TEACHING AND TRAINING

engaging students in the classroom: 'how can i know what i think until i see what i draw?'

paul f. donnelly and john hogan*

College of Business, Dublin institute of Technology, Aungier Street, Dublin 2, Ireland
E-mails: paul.donnelly@dit.ie; john.hogan@dit.ie
*Corresponding author.

Abstract

Recognising that the world into which students emerge upon graduation is characterised by constant change, we embrace a critical pedagogy that can be implemented in the classroom through the use of freehand drawing. Freehand drawing is a technique that can stimulate a critical stance, as visual representations allow us to comprehend the world differently, while permitting us see how others understand the world. First year students, in their first lecture, were asked to draw their interpretations of Irish politics and to explain in writing what they had drawn. The students were then placed in groups and asked to note what they saw in each other's drawings, allowing for the identification of general patterns and themes. In this context, freehand drawing facilitates our ability to: 'see' how we understand a topic and that there are multiple ways of understanding; test theories, orthodoxies and accepted truths; scrutinise tacit assumptions; and ponder other possibilities. In employing freehand drawing in this manner, our aim is to create a learning environment where students develop their capacity for critical self-reflection.

Keywords   critical; drawing; freehand; pedagogy; thinking

With critical thinking conceived as 'reasonably reflective thinking that is focused on deciding what to believe or do' (Ennis, 1991: 6), Arum and Roksa (2011: 2) observe that critical thinking and complex reasoning are the cornerstone of 'effective democratic citizenship and economic productivity'. However, Arum and Roksa (2011) note that stakeholders in the United States (US) higher education system are increasingly questioning undergraduate learning amid

concerns students are not developing capacities for critical thinking, even though the development of such capacities is considered the principal aim of a collegiate education. Indeed, former Harvard president Bok (2006: 8) points out that many US seniors graduate without the capacity to 'reason clearly or perform competently in analyzing complex, non technical problems'.

Anecdotal evidence suggests that Arum and Roksa (2011) and Bok (2006) would find similar outcomes in Ireland. What does this state of affairs say about maintaining a vibrant democracy, with an engaged citizenry? Are universities mass-producing unreflective automatons that readily accept the *status quo*? For countries like Ireland, in the midst of an economic crisis that the political elite contributed to significantly through mismanagement, an engaged citizenry capable of both analysing past mistakes, and learning from them, is imperative.

In our teaching, as we strive to achieve a more holistic view, we argue that a politics education should seek to build a more just society based on fairness, democracy and empowerment, while still questioning the assumptions embedded in both theory and practice (Perriton and Reynolds, 2004: 66). This conceptualisation requires students to reflect critically on the world around them. In seeking to broaden students' perspectives and contribute to their development as 'critical beings' (Barnett, 1997), our aim is to challenge all perspectives, both the prevailing wisdom and those perspectives that are contrary to the prevailing paradigm. The results of this approach will enable students to critically assess, and thus evaluate, the merits of each perspective, irrespective of its status in any presupposed theoretical hierarchy. This requires overcoming an enduring bias in instructional pedagogies towards simplification (Dehler *et al*, 2004: 168), privileging of propositional knowledge (Heron and Reason, 1997), and the

'… *freehand drawing constitutes a means of introducing a critical pedagogy* … '

perception that academics tend to have a left-wing bias in their outlook (Horowitz, 2006; Long *et al*, 2012).

This we do, in a classroom setting, through the employment of freehand drawing, a visual elicitation technique that can encourage a critical approach to a topic, as it permits students to see that there are potentially multiple ways to understand, challenge and scrutinise any issue. Thus, for us, freehand drawing constitutes a means of introducing a critical pedagogy, thereby creating an environment for learning wherein critical self-reflection, a rather rare commodity, is actively encouraged among students. The aim, through encouraging critical reflection by means of freehand drawing, is to create a learning space oriented towards helping students construct a more sophisticated understanding of the world (Dehler *et al*, 2004).

BEYOND CRITICAL THINKING TO CRITICAL PEDAGOGY

'There is no trite, one or two sentence definition of critical pedagogy that explains exactly what critical pedagogy is at all times for all people' (Monchinski, 2008: 2). Freire (1985: 57) argues that critical pedagogy 'formulates a scientific humanist conception that finds its expression in a dialogical praxis in which the teachers and learners together, in the act of analyzing a dehumanized reality, denounce it while announcing its transformation in the name of the liberation of man[kind]'. Critical pedagogy is very much context-specific and descriptive in that it critically analyses the world we live in (Monchinski, 2008: 2).

We have noticed a pervasive silence in Irish society in the period before, as well as in the wake of, the current economic crisis. An absence of criticism leads to the danger of acceptance of the *status quo* and the risk that previous mistakes will be repeated. In response, faculty should be encouraged to include critical thinking as an outcome of the learning process because '[w]e do not want students to accept blindly what they are told; we expect them to challenge assumptions, conduct research, and form their own opinions' (Stepanovich, 2009: 725). Critical intellectuals are in a unique position to implement a critical pedagogy and counter the *status quo*, as they possess the pedagogical and theoretical tools, as well as the cultural capital, to do so (Bourdieu, 1998).

Barnett (1997: 111) discusses a number of levels of critical education equating to an expanding horizon of understanding. Looking at political science education in Ireland today from the perspective of a critical consciousness, the question is: what is the scope of critical thinking that informs the study of politics? Is it elementary critical thinking skills of knowing how argument works, of forming valid inferences from the available, often incomplete and rudimentary data? Is the study of Irish politics to be limited to basic structures, or will it draw on the broader social sciences? As Barnett (1997: 111) questions:

And yet more fundamentally, are the students offered an educational experience that challenges them to develop their own critical stances in a non-threatening environment, so that they acquire the dispositions of critical thinking to sustain them beyond their immediate educational framework into their future careers?

Introducing critical pedagogy necessitates redefining the roles and responsibilities of faculty and students, requiring that faculty invert their self-understanding as educators (Barnett, 1997: 112), moving from 'sage on the stage' to 'guide on the side'. For students, it means assuming responsibility for their own learning. Critical pedagogy 'challenges students and teachers to be aware of their own position in the larger structure of power and the role they are supposed to play in reproducing it' (Malott, 2011: 159).

Affording students the space to develop a critical disposition provides them with the opportunity to consider where their discipline comes from, how it is structured and what social functions it serves (Freire, 1971; Reynolds, 1999). However, a critical approach also requires that students examine assumptions, recognise power relationships and engage in critical reflection with a collective focus (Reynolds, 1999). If they are to become adept at questioning assumptions, students need to be exposed to not just a broad range of topics, but also to critical expositions on those topics. With faculty and students recognising the contestability of all knowledge claims, a learning space is created.

DOING CRITICAL PEDAGOGY

For critical pedagogy, the educational institution is where 'hegemonic constructions of individual, group, and national identities are buttressed' (Leeman and Rabin, 2007: 307). Here, students must be enabled to question social and political hierarchies. For Giroux (1997), critical pedagogy is purposely transformational, as it adopts the position that teaching and learning are dedicated to broadening the possibilities for students to be social, political and economic agents. However, existing treatments of critical pedagogy are criticised for their dearth of discussion on how to implement such learning in the classroom (Braa and Callero, 2006). Nevertheless, Dehler *et al* (2004: 176)

note three themes within the critical pedagogy literature to help in classroom implementation: displacing faculty as the 'expert in knowing' (Raab, 1997); contesting disciplinary boundaries; and raising issues in a problematising way.

Deposing the all-knowing faculty is about positioning faculty and students on the same epistemologic ground, where everything is contestable (Fobes and Kaufman, 2008), and engaging in a shared journey to attempt to understand the other out of mutual respect (Barnett, 1997: 55). The resultant dialogue, breaking the traditional classroom silence, permits the development of a critical consciousness among students (Freire, 1974). Raab's (1997) 'expert in not knowing' sees the role of faculty move from imparting knowledge to encouraging students to rely on their own knowledge and experience as they endeavour to acquire more of each, thereby creating space to engage in critical self-reflection. This de-centring of power in the classroom is the point at which critical pedagogy enters the debate on the relative virtues of teaching-centred or student-centred classrooms (Barr and Tagg, 1995). In a decentred classroom, the faculty and students are located on the same epistemologic ground, generating a learning environment that encourages students to engage in critical commentary (Dehler et al, 2004), which can produce a more open and creative intellectual environment (Allison et al, 2012).

Roca (2008) agrees that introducing practical wisdom in the college classroom entails the reshaping of the professor figure, such that the professor's perspective and stance are not privileged. No longer the all-knowing source of information, but a conductor of students' reflections, the professor's position is weakened, as her/his perspective does not prevail over others. Although not knowing is characterised by uncertainty and disagreement, which can be uncom-

fortable at times, not knowing can be a productive place (Simpson and Burnard, 2000: 235). In fact, Simpson et al (2000) argue that engaging with not knowing is a means of defining the process of learning. Thus, 'critical pedagogy necessitates flexibility and readiness to change in educational roles, curricular content and classroom practices' (Baruch, 2006: 56).

In addition, contesting disciplinary boundaries exposes students to a range of understandings incorporating historical, philosophical, social and political treatments of society. Broadening their understanding affords students a 'greater breadth of reflection' (Steffy and Grimes, 1986: 326) in developing their 'quality of thinking' (Grey et al, 1996: 104). Exposure to a broader array of understandings facilitates the work of problematising, which leads to accepting differences in place of compromising, or favouring one perspective. When engaging in problematisation, students tease through interests and agendas, in the process becoming active producers, as opposed to passive recipients, of knowledge. Students move from conveying an understanding of extant theories to theorising their own experience within the context of the broad array of understandings to which they are exposed. When they problematise, students exhibit 'intentional learning, i.e., they activate prior knowledge, relate old to new in reflective ways, reach conclusions, and assess those conclusions before settling upon them' (Dehler et al, 2004: 177), in the process developing as 'emancipated' learners.

We now consider the visual, by way of freehand drawing, as a means of implementing a critical pedagogy in a module on Irish Politics. We see freehand drawing as a way of engaging in displacing faculty as experts, contesting disciplinary boundaries and problematisation, in the process creating a learning space that encourages critical self-reflection.

ENTER FREEHAND DRAWING: BRINGING IN VISUAL ELICITATION

Critical self-reflection is a rare commodity. Yet, without time for and practice in self-reflection, we may not develop the capacity to recognise our own assumptive frameworks. However, deep change is possible when we take time to explore our own understandings and others' viewpoints. We have found the use of freehand drawing in the classroom to be an immediate, yet non-threatening, way to focus students' attention on critical self-reflection and developing understanding of their own and others' deeply held frames.

Developing students as 'critical beings' means broadening critical thinking beyond disciplinary competence to include mastering critical self-reflection and action (Barnett, 1997). However, we recognise this is not easy, as human beings are not by their nature critical thinkers (van Gelder, 2005); we are story-telling animals that like familiar patterns/narratives we can easily understand (Shermer, 2002).

Images of all kinds and in all forms are ubiquitous in everyday experience and practice. Slutskaya *et al* (2012) note that this is commensurate with the visual taking on a previously unmatched cultural centrality in modern western societies. Indeed, as Slutskaya *et al* (2012: 17) go on to note, such primacy also affords visual representation of a 'central role in promoting and facilitating the formation, reflection and inflection of what we "take for granted" about the world'.

Arts-based learning presents a more holistic way of comprehending the world than is offered by 'the traditional tools of logic and rationality' (Page and Gaggiotti, 2012: 74) or what Heron and Reason (1997) refer to as propositional knowledge. Heron and Reason (1997: 280) offer an extended epistemology, arguing

'… freehand drawing helps us move away from an exclusive focus on propositional knowing …'

that a 'knower participates in the known, articulates a world, in at least four interdependent ways: experiential, presentational, propositional and practical'. Thus, experiential knowing refers to 'direct encounter, face-to-face meeting: feeling and imaging the presence of some energy, entity, person, place, process or thing' (Heron and Reason, 1997: 280–281). Presentational knowing, which comes from and is grounded in experiential knowing, 'clothes our experiential knowing of the world in the metaphors of aesthetic creation, in expressive spatiotemporal forms of imagery' (Heron and Reason, 1997: 281), such as drawing, painting, sculpture, poetry, music, dance and so on. Propositional knowing 'is knowledge by description of some energy, entity, person, place, process or thing' and is articulated in 'statements and theories that come with the mastery of concepts and classes that language bestows' (Heron and Reason, 1997: 281). Finally, practical knowing 'is knowing how to do something, demonstrated in a skill or competence', and both presupposes and completes the previous three forms of knowing (Heron and Reason, 1997: 281).

Thus, freehand drawing helps us move away from an exclusive focus on propositional knowing, which is privileged in the politics classroom, towards a potentially richer and more hands-on mode of knowing, in so doing presenting a means for developing student engagement and learning. Indeed, Page and Gaggiotti (2012: 74) proffer that visual representation 'offers a relatively new medium for critical inquiry that accesses modalities of knowing that are sensory, aesthetic, affective, embodied

and that cannot be reduced to the propo-sitional'.

THE UTILITY OF VISUAL REPRESENTATION

However, visual representation has found limited use in research to date (Kearney and Hyle, 2004; Kellman, 1999; MacLure, 2003; Meyer, 1991; Stiles, 2004), what-ever about use in the classroom. Indeed, Stiles (2004: 127) contends that 'the academic orthodoxy still regards images as a subjective, inferior or even eccentric form of data compared to words and numbers'. Mitchell (1994) notes that the visual is challenging given its essential plurality, the ambiguity of meanings and the subjectivity of its interpretation. The visual 'also resists definition, and includes images presented to the eye as well as mental pictures behind the eye' (Davison *et al*, 2012: 6). Thus, as Meyer (1991) observes, data gathering is almost always limited to subjects' writing, talking or counting.

But, what is the utility of visual repre-sentation?; 'what does the visual *really* add?' (Davison *et al*, 2012: 7, emphasis in original). The visual allows participants open up and express what may otherwise be uncomfortable (Slutskaya *et al*, 2012), surfaces hidden perspectives (O'Neill, 2008), functions as 'a catalyst, helping them to articulate feelings that had been implicit and were hard to define' (Zuboff, 1988: 141), raises participants' voices through allowing them set the agenda and own the discussion (Warren, 2005), and creates a 'third space' (Parker, 2009) in the classroom.

Nossiter and Biberman (1990: 15) ob-served that drawings, as a research methodology, focus a person's response and lead to 'respondent honesty'. Art therapists (see Kellman, 1999) have used drawings for decades, recognising this as a useful tool for examining unspoken thoughts and feelings (Kearney and Hyle,

2004): drawings provide an insight into the psyche that written or spoken texts cannot, as there are some things that cannot easily be put into words. Stiles (2004) posits that academics' reluctance to embrace the pictorial form, as a means of understanding the world, could be due to subjectivity in interpretation, extreme variations in drawing ability, technical publishing difficulties and uncertainties about using the medium. Meyer (1991: 220) argues that, while it has been customary to use visual data where sub-jects have lacked verbal or literacy skills, research subjects not lacking in such skills frequently possess more meaningful information than they can convey verb-ally.

It is in helping respondents access this information, and sometimes even pre-viously unrecognised insights, that visual methods are highly effective (Butler-Kisber and Poldma, 2010). Kearney and Hyle (2004: 380) point out that visual data enhances research subjects' capa-city to make sense of things through the use of a 'whole brain approach to acces-sing information and understanding' the dynamics at play. Meyer (1991) adds that drawings encourage active participation in the research process and that integra-tion of visual with verbal data provides for a useful form of data triangulation. In all, Meyer (1991: 232) suggests, 'visual in-struments seem uniquely suited to situa-tions where a researcher ... prefers not to force informants into his or her cognitive framework prematurely'.

Within qualitative visual theory and method, there is a division between pre-existing material and material that is generated (Warren, 2009). In terms of visual material that is generated, this encompasses methods of visual elicita-tion, where participants create drawings as a basis for discussion (Vince and Broussine, 1996). The drawing itself is not the site of analysis; rather, it is the image-in-use to which we are attending.

In this sense, the drawing serves as a 'discourse that constructs meaning rather than offering an objective representation' (Page and Gaggiotti, 2012: 82).

FREEHAND DRAWING IN THE CLASSROOM

Employing freehand drawing in the classroom provides a means of exploring taken-for-granted assumptions that may influence students as critical beings. Indeed, freehand drawing permits students to create what they see/think. In so doing, it sharpens their observation skills, enables rapid and accurate recording of data, and requires students make explicit and tangible their understanding of abstract/complex ideas/processes (Ridley and Rogers, 2010: 1). Appropriating Weick (1995: 207) – 'how can I know what I think until I see what I draw?' – freehand drawing facilitates students in building a multi-perspective take on the political, while being encouraged to maintain a sceptical, inquiring attitude.

From a social constructionist perspective, freehand drawing is a means through which to construct a shared sense of experience. Drawing pictures in response to such a question as 'What is politics?' is an enjoyable activity, yet deceptively revealing. By sidestepping our cognitive, verbal processing routes, we tend to produce clearer, more holistic images than we do with words. These images are universally understandable, integrative and rich with content and metaphor. When we step back from the picture, we can see our taken-for-granted assumptions, particularly when juxtaposing our images with those of others. Another plus to drawing as an educational activity is that it is an equaliser and icebreaker, an activity that produces laughter, humility and rapport. Thus, through the use of freehand drawing, we are seeking to encourage liberation of the mind by allowing students the freedom to

'By sidestepping our cognitive, verbal processing routes, we tend to produce clearer, more holistic images than we do with words'.

express themselves in a non-traditional manner. In addition, freehand drawing provides the freedom to adopt a cross-disciplinary approach so as to facilitate students in 'seeing' our world, and what it is that we do, in multiple, paradigmatically challenging ways.

The use of freehand drawing, therefore, is intended to meet the calls by Bartunek *et al* (1983) for 'developing complicated understanding' and by Dehler *et al* (2004) for 'creating richer complexities' in critical thinking that serve to question what is presented as 'the one true way' (Stepanovich, 2009: 726). In this respect, images possess great value, as they have the potential to economically encode significant quantities of complex information (Ridley and Rogers, 2010: 2).

In the modern world, uncertainty and complexity are increasingly seen to dominate events. Seeking to create a space for nuance and ambiguity, we complicate students' understanding through moving away from certainty towards an acceptance of ambiguity and paradox, complexity rather than simplicity (Zohar, 1997: 9). This requires innovative pedagogies that encapsulate/communicate complexity. For faculty, this requirement necessitates openness to critiquing one's own field, being comfortable in a hybridised environment (Giroux, 1997) where disciplines overlap, and creating a space in which students can acquire the dispositions of critical thinking. In this context, the advantage of using drawing, and the analogical and higher order thinking that comes from visualisation, is its

contribution to our ability to problem solving (Marshall, 1995).

Methodologically, freehand drawing fits with collaborative inquiry: a process of co-inquiry, where 'doing research *with* people, rather than *on* them, is the defining principle' (Bray *et al*, 2000: 7), thereby shifting the emphasis from observation towards interaction. In seeing teaching as part of the research process (Dehler *et al*, 2004), employing freehand drawing is as much about research as about teaching. Thus, we use freehand drawing to

- facilitate our ability to 'see' how we understand a topic;
- facilitate our ability to 'see' that there are multiple ways of understanding;
- question and challenge theories, orthodoxies and truths;
- identify and scrutinise tacit assumptions; and
- ponder other possibilities.

WHAT WE DID: FREEHAND DRAWING IN PRACTICE

We lead a semester-long 'Introduction to Irish Politics' module with 150 first year students. The cohort is divided into three class groups, each of which meets for an hour at a time, twice per week. What follows are our reflections on how we sought to encourage students to become more critically engaged. First, we outline the 'how to' of using freehand drawing in the classroom. Then we look at what happened.

Following introductions in the first class, we informed students that we would be engaging in a drawing exercise. We provided each with an A4 sheet, on both sides of which were printed instructions: one side said 'Through a drawing answer the following question: What is Irish Politics?'; the other side said 'Now, in your own words, describe/explain what you have drawn'. Students could use pens, pencils, markers or whatever drawing tools they had available. We had no prescriptions as to what they should draw, other than that they use a drawing to answer the question.

These students were new to college, their only experience to this point having been a weeklong induction programme and some introductory sessions for other modules. Therefore, their experience of the classroom was of the controlled secondary school environment. While they would also encounter many 'experts in knowing' throughout their time in college, we were interacting with them during a fluid time, when they were unsure as to what to expect.

We gave the students 15 min to create their drawings. As they did so, we walked around the room to get a sense of what they were producing, not stopping to look at any student's drawing so as not to create anxiety that they were not drawing 'what we wanted'. We were conscious they had come from a classroom environment where there was an expectation of a 'right' answer. We then asked the students to turn the sheet over and address the instruction on the reverse – to describe/explain in their own words what they had drawn. We allowed 10 min for this part of the exercise.

We then divided students into groups of five and asked that they look at all the drawings in the group and make notes on what each drawing said to them, comparing and contrasting, etc. We asked them to discuss each drawing in turn within their group, with each group member refraining from discussing their own drawing and listening to, and noting, what the others in the group were seeing in their work. We asked that one member of the group act as rapporteur, such that we had a record of the discussion for feedback to the entire class afterwards. We left it to the group to decide how the rapporteur was selected, with the selection process part of the reflection to be

engaged in later. We allowed 25 min for this part of the exercise.

We then collected the drawings, making sure students had written their names on the narrative side of the sheet, as we would redistribute the drawings at the next class. Having the drawings allowed us to look for general patterns and themes, differing perspectives, and underlying assumptions. Through this re-view, we generated questions to guide the discussion. It also gave us the opportunity to scan in particular drawings for possible use as examples to prompt discussion during the next class session.

We started the second class session with the rapporteurs providing an account of what their group had observed, which we noted on flipchart sheets. We refrained from commenting on any of the accounts, save for asking clarification questions. With all accounts voiced and documented, we opened the floor to reflection/discus-sion, asking what the exercise told us about perspectives and assumptions re-lating to Irish politics, about what we pay attention to and ignore, what we take for granted and do not question, etc. We were beginning the process of engaging in critical self-reflection, creating a learning space where we were all on the same epistemologic ground. This allowed us create an environment where students would not only develop in disciplinary competence, but we would 'challenge prevailing worldviews and assumptions' (Smith, 2003: 21).

WHAT HAPPENED

In terms of a general context, our stu-dents arrived at a time when Ireland was 2 years into the fallout from a burst property bubble, a banking crisis and a resultant sovereign debt crisis (in 2008 the state guaranteed the banks' debts), all of which was precipitated and com-pounded by the global financial crisis. Trust in Irish business and government was the lowest of all 22 countries surveyed in Edelman's, 2010 Trust Barometer (Edelman, 2010), with just 31 per cent of respondents trusting business and 28 per cent trusting government (against a global average of 50 and 49 per cent, respectively). However, trust in the poli-tical establishment had also been under-mined by revelations of payments by businessmen to politicians, including to a former Taoiseach (Prime Minister), in return for favours. There were also wide-spread accusations of cronyism in the upper echelons of Irish society.

Lewis (2011) observed that having become one of the richest countries in the world, and with cheap money in abundance, the Irish decided to buy their country, from one another, cheered on by the politicians and their property devel-oper backers, and enabled by the bank-ers. However, the party came to a jarring end, precipitated by the global financial crisis and compounded by a failed bank-ing system. Lewis (2011) notes it took 2 years for the Irish public to fully appreci-ate the implications of the 2008 decision by a handful of politicians to guarantee the debts of the country's biggest banks. He explains that Anglo Irish Bank, facing losses of €34 billion, would be the equiva-lent of US $3.4 trillion in the US context, and that Anglo was only one of the banks in trouble.

The banking system had imploded and the taxpayer was being left with an increasingly expensive tab. People were stunned by the socialisation of private sector losses and the inversion of capital-ist philosophy. The budget that had been in surplus up to the crisis became a deficit, with austerity as the new norm. In the boom years, Ireland could borrow money at lower interest rates than Ger-many; however, the bust saw bond yields rise above 6 per cent by September 2010 (*The Irish Times*, 2010). Unemployment, which stood at just over 4 per cent in

2006, climbed to 14.7 per cent by March 2011 (O'Brien and Cassidy, 2011). Emigration returned, with some 100,000 forecast to leave the country in 2010 and 2011 (Barrett *et al*, 2011).

In this context, the drawings created were not entirely surprising. Among other things, we saw the following:

- Happy bankers/politicians with lots of money, unhappy taxpayers/public with no money.
- Banks being fed public money, which they burn through, with a long queue of people outside the dole office.
- Politics serving business interests.
- Politicians torn between serving the public and enriching themselves.
- Politicians accepting backhanders in brown envelopes in return for favours.
- Loyalty to political party/self-interest taking precedence over public/national interest.
- Government literally screwing the taxpayer.
- The Taoiseach drinking and burning the country's money.
- The Taoiseach sunning himself on a desert island, saying 'ah sure, it'll be grand', with Jaws nearby and the IMF flying past.
- The Taoiseach/government/politicians as thieves robbing the public.
- Fat and wealthy politicians versus thin and ragged public.
- The Dáil (lower house of parliament) surrounded by a high wall/railing, with politicians inside and protestors outside (see Appendix for a sample of drawings).

We were seeing negative perspectives on politics. Interestingly, protest was absent in all but a couple of drawings. The drawings portrayed a sense of powerlessness and inaction, which seemed to reflect the mood of the time, unlike the violent protests in Greece. People, though unhappy, seemed to accept the *status quo*. This raised questions about the conservatism of Irish society, and the cronyism in the upper echelons of society, as well as in whose interest democracy functions.

With rare exception, the accounts of what students saw in their drawings demonstrated the similar and different beliefs/truths they observed in each other's drawings and there was recognition of different perspectives. However, critique was superficial, limited to regarding politicians and bankers as bad. There was little in the way of identifying and questioning assumptions underlying each perspective; understanding was uncomplicated. However, as experts in not knowing when we began to push students in their thinking, they began to identify and tentatively question their and others' assumptions.

The following is illustrative of what we experienced during the debrief. A number of drawings showed the then Taoiseach, Brian Cowen, with a pint of Guinness in his hand, or in front of a bar. The day before class, the Taoiseach was interviewed on *Morning Ireland*, a national radio news programme, and a controversy erupted that he was either drunk or hung over (Siggins and Doyle, 2010), this at a time of increasing austerity, with news emerging that a budget cut greater than initially signalled would be needed to go some way towards resolving the country's massive deficit. The Taoiseach's performance raised questions about his leadership and competence to handle the economic crisis.

The drawings allowed us question perceptions/assumptions regarding leaders. During the debrief, no one questioned the depiction of the Taoiseach as someone who drinks, but neither did anyone question the assumption that he was an alcoholic, or incompetent, because of his affinity for alcohol. Rather, the perception was that he was an alcoholic and, thus, should not be Taoiseach. We then introduced the following exercise:

It is time to elect the world leader, and yours is the deciding vote. Here are facts concerning the three leading candidates:

- Candidate A: Associates with crooked politicians, and consults with astrologers. Had two mistresses. Chain smokes and drinks up to ten Martinis a day.
- Candidate B: Was ejected from office twice, sleeps until noon, used opium in college and drinks large amounts of whiskey every evening.
- Candidate C: Is a decorated war hero, a vegetarian, doesn't smoke, drinks an occasional beer and has not had any extra-marital affairs.

Many selected Candidate C, observing he seemed conscientious and the sort of person who should be a leader because of the good example he would provide. Those who drew the Taoiseach as an alcoholic all selected C. However, there was shock when we revealed Candidate C to be Adolf Hitler (A was Franklin Roosevelt and B was Winston Churchill). Those who selected Candidate C said they would not have elected him had they known more, while one student noted that we were highlighting the worst qualities of two candidates and the best of one, saying you could do that with almost anyone. This highlighted a number of lessons: the potential that we never have the full picture; to question where a partial/distorted picture is coming from; to question in whose interests a partial/distorted picture works; viewing the world as socially constructed; the importance of research; the potential partiality of and to one's perspective; the potential we only take on board what we want, while ignoring what we do not like, etc. We were not saying the Taoiseach was not incompetent, or a good leader; rather, we were using the drawings relating to him as an opportunity to encourage sceptical, inquiring attitudes necessary for critical self-reflection. Our role as instructors is to

'... *we used drawings to engage in a dialectical exchange with students about the political ...* '

complicate the students' perception of reality, as it is clear that ambiguity and complexity are integral to reality.

Therefore it was that we engaged free-hand drawing through having our students generate artefacts that spoke to them about Irish politics. In 'foregrounding the affective power of the visual artefacts' produced by our students, we see how, 'through their ambiguity, visuals open up complexity' and 'generate richer thinking and expression, otherwise curtailed by power relations and contextual custom' (Davison *et al*, 2012: 8). As Davison *et al* (2012: 8) note, '[w]e tend to think students are disinterested in reflection, but perhaps we are just asking them the wrong questions – in words instead of pictures'. Indeed, a 'performative[1] approach to the visual', such as that offered by freehand drawing, 'explicitly invite[s] multiple and reflexive engagements with our own incomplete, open-ended and maybe paradoxical written performance in order to make audible the alternative readings and voices which we have made silent' (Steyaert *et al*, 2012: 49).

Thus, we used drawings to engage in a dialectical exchange with students about the political and so begin to complicate their understanding and develop their capacity for critical self-reflection. Free-hand drawing helps students put into words what may be difficult to voice, including some who may be silenced through those who dominate classroom discussion, thus 'enabling their multiple voices to be better represented/performed through the technique of "native image making" (Warren, 2005: 861).

According to the students who took part in the process, they found that it enabled

them to better appreciate the level of understanding of Irish politics that they already possessed, but had been unable to articulate. The fact that they were asked to produce drawings initially threw some, as they were very self-conscious regarding their drawing abilities. A few even felt inhibited to the extent that they did not want to draw at first. But, once we had reassured them that we also were unable to draw well, they became more relaxed regarding what was being asked of them.

The process and its various stages also seemed to confuse the students initially. Although somewhat unsure at first of what was being asked of them, or what was going on in the class, the students ultimately saw the value in the process upon its completion. They came to realise that, in fact, they possessed a good understanding of what was happening in Irish politics and society, even though they had never taken courses in the area prior to college. They found that they had absorbed a significant amount of knowledge and understanding of politics from the world around them, and through the media, and that the process challenged them to confront this knowledge.

The process also showed them that, through working together in critically assessing and commenting upon their pictorial oversimplifications of reality, they were, in cooperation with each other, able to identify many more aspects of, and nuances in, their inherent understanding of Irish politics and, as a consequence, arrive at a more complex understanding of politics and society. They were able to see the links between house price inflation, the collapse of the banks, the banking guarantee, the effects this all had on all our lives in terms of cutbacks, unemployment and emigration, and how these issues were part of the greater society. With the country locked in an economic crisis, many students recognised that their perceptions of Irish

politics and politicians were quite negative and that there was a lot of cynicism and ambivalence towards the political elite among their peers.

CONCLUSION

As a technique of visual elicitation, freehand drawing involves participants producing and responding to images regarding an issue or life experience (Zenkov and Harmon, 2009). Given that there are important differences in how we react to textual and visual modes of representation, visual elicitation 'emphasizes the power of image in perceptive, interpretive and reflexive processes' (Slutskaya et al, 2012: 17).

We use freehand drawing as a projective technique (i.e., the 'output of artistic endeavors allows participants to reveal inner thoughts and feelings that may not be accessible through more conventional developmental modes' (Taylor and Ladkin, 2009, p. 56)) to embody students' experience of Irish politics that is then available for reflection and sensemaking (Broussine, 2008; Gaya Wicks and Rippin, 2010; Grisoni and Collins, 2012; Rose, 2008). Thus, through the process of creating drawings and then making them available as a means of accessing tacit knowledge about Irish politics, meaning is assigned by both the individuals who create the drawings and the audience who then interpret them (Rose, 2008; Warren, 2002). In both producing and offering data for analysis, freehand drawing requires cooperation between students and professor in viewing the drawings (Warren, 2009).

Indeed, through the process, students began to attend to their lived experience. Both producing and 'audiencing' (Rose, 2008) the drawings served to position students in a way they were not accustomed to in the classroom, that is, as co-creators of, and critically reflecting on,

knowledge. In this manner, students began to experience the political 'as a field of activity in which they were actively engaged' (Page and Gaggiotti, 2012: 82). Thus, not only are students engaged in creating visuals, but the mode of inquiry afforded by freehand drawing facilitates 'more active audiencing' and allows us 'to make audible the alternative readings and voices which we have made silent' (Steyaert *et al*, 2012: 49) in the class-room.

Student reflections on the experience suggest a shift in their learning, with freehand drawing giving them permission to bring their own knowledge into the frame of studying Irish politics, where it would previously have been absent. We observed a notable shift in engagement, which was expressed in the complexity and aesthetic quality of, and in the discussion stimulated by, their drawings. In other words, through being confronted with a different mode of expression and being provoked into reflection, there was a shift away from simple answers towards a grasp of the complexity of the political.

The benefits of adopting freehand drawing, as a pedagogical technique, are that it is a non-threatening and fun way of getting students to engage in critical self-reflections, as well as to develop an understanding of their own, and others', perspectives on Irish politics. Our use of freehand drawing is in line with Parker (2009), who suggested that using visual techniques prompts a more dynamic exploration of a particular phenomenon and its context, in the process challenging conventional wisdom.

We can see that drawing is a helpful means of examining unspoken beliefs and opinions in a forthright and open fashion. It facilitates student engagement and interaction in a context where some class members may consider they lack the competency and/or confidence to share their understanding/knowledge of the political. Equally, freehand drawing is a

> '… *there was a shift away from simple answers towards a grasp of the complexity of the political…*'

powerful tool to give voice to students who might otherwise be marginalised in the classroom. In this regard, not only does freehand drawing help in yielding rich insights into the focal phenomenon, but it also helps to empower and emancipate students whose unique insights might otherwise be silenced or hidden.

Further, the 'adequacy of linguistic representation depends on the ability to articulate deep-rooted, sensual experiences of the world via linguistic practices and discursive resources' (Slutskaya *et al*, 2012: 16). Thus, given the limitations of language-centred procedures and approaches in this regard, freehand drawing provides data that might otherwise be inaccessible (Raggl and Schratz, 2004). As an elicitation technique, it serves both to obtain knowledge by eliciting answers from students and to generate multiple interpretations and perceptions, thereby facilitating a dialogue that bridges the life worlds of students and professors. In this manner, it permits a dialectical interaction, introducing complexity and permitting the development of their ability to engage in critical self-reflection.

Our approach to critical pedagogy is to create a participative learning environment, where students actively engage with module content, while developing as critical beings. The use of freehand drawing permits the stimulation of a critical stance, as visual representation allows us comprehend how we and others 'see' the world. Discussing the drawings as a group encourages interpretations from multiple perspectives and gives students and professor an opportunity to challenge theories and beliefs. Thus, all of

the students in a class become involved in the process and not just those assertive students who usually tend to monopolise class discussions. This approach can raise questions about what is being viewed, in the process of which we can uncover taken-for-granted assumptions. This aids reflection, not just on how we come to knowledge, but on the wider social, institutional and political context in which we are embedded.

The presentation of information visually can enable students to access unrecognised insights and make sense of complex issues by employing a whole brain approach to assessing information. Students, through freehand drawing and employing the higher order thinking that is integral to visualisation, can define their knowledge of a topic that is universally understandable and rich in complex content, while keeping an inquisitive attitude. Expression in this non-traditional manner is liberating for the participants.

In our example, describing Irish politics pictorially forced the students to think about what is Irish politics at its essence. Through their drawings, they disaggregated the various elements that together constitute Irish politics and looked at a piece of each in detail. As Waltz (1979) defined theory as a picture that is mentally formed of a bounded realm (Corry, 2010), the students were, through their drawings, creating their own theories of Irish politics (Frigg, 2006). Thus, describing politics/political science pictorially constitutes an ideal exercise for students undertaking any kind of introduction to politics/political science courses. However, this technique could equally be employed with students undertaking any

of a range of other types of courses, from the social sciences, to the hard sciences, as well as business courses, and it need not be restricted to undergraduates. Thus, the value of freehand drawing is that it permits students to examine and reflect upon their understanding of a topic.

It is vital that educational institutions establish critical pedagogies that question the structures of society. The objective of universities should be to develop students not alone capable of critical thinking in their future careers, but also as critical beings capable of self-reflection and willing to question widely held beliefs. This approach challenges professors to reflect on their roles in the power structures in society, how they reproduce these, and, along with their students, it asks that they contest the dominant social structures. The ultimate objective of critical pedagogies should be to produce questioning citizens.

Designed to create a learning opportunity for students, and to complicate understanding, freehand drawing serves to illustrate the variety of ways in which topics are understood. Freehand drawing helps in expanding horizons through exposing students to other worldviews, having them test those views and encouraging them to question their own assumptions. In so doing, freehand drawing assists in illustrating that meaning making is a problematic process and that meaning is an emergent property (Linstead, 1996: 17).

Acknowledgement

Note

1 Performative meaning active engagement in the constitution of the reality that it describes (Callon, 2007).

References

Allison, P., Carr, D. and Meldrum, G. (2012) 'Potential for excellence: Interdisciplinary learning outdoors as a moral enterprise', *Curriculum Journal* 23(1): 43–58.

Arum, R. and Roksa, J. (2011) *Academically Adrift: Limited Learning on College Campuses*, Chicago, IL: University of Chicago Press.

Barnett, R. (1997) *Higher Education: A Critical Business*, Bristol, PA: The Society for Research into Higher Education and Open University Press.

Barr, R.B. and Tagg, J. (1995) 'From teaching to learning: A new paradigm for undergraduate education', *Change*, 27(6): 13–25.

Barrett, A., Kearney, I., Conefrey, T. and O'Sullivan, C. (2011) *Quarterly Economic Commentary*, Dublin: Economic and Social Research Institute.

Bartunek, J.M., Gordon, J.R. and Weathersby, R.P. (1983) 'Developing "complicated" understanding in administrators', *Academy of Management Review* 8(2): 273–284.

Baruch, Y. (2006) 'Role-play teaching: Acting in the classroom', *Management Learning* 37(1): 43–61.

Bok, D.C. (2006) *Our Underachieving Colleges*, Princeton, NJ: Princeton University Press.

Bourdieu, P. (1998) *Acts of Resistance*, Cambridge: Polity.

Braa, D. and Callero, P. (2006) 'Critical pedagogy and classroom praxis', *Teaching Sociology* 34(4): 357–369.

Bray, J.N., Lee, J., Smith, L.L. and Yorks, L. (2000) *Collaborative Inquiry in Practice: Action, Reflection and Making Meaning*, Thousand Oaks, CA: Sage.

Broussine, M. (ed.) (2008) *Creative Methods in Organizational Research*, London: Sage.

Butler-Kisber, L. and Poldma, T. (2010) 'The power of visual approaches in qualitative inquiry: The use of collage making and concept mapping in experiential research', *Journal of Research Practice* 6(2): 1–16.

Callon, M. (2007) 'What Does It Mean to Say that Economics Is Performative?', in D. MacKenzie, F. Muniesa and L. Siu (eds.) *Do Economists Make Markets?: On the Performativity of Economics*, Princeton, NJ: Princeton University Press, pp. 311–357.

Corry, O. (2010) 'Pictorial theories of global politics: Why anarchy has retained its paradigmatic position', paper presented at *ECPR Standing Group on International Relations*, 9–11 September, Stockholm, Sweden.

Davison, J., McLean, C. and Warren, S. (2012) 'Exploring the visual in organizations and management', *Qualitative Research in Organizations and Management* 7(1): 5–15.

Dehler, G., Welsh, A. and Lewis, M. (2004) 'Critical Pedagogy in the "New Paradigm": Raising Complicated Understanding in Management Learning', in C. Grey and E. Antonacopoulou (eds.) *Essential Readings in Management Learning*, London: Sage, pp. 167–186.

Edelman. (2010) 'Edelman Trust Barometer 2010 Irish Results', Available at: http://www.slideshare.net/pkelly/edelman-trust-barometer-2010-irish-results, accessed 7 December 2012.

Ennis, R.H. (1991) 'Critical thinking: A streamlined conception', *Teaching Philosophy* 14(1): 5–24.

Fobes, C. and Kaufman, P. (2008) 'Critical pedagogy in the sociology classroom: Challenges and concerns', *Teaching Sociology* 36(1): 26–33.

Freire, P. (1971) *Pedagogy of the Oppressed*, Harmondsworth: Penguin.

Freire, P. (1974) *Education: The Practice of Freedom*, Harmondsworth: Penguin.

Freire, P. (1985) *The Politics of Education: Culture, Power and Liberation*, Westport, CT: Bergin & Garvey.

Frigg, R. (2006) 'Scientific representation and the semantic view of theories', *Theoria* 55(1): 49–65.

Gaya Wicks, P. and Rippin, A. (2010) 'Art as experience: An inquiry into art and leadership using dolls and doll making', *Leadership* 6(3): 259–278.

Giroux, H.A. (1997) *Pedagogy and the Politics of Hope: Theory, Culture, and Schooling*, Boulder, CO: Westview Press.

Grey, C., Knights, D. and Willmott, H. (1996) 'Beyond positive knowledge: Towards a critical pedagogy of management', paper presented at Management in an Academic Context, Uppsala, Sweden.

Grisoni, L. and Collins, B. (2012) 'Sense making through poem houses: An arts based approach to understanding leadership', *Visual Studies* 27(1): 35–47.

Heron, J. and Reason, P. (1997) 'A participatory inquiry paradigm', *Qualitative Inquiry* 3(3): 274–294.

Horowitz, D. (2006) *The Professors: The 101 Most Dangerous Academics in America*, Washington, DC: Regnery.

Kearney, K.S. and Hyle, A.E. (2004) 'Drawing out emotions: The use of participant-produced drawings in qualitative inquiry', *Qualitative Research* 4(3): 361–382.

Kellman, J. (1999) 'Drawing with Peter: Autobiography, narrative, and the art of a child with autism', *Studies in Art Education* 40(3): 258–274.

Leeman, J. and Rabin, L. (2007) 'Critical perspectives for the literature classroom', *Hispania* 90(2): 304–315.

Lewis, M. (2011) 'When Irish eyes are crying', *Vanity Fair*, March. Available at: http://www.vanityfair.com/business/features/2011/03/michael-lewis-ireland-201103, accessed 7 December 2012.

Linstead, S. (1996) 'Understanding Management: Culture, Critique and Change', in S. Linstead, R.G. Small and P. Jeffcut (eds.) *Understanding Management*, London: Sage, pp. 11–33.

Long, J.D., Maliniak, D., Peterson, S. and Tierney, M.J. (2012) 'TRIP around the world: Teaching, research, and policy views of international relations faculty in 20 countries', Teaching, Research and International Policy (TRIP) Project, The Institute for the Theory and Practice of International Relations, The College of William and Mary, Williamsburg, Virginia. Available at: http://irtheoryandpractice.wm.edu/projects/trip/TRIP%202011%20RESULTS%20US%20RESPONDENTS.pdf, accessed 7 December 2012.

MacLure, M. (2003) *Discourse in Educational and Social Research*, Buckingham: Open University Press.

Malott, C.S. (2011) *Critical Pedagogy and Cognition: An Introduction to a Postformal Education*, London: Springer.

Marshall, S. (1995) *Schemas in Problem Solving*, Cambridge: Cambridge University Press.

Meyer, A.D. (1991) 'Visual data in organizational research', *Organization Science* 2(2): 218–236.

Mitchell, W.J.T. (1994) *Picture Theory*, Chicago, IL: University of Chicago Press.

Monchinski, T. (2008) *Critical Pedagogy and the Everyday Classroom*, New York, NY: Springer.

Nossiter, V. and Biberman, G. (1990) 'Projective drawings and metaphor: Analysis of organizational culture', *Journal of Managerial Psychology* 5(3): 13–16.

O'Brien, D. and Cassidy, L. (2011) 'Unemployment rate hits 14.7%', *The Irish Times*, 15 March. Available at: http://www.irishtimes.com/newspaper/breaking/2011/0315/breaking21.html, last accessed 14 August 2011.

O'Neill, M. (2008) 'Transnational refugees: The transformative role of art?', *Forum: Qualitative Social Research* 9(2): 1–23.

Page, M. and Gaggiotti, H. (2012) 'A visual enquiry into ethics and change', *Qualitative Research in Organizations and Management* 7(1): 72–85.

Parker, L.D. (2009) 'Photo-elicitation: An ethno-historical accounting and management research prospect', *Accounting Auditing & Accountability Journal* 22(7): 1111–1129.

Perriton, L. and Reynolds, M. (2004) 'Critical management education. From pedagogy of possibility to pedagogy of refusal?' *Management Learning* 35(1): 61–77.

Raab, N. (1997) 'Becoming an expert in not knowing: Reframing teacher as consultant', *Management Learning* 28(2): 161–175.

Raggl, A. and Schratz, M. (2004) 'Using Visuals to Release Pupils' Voices: Emotional Pathways into Enhancing Thinking and Reflecting on Learning', in C. Pole (ed.) *Seeing Is Believing? Approaches to Visual Research*, Amsterdam: Elsevier, pp. 147–162.

Reynolds, M. (1999) 'Grasping the nettle: Possibilities and pitfalls of a critical management pedagogy', *British Journal of Management* 9(2): 171–184.

Ridley, P. and Rogers, A. (2010) *Drawing to Learn: Arts & Humanities*, Brighton: University of Brighton.

Roca, E. (2008) 'Introducing practical wisdom in business schools', *Journal of Business Ethics* 82(4): 607–620.

Rose, G. (2008) *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*, London: Sage.

Shermer, M. (2002) *Why People Believe Weird Things: Pseudoscience, Superstition, and Other Confusions of Our Time*, New York, NY: Freeman.

Siggins, L. and Doyle, K. (2010) 'Cowen rejects criticism of radio interview performance', *The Irish Times,* 14 September. Available at: http://www.irishtimes.com/newspaper/breaking/2010/0914/breaking16.html, accessed 7 December 2012.

Simpson, P. and Burnard, H. (2000) 'Leaders achieving focus in the place of not knowing', *Leadership & Organization Development Journal* 21(5): 235–242.

Simpson, P., French, R. and Vince, R. (2000) 'The upside of the downside: How utilizing defensive dynamics can support learning in groups', *Management Learning* 31(4): 457–470.

Slutskaya, N., Simpson, A. and Hughes, J. (2012) 'Butchers, quakers and bankrupts: Lessons from photo-elicitation', *Qualitative Research in Organizations and Management* 7(1): 16–33.

Smith, G. (2003) 'Beyond critical thinking and decision making: Teaching business students how to think', *Journal of Management Education* 27(1): 24–51.

Steffy, B.D. and Grimes, A.J. (1986) 'A critical theory of organization science', *Academy of Management Review* 11(2): 322–336.

Stepanovich, P.L. (2009) 'The lobster tale: An exercise in critical thinking', *Journal of Management Education* 33(6): 725–746.

Steyaert, C., Marti, L. and Michels, C. (2012) 'Multiplicity and reflexivity in organizational research: Towards a performative approach to the visual', *Qualitative Research in Organizations and Management* 7(1): 34–53.

Stiles, D.R. (2004) 'Pictorial Representation', in C. Cassell and G. Symon (eds.) *Essential Guide to Qualitative Methods in Organizational Research*, London: Sage, pp. 127–139.

Taylor, S. and Ladkin, D. (2009) 'Understanding arts-based methods in managerial development', *Academy of Management Learning and Education* 8(1): 55–69.

The Irish Times. (2010) 'Irish bonds hit historic high as yields inch above 6%', 7 September. Available at: http://www.irishtimes.com/newspaper/breaking/2010/0907/breaking33.html, accessed 7 December 2012.

van Gelder, T. (2005) 'Teaching critical thinking: Some lessons from cognitive science', *College Teaching* 53(1): 41–46.

Vince, R. and Broussine, M. (1996) 'Paradox defence and attachment: Accessing and working with emotions and relations underlying organizational change', *Organization Studies* 17(1): 1–21.

Waltz, K.N. (1979) *Theory of International Relations*, Boston, MA: McGraw-Hill.

Warren, S. (2002) 'Show me how it feels to work here', *Ephemera* 2(3): 224–245.

Warren, S. (2005) 'Photography and voice in critical qualitative management research', *Accounting, Auditing and Accountability Journal* 18(6): 861–882.

Warren, S. (2009) 'Visual Methods in Organizational Research', in D. Buchanan and A. Bryman (eds.) *The Sage Handbook of Organizational Research Methods*, London: Sage, pp. 567–582.

Weick, K.E. (1995) *Sensemaking in Organizations*, Thousand Oaks, CA: Sage.

Zenkov, K. and Harmon, J. (2009) 'Picturing a writing process: Photovoice and teaching writing to urban youth', *Journal of Adolescent & Adult Literacy* 52(7): 575–584.

Zohar, D. (1997) *Rewiring the Corporate Brain: Using the New Science to Rethink How We Structure and Lead Organizations*, San Francisco, CA: Berrett-Koehler Publishers.

Zuboff, S. (1988) *In the Age of the Smart Machine: The Future of Work and Power*, New York, NY: Basic Books.
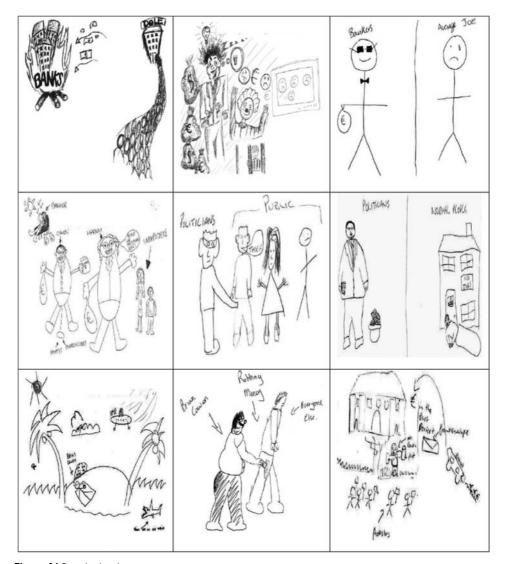
APPENDIX

Figure A1 Sample drawings.

About the Authors

Paul F. Donnelly is a Research Fellow in Organization Studies and International Business in the College of Business, Dublin Institute of Technology. He has a Ph.D. in Organization Studies from the University of Massachusetts, Amherst. Among other things, he is interested in more processual ways of understanding the organizational and the institutional, and in critical analyses at the intersections of business and society. He is co-editor of *Irish Business and Society: Governing, Participating and Transforming in the 21st Century* (2011) and *Approaches to Qualitative Research* (2009), and his work has appeared in such journals as *Organization Management Journal*, *Policy Studies Journal*, and *Qualitative Research in Organizations and Management.* He is Fulbright Fellow (1999–2003) and a Taiwan Fellow (2013–2014).

John Hogan is a Lecturer in International Political Economy in the College of Business at Dublin Institute of Technology. He researches policy change at times of economic crisis and lobbying regulations. He has published in a wide range of international political science journals, is co-author of *Regulating Lobbying: A Global Comparison* (2010), and is co-editor of *Irish Business and Society: Governing, Participating and Transforming in the 21st Century* (2011) and *Approaches to Qualitative Research* (2009).