



FAQs – Bambo Answers Some Common Questions About Pedagogy and the Methodology that She Has Developed Through this Research

Do You Use The Term Pedagogy Frequently When Discussing Your Research? What Is Pedagogy? And Why Are You Drawn To This Concept?

Pedagogy describes approaches to facilitating education; it can refer to both childhood and adult learning. It is often used to describe 'lifelong' approaches to learning.

There are many different types of pedagogy. I am drawn to 'creative pedagogies' that nurture educators and learners alike, and recognise learning as an end in itself. I am also drawn to approaches that emphasise the importance of being 'alongside' learners.

Sounds Great, But Is There A More Accessible Language For Talking About This?

When I talk about pedagogy, I use the term 'development' to highlight my interest in sustainable and community-based approaches to growth. Instead of talking about 'pedagogues', I say 'facilitators'. A facilitator is anyone who supports community-based development. Finally, I tend to talk about 'cultures' or 'ecologies', rather than 'pedagogical spaces'.

How Do You Conduct Research Into Cultures Of Writer Development? And, While We Are Here, Can You Explain What Research Is As I Have Never Fully Understood?

Research is 'a process of investigation leading to new insights, effectively shared' (2). I conduct 'Creative Practice as Research', which often entails collaboration with communities to co-produce insights about the development of inclusive cultures. It also involves an attempt to ask deeper questions about the meaning and purpose of art in culture, and an element of self-analysis.

What Did Your Research Produce? And How Did You Go About Sharing It?

The Writer's Cycle is a cyclical model describing contexts through which writers write and explore. The four key contexts or 'themes' are *Discovery*, *Connection*, *Craft* and *Transformation*. Our research reveals that educators (consciously or unconsciously) build systems of support for writers around these themes. The idea is to distil this knowledge in order to make these 'intuitive' processes more explicit, tangible and thus more accessible.

As a 'pedagogy', *The Writer's Cycle* is a useful resource to share with facilitators at the start of a developmental process. Crucially, I've also used *The Writer's Cycle* to inform and reflect on further iterations of my own research and to consider the gaps in our current structures of support and what we need to do to overcome them. I've used it to design the second phase of my research, and it's become a key starting point for discussion when I want to collaborate. For example, the ideas in *The Writer's Cycle* informed my approach to *The Great Margin*, which I conceived as a dynamic 'writing ecology' (a 'pedagogical space') within which writer-facilitators could come together to rapidly respond to the support needs of isolated writers during lockdown.

Are there any further implications for this approach beyond support for writing communities?

Yes, *The Writer's Cycle* is more than just a product of my research and a new pedagogy. It's also a process, and a methodology for collaborative creative writing practice.

Going forwards, I'd like to co-develop new research methodologies for citizen research that enable us to expand upon this idea of research as a way of working 'alongside' other cultural leaders, experts and professionals. We are currently facing a number of significant social challenges. Researchers can assist in the development of solutions. But researchers and academic institutions do not have all of the answers -- the knowledge and capacity to develop solutions is just as likely to be found outside of the university context. To improve our approach to research, academics need to get better at working with other cultural experts. This will entail co-designing methodologies and ecologies that support collaborative research, and developing a better set of criteria for measuring the success of these partnerships.