborative autoethnography, a small-scale form of community autoethnography, but similarly "a relationship-making activity among researchers who participate in and co-construct each other's existence" (Toyashi et al., 2009, p. 59). This type of methodology is "both academically rigorous and socially responsive" (Stringer, 1997, p. 17), enabling multiple stakeholder voices to create forms of textuality – in our case, narratives – to elucidate a single phenomenon.

Each individual – in this case, three members of one team – generated a textual response. The purpose was, to cite Richardson and St-Pierre (2005), to create writing that adapts "to the kind of political/social world we inhabit – a world of uncertainty" (p. 962). We argue that our phenomenon – the use of ECCs in such work-based practices as mentoring, coaching or performance management – is a tool for such super-complex times, since such conversations allow multiple viewpoints and afford fresh ways of examining shared dilemmas. While writing is seen as a site of discovery and hence a research method in itself (Richardson & St-Pierre, 2005), in collaborative autoethnography we produce a kaleidoscope of views – a chamber trio of perspectives. Collectively, we create a trivocal text made up of three independent yet emic insider accounts that understand and apply the phenomenon of ECCs.

The process involves each member of the team writing an experienced-based account of their understanding and application of ECCs. Each narrative is written in isolation from the others and is complete in itself. In the discussion that follows them, we employ a critical lens to consider similarities and examine differences, leading to a conclusion about the value of this strategy for such workplace contexts as those of the three writers. The narrative analysis does not confine itself to meet expectations of content, lexical or semantic analysis. Rather, relevant aspects are highlighted as they pertain to the overall effect of the eclectic internal connectedness of the team members within the ECC environment.

The three autoethnographers, narrating their understanding and experience of ECCs in educative and professional contexts, are Author A, Author B and Author C.

AUTHOR A: A LEARNER'S PERSPECTIVE OF ECLECTIC MENTORING

The following is written from my perspective as a DPP learner who has been investigating the essence of constructive critical conversations. My analysis within this project has given me a better understanding of the eclectic connectedness within the learning process. Therefore, I have not only been reflecting my own part in this DPP learning process, but I have also been purposefully aware of interactions with those around me, including my own mentors.

I believe eclectic mentoring is an attending to non-rational forces (Lyotard, 2004) within the learning process. My experience is that it is an affordance of opportunity to experience conversations, readings, and challenges to the learner's current thought processes. I have been particularly attentive to strategies my own mentors have utilised in the DPP process because I wanted to understand their part within my own experience. I wanted to know for sure that my learning was what I had achieved, not something my mentors have guided me toward. I was sensitive, particularly in the beginning of the process, because as an adult learner I wanted to build confidence in my own abilities rather than follow a well-trodden route of many before me.

In this sense, for me, eclectic mentoring is not a new style of guidance toward a prescribed outcome. It is a purposeful approach to encourage the learner to engage in new experiences, take note of new schools of thought, and experiment with one's own belief system while becoming aware of others'. The learner takes ownership and accountability of what happens in the light of those new experiences. The learner takes responsibility for the pursuit of transformation which is the end result of learning experiences (Mezirow, 1991).

The mentors cannot know the inner connectedness of the learner. The internal eclectic-ness of the learner is understood and accommodated because the mentor understands that there is an entirety of the individual which cannot be represented fully. This aligns with Lyotard's (2004) concept of an event not being able to be fully represented by language or symbol because of the human elements involved. In this case the events are learning moments.

It has been difficult to capture lightbulb moments and represent the learning until I attempted to describe my internal connectedness to my mentors. Many times this involved expressing emotions, or seemingly unrelated other experiences which I believed were relevant within the context of what I had found. Through ECCs they were able to come to a modicum of sharing the learning event with me. Through this process of sharing the learning moment, I was able to form a way of representing it in an accessible way to others. Similar to Clark and Rossiter's presentation of how narrative impacts on learning (2018), my narrative of what was occurring internally was instrumental to my adapting and developing through my new experiences.

Internal connectedness is unique to the individual learner. More importantly, there is no correct form of connectedness. The eclectic mentor understands this on a practical level and facilitates exposure to criticality and reflective practice early in the relationship (Moon, 1999).

The use of the phrase "eclectic learning" has been purposeful in my own work. It was my personal push back against a system I was in professionally. This was a system which purported to resolve problems through use of accepted rational processes. This was done so ineffectively, to the point that at times the process itself was a detriment to desired outcomes. In my own case, there were issues regarding a facility to engage with teaching and learning staff in a way which truly recognised the uniqueness of individual learners. A primary barrier to this was an economic rationale which overshadowed decisions and drove reporting expectations. This in turn impacted negatively on workplace motivation of those who perceived their role as directing the learning process toward statistical completion rates. To recognise each learner as an entity with unique connectedness through eclectic learning was a bridge too far.

From within my own eclectic connectedness, I ask myself whether it would be more effective, more efficient, more profitable even, to have an education system where learners chose where, when, and how they would engage in purposeful ways in their local community. Then I realise this has been the case for me because of eclectic mentors who were aware and responsive to the non-rational parts of my learning. I have wandered here and there, finding interesting things and relating it within my own contexts. Over this period I have learned far beyond what I anticipated. I was wanting to understand more about constructive critical conversations. What I have come to understand has been more about myself, my disciplines of quality and tertiary education, and the universal eclectic-ness of the internal connectedness of individuals. The conversations with my mentors became events where I felt I was in a state of flow as described by Csikszentmihalyi (1997), with my expertise beginning to match the challenge of what I had undertaken.

In my mind, as I write this, I can hear a musical piece similar to that of Disney's *Fantasia* where there is a crescendo of music with many different instruments adding their notes. The sounds come from different directions, building as the sounds grow and become insistent, striving to be heard in the cacophony of all the other sounds. Just when I believe there can be no more noise added it seems that all the sound collides and explodes into millions of shards like glass. Then, a single soft clarinet is joined by a gentle saxophone, inviting other instruments to join in again. A soothing melody emerges and other instruments appear to be chastened, joining in as if to admit that yes, there is another way to make this thing called music.

This is my perception of eclectic mentoring. The mentor introduces the learner to many different experiences with an ever-increasing chorus of more notes, more voices, more instruments until at last the learner has had enough. The inner connectedness of the learner finally has a voice. In the beginning it is soft. Over time the music of the learner begins to grow in volume and in chorus as the learner employs new instruments and invites other well-known voices to join in. An overture is produced for the world to appreciate in its own unique way.

AUTHOR B: AN ACADEMIC MENTOR'S UNDERSTANDING

ECCs play a massive role in my own work in mentoring, supervising, editing and more broadly as an educationalist involved perpetually in acts of communication. Operating in the spaces of coaching and professional development, ECCs function strategically in guiding such vocational learners as professional practice learners to new ways of thinking. The "critical" dimension consists in a continuous urge for intellectual independence, tolerance for divergent viewpoints and embracing of others' worldviews (Murray & Kujundzic, 2005), but there is implicit a perpetual reflective dimension in the sense of "an opportunity for discovery through dialogue," affording insights that teach us "new tactics, greater self-awareness and greater ability to manage oneself and others, and the establishment of clearer priorities" (Clutterbuck & Hirst, 2003, p. 104).

In my own reflections, which may also be self-dialogues, there are three core ways in which I understand ECCs: as an articulation of design philosophy; as the work of the bricoleur; and as a transdisiplinarily outcomes-oriented conversation that accommodates the real or imagined views of other stakeholders in the phenomnenon under discussion.

Firstly, as in a design thinking model (Simon, 1968), the pedagogy or professional development trajectory of such conversations begins with reflective and empathetic engagement with others and what matters to them. From a platform of built trust, it becomes possible to help learners to define their dilemmas ('problem' belongs to a different discourse) and align with their needs. Helping learners to generate and discover creative solutions – 'ideations' in design thinking-speak – affords imagination and engagement with the wild. From this stage of diverse brainstorming, practitioners of ECCs, in design logic, support others to make sense of, represent, map or model their ideas or potential solutions before tweaking and sharing the evolved and represented concept. Existing solutions become preferred ones. The complexity of our actions and behaviours reflect that of our contexts or environments. 'How' questions are a key strategy: "How do you understand what you wish to achieve?" "How do your imagined perceptions of stakeholders influence your actions?" It is clear that "design methods are a potential tool for transdisciplinary collaboration" (Mejía et al., 2018). This ability to think integratively in action characterises an eclectic critical conversation.

As an eclectic thinker, my mind is a magpie's nest filled with purloined emeralds with the kaleidoscope of a Bosch painting. Experience, curiosity, empathy and being interested in worlds and their peoples collectively make an educator an asset. As a mentor or supervisor, an individual's experiential knowledge is diverse and wide-ranging – eclectic. The method we use to make sense of this intellectual collage might be called 'bricolage' though it is "far more complex than a simple eclectic approach" (Rogers, 2012, p. 1) as we investigate continually the hidden causes behind human meaning-making and listen out for the voices missing from the master narratives. In qualitative research, bricolage can be methodical, not merely random splatter; a bringing together of the existing

and the fresh (Wibberley, 2017). As a method, it employs diversity of thinking, transdisciplinary practices, and multi-textual communication and is critical, multi-perspectival, multi-theoretical, multi-vocal (Rogers, 2012). Bricoleurs understand people learn by encountering information in a range of modalities, each reinforcing and crystallising the other. Bricolage thinkers respond to the complexity of self-inquiry and the lived world, moving beyond the sets of rules associated with single ways of coming to know. This method celebrates the eclectic, and affords other possibilities – emergent ones – than those espoused by any single eclectic thinker. The bricoleur has a magpie's nest that keeps acquiring new emeralds and gaining new appraisals of already-collected ones.

ECCs are at the heart of transdisciplinary research transactions of any scale including those between a postgraduate academic mentor and a learner in a professional practice context. This is because transdisciplinary collaborations involve professionals with contrasting yet overlapping ways of knowing, including mentors well versed in thinking and living research who will probably not have the same *ur-discipline* or area of endeavour as the learner because they are purposive. The liminal spaces between are spaces for ECCs to flow (Csikszentmihalyi, 1997). It permits practical, local and personal knowledge, not merely scholarly (Bijl, 2018). In this eclectic space complex dilemmas or wicked problems specific to a learner's work environment are described and understandings are reached and shared.

Central to what happens here in a transdisciplinary sense, to paraphrase Pohl (2015), is that those in the flow of conversation grasp the complexity of the issue and consider diverse or even eclectic perspectives on an in issue or phenomenon. In their mutually participative flow, they might link abstract and case-specific knowledge, or place the practitioner–learner's situation in a broader professional or scholarly context. The eclectic knowledge of the mentor enables the conversation to progress in a way that enhances the insight of the learner. Finally, they develop practical knowledge, possibly in a descriptive or diagrammatic form, that promotes what is agreed/perceived to be the common good in the practitioner–learner's workplace or area of endeavour. Transdisciplinary principles are applied lightly here because our phenomenon is a two (or more)-way conversation rather than a complex multi-stakeholder intervention. However, the appropriateness of the eclectic critical conversation as a strategy for communication in transdisciplinary contexts is clear.

AUTHOR C: A FACILITATOR'S PERSPECTIVE

Eclectic conversations resonate with me, the eclectic facilitator or mentor – that is, one who pivots (hopefully elegantly) as one would do in a dance, hence the "dance of facilitation" (Ker, 2017). This occurs in the same way as the orchestra who so elegantly weave in their own chords with their choice of instrument, striving to hear in their own head the ways in which they will work together to make sense of the music. As does the magpie whose nest is filled with shiny objects, working to display the sparkling and defining moments of a learner's work as she attempts to make sense of her own story. I too add to this eclectic mix of learning, bringing with me the ability to 'dance' – to the music, to her orchestra, and to the bright shiny sparkling and defining moments that we all arrive at; always with the learner's best interests at heart.

As we each play a role, we observe and dip in and out of conversations, using our eclectic-ness to bring more sharply into focus that which she is trying to express. We wait as she navigates herself around her family and partner who are very important parts of her daily life, her work practices as she struggles with how she can weave her own expert-ness into supporting her practice. We listen and engage; we draw on a myriad of skills to elicit the uniqueness of her thinking … we use banter, we dance and pivot and explore and hold onto golden moments with her. What lights our way are the words she uses to tell their story, to say it out loud makes it seem more real. Language is fundamental to the construction of identity (McMahon & Patton, 2006). As she speaks so shall she go … word choices precede people down the highway of life (Savickas, 2005) … we wait and listen for the learner's self-organising processes; how she interprets events so as to author her writing that has sense, cohesion and viability. Then the trumpet blows and we ease back into another space as the learner navigates her thinking and as she speaks out loud, we hear how she has arranged and rearranged her thoughts into words and sentences that are just magic.

Facilitation/academic mentoring/learning as a professional activity – what are the skills, knowledge and attitudes needed to hold these roles? One who is skilled in walking with the learner, co-travelling the learning journey, experienced in the teaching and learning profession, and can adjust to the learner's needs and requirements, one who is learner-centred and wants to enable, empower and engage the learner to grow in their professional practice. Facilitators/mentors move from position of expert to that of interested enquirer.

Our wise learner coined this "eclectic learning" – i.e., being able to tweak the conversations according to the specific need at that time. Therefore are we also offering eclectic facilitation and academic mentoring into this learning relationship. There is a sense of ako amongst us as we all learn with and from each other. How we interpret the events of our lives in the pursuit of meaning; promoting self-awareness of the processes; underlying our thinking, developing our capacity to make sense of our learner's world – so shall the variety of experiences of the triangle strengthen. These eclectic conversations transform us all from a passive recipient of information to active participants of the learning process that we have all engaged in. This constructivist approach taps and triggers our innate curiosity about the world, the discussion and how things work (White, 2007). This is simply magical, rather like the unicorn, the mystical beast with a special set of characteristics; both big picture and detailed, difficult to put in a box; simultaneously kind, yet moving the needle and so on.

DISCUSSION

The tri-vocality of this presentation emphasises the transdisciplinarity of circumstances within the complex experiential learning situation. These narratives have emerged from a period of time which brought the three participants together to perform what could be perceived as a three-way waltz. The dancers interact, in the beginning stepping on toes as moves are learned and adjustments made; then progress is made toward a seamless production of a whirling, intertwining dance of complexity. This is a space where external observers will not know the moment when one dancer is leading or taking cues from the other dancers. Similarly, within the ECC learning environment each individual brings unique understanding and connectedness to the conversation. This is where transdisciplinarity, or a disregard for traditional disciplinary boundaries regarding learning expectations, adds value to the facilitation of experiential learning. The complexity of the situation is conveyed by the narratives in the form of metaphors which reinforce the internal transdisciplinarity of the perceptions and conceptions of each team member.

The criticality and reflectivity within the ECC require each individual to step up and lead as and when the dance requires their input. This was borne out in Ker's (2017) findings that a facilitator must encourage the narrative at the heart of the learner's work, yet always ensure that the work is lifted enough to meet the standards of the qualification.

These three autoethnographic narratives incorporate metaphors of a magpie, dancer and musical piece. The magpie exemplifies an individual who has been choosing and storing away the brightest, shiniest gems over many years of research. The dancer provides a concrete and physical connection with the concept of personal interactions within ECCs. The musical piece illustrates the perceptions of one in the middle of many activities, trying to make sense of it all.

METAPHORS

The three overriding metaphors, used to explain the complex topic of ECCs, are the same in that they are self-generated by the participant and meaningful within the context of the role of the participant. The metaphor chosen by each is a way of elucidating a complex topic within their role which may not be understood by others without some accessible way of thinking of the topic.

To bring the metaphor into the space of ECC is a natural part of the teaching and learning process. Work by Littlemore (2019) supports an argument for eclectic-ness of the metaphor within the ECC environment. This argument comes from the unconscious sensorimotor responses which are shown to be similar to those experienced during a physical event or observation.

A metaphor technique has been shown to be more impactful when generated by the learner than when generated by a coach (Sullivan and Rees, 2008). In this way, the ECC is providing opportunities for the learner to make sense of previous experiences in the light of new experiences.

Within the metaphors found in the three narratives, there were direct ties to each of the participants' lived experiences. Each was trying to express a unique internal connectedness in terms which could be understood or accessed by those not privy to their internal eclectic-ness. Notably, the different metaphors, which drew from experiences within a shared context, also reinforced the individuality of the connectedness, although the participants shared the environment or context and had a vested interest in shared goals.

The metaphors all reflect a flexible situation where participants are in motion and changing from one moment to the next. The narratives are highly personal in a space of interaction with others and converge on criticality and reflectivity as essential elements of ECCs.

Interestingly, the two mentors' perspectives differ from the learner's in that they have included metaphors which incorporate physical actions such as taking shiny things or dancing. This could reflect their broader experience and a mental connectedness favouring tangible action, as opposed to the learner's perspective of a singular focus on sound. It could also be indicative of higher level ECC skills in that the mentors have a connectedness which is deeper than the learner's, in the sense of previous outcomes from the research process (Littlemore, 2019). The learner has not yet had the experience of celebrating a final work and is missing the sensory connectedness between creative thoughts and final product.

IMPLICATIONS FOR PRACTICE

For the mentor

The mentoring process for a professional qualification recognises that while all participants are accountable for doing something, the learner is setting the tempo. Within this tempo, the mentors are constantly looking for hooks to latch onto what the learner requires. In the case of one mentor, this may be offering something shiny which has been collected. Another mentor may use some quick dance steps to cue the learner to an awareness within themselves that they are capable of moving in that direction.

In all cases, a facilitator must encourage the narrative at the heart of the learner's work, yet always ensure that the work is lifted enough to meet the standards of the qualification. This then was the essence of the rationale behind an effective learner-centred model for mentors which comprised four fundamental principles (Ker, 2017):

Fit – it is important that there is a close fit between the learner and the facilitator/mentor;

Relationship – it is important that the relationship between facilitator, mentor and learner is one that is bound by mutual respect, trust and empathy;

Skills, knowledge, attitudes – it is important that the facilitator and mentor has the aptitude and capabilities for the role;

Learners first – facilitators and mentors must be responsive to learners, available to meet learner needs and act in learners' interests.

With these principles and our exploration of ECCs in mind, we can build a picture of the facilitator or mentor – or, more broadly, the communicative vocational educator – who listens reflectively and positively, allowing the learner the space of the expert; shares their enthusiasm for learning; offers both on-the-spot and reflective feedback; shares resources, thoughts and serendipities; develops sensitivities to learners' fears and dark zones, and encourages integrity and trust to build resilience.

For the learner

The implications for learners within this type of experiential professional qualification comprise the eclectic gaining of skills as opportunities are presented. This is primarily offered in the guise of ECCs with mentors, where relationships impact on the learning and critical reflection of the learner. Having said that, self-accountability in relation to learning eclectically and the purposeful pursuit of critical reflection inform the learner's internal connectedness beyond what the mentor can observe. Therefore, a primary trait of the ideal learner is setting a tempo for the actions and interactions occurring within the learning process.

CONCLUSION

ECCs have the capacity to be a crucial tool for mentoring professional development coaching in times of uncertainty such as the present. Exploring the affordances of ECCs as modes of verbal communication couched in critical reflectivity allows us better to understand how professionals access and use their informational and human resources in high-stakes teaching and learning contexts, particularly those with a transdisciplinary border and heutagogical underpinnings. The flexibility of opportunities within the ECC means that both learners and mentors can adjust and meet new challenges without changing the music to which they are dancing.

Marcia Johnson is a quality specialist and educator. Over the past 30 years, she has contributed to workplace professional development and transdisciplinary collaboration to positively impact quality outcomes on behalf of organisations.

ⓘ https://orcid.org/0000-0001-9022-3213

Martin Andrew is a para-academic in the domains of practice, identity, transnationality and creativity. An educationalist and mentor, he has been an education worker in vocational, bi-sectorial and transdisciplinary contexts since about 1990. A relative newcomer to alliance with Otago Polytechnic, he currently mentors more than 25 postgraduate learners.

ⓘ https://orcid.org/0000-0002-0108-5195

Glenys Ker is a highly experienced work-based learning and professional practice educator. She is a facilitator of learning, supporting learners to articulate their skills, knowledge and attributes gained from their work-based learning experiences. As an active researcher in the field of work-based learning, she integrates her teaching and research in the development of facilitators of independent learning pathways.

ⓘ https://orcid.org/0000-0001-9665-8752

REFERENCES

Bijl, M. van der (2018). *Transdisciplinary innovation and design.* https://medium.com/@miekevanderbijl/transdisciplinary-innovation-and-design-d19d1520ddca

Csikszentmihalyi, M. (1997). *Finding flow: The psychology of engagement with everyday life.* Basic Books.

Clark, M. C., & Rossiter, M. (2018). Narrative learning in adulthood. *New Directions for Adult and Continuing Education, 119,* 61–70.

Cutterbuck, D., & Hirst, S. (2003). *Talking business: Making communication work.* Butterworth-Heinemann.

Littlemore, J. (2019) Metaphors in the mind: Sources of variation in embodied metaphor. Cambridge University Press.

Lyotard, J.-F. (2004). Anamnesis: Of the visible. *Theory, Culture and Society, 21*(1), 107–119.

Mann, S., Ker, G., Eden-Mann, P., & O'Brien, R. (2017). Designing for heutagogy: An independent learning pathway approach. *Scope: Flexible Learning, 2,* 59–70.

McMahon, M., & Patton, W. (2006). *Career counselling: Constructivist approaches.* Routledge.

Mejía, R. F., Nazir, C., Malina, R, Topete, A. G., Londoño, F. C., Roldán, A. F., Farias, P. L., & Silveira, J. (2018). *An emerging role for design methods in transdisciplinary practice* [Conference proceedings]. ISEA 2018, Durban, South Africa. http://www.isea-archives.org/isea2017-international-programme-committee/isea2017-keynote-alain-ruche-how-looking-at-life-from-another-angle-enriches-the-contribution-of-art-and-technology-to-socio-economic-development-and-peace-2-3-3/

Mezirow, J. (1991). *Transformative dimensions of adult learning.* Jossey-Bass.

Moon, J. (1999). *Reflection in learning and professional development: Theory and practice.* RoutledgeFalmer.

Murray, M., & Kujundzic, N. (2005). *Critical reflection: A textbook for critical thinking.* McGill-Queen's University Press.

Pohl, C. (2015). What is progress in transdisciplinary research? *Futures, 43*(6), 618–626.

Richardson, L., & St. Pierre, E. A. (2005). Writing: A method of inquiry. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage handbook of qualitative research* (pp. 959–978). Sage Publications.

Rogers, M. (2012). Contextualizing theories and practices of bricolage research. *The Qualitative Report, 17*(48), 1–17. https://nsuworks.nova.edu/tqr/vol17/iss48/3

Savickas, M. L. (2005). The theory and practice of career construction. In S. D. Brown & R. W. Lent (Eds.), *Career development and counseling: Putting theory and research to work* (pp. 42–70). John Wiley & Sons.

Simon, H. A. (1968). *The sciences of the artificial.* MIT Press.

Stringer, E. (1997). Teaching community-based ethnography. In E. Stringer (Ed.), *Community-based ethnography: Breaking traditional boundaries of research, teaching, and learning* (pp. 17–37). Lawrence Erlbaum.

Sullivan, W., & Rees, J. (2008) Clean language: Revealing metaphors and opening minds. Crown House Publishing.

Toyosaki, S., Pensoneau-Conway, S. L., Wendt, N. A., & Leathers, K. (2009). Community autoethnography: Compiling the personal and resituating whiteness. *Cultural Studies <=> Critical Methodologies, 9*(56), 56–83. https://doi.org/10.1177/1532708608321498

White, M. (2007) *Maps of narrative practice: Re-authoring conversations.* Norton.

Wibberley, C. (2017). Bricolage research methods. In E. A. Glasper & C. Rees (Eds.), *Nursing and healthcare research at a glance* (pp. 106–107). Wiley-Blackwell.