Telling Utterances

Education, Creativity & Everyday lives

Volume Two: notes & citations

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Contents

Illustrative summary: Education *policy in practice,* so singularly an experienced phenomenon,[i] may it seems be irreconcilable to single forms of academic interpretation. In attempting to *glimpse* something of the perpetually shifting sets of human narratives that tell of education policy both as 'lived' experience and theoretical concept, we are faced first and foremost with the dispositions – and by default the possibilities and pitfalls – that give form to our own and others' social, cultural, and political identities and values. In other words, we are all, as the French social theorist Pierre Bourdieu (1930-2002) says in *An Invitation to Reflexive Sociology* (2007),[1] 'social agents'. The transposition of the personal and possessive pronouns 'they' and 'their' in Bourdieu's original text for the more visceral 'we' and 'our', brings us[ii] face-to-face with the complexities of this realisation:

> … [*we, as social agents*] are not "particles" that are mechanically pushed and pulled about by external forces. [*We*] are, rather, bearers of capitals and, depending on [*our*] trajectory and on the position [*we*] occupy in the field by virtue of [*our*] endowment (volume and structure) in capital, [*we*] have a propensity to orient [*our*]selves actively either toward the preservation of the distribution of capital or toward the subversion of this distribution. Things are of course much more complicated, but I think that this is a general proposition that applies to social space as a whole, although it does not imply that all small capital holders are necessarily revolutionaries and all big capital holders are automatically conservatives. [Ibid., pp. 108-109].

From a different perspective, that of cultural theory, Roland Barthes (1915-1980) considers the pitfalls of 'Method' in the search for *truth* in research, in his essay 'Writers, Intellectuals, Teachers'[2] first published in English in 1977. Here he speaks of the 'vanity' of [research] 'Method' becoming 'Law' arguing that 'there is no surer way to kill a piece of research and send it to join the great waste of abandoned projects than Method' [ibid., p. 389]. He explains his position by extrapolating on what he sees as the dangers of *privileging* method:

> The danger of Method (of a fixation with Method) is to be grasped by considering the

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[i] The individual and collective presence of the one hundred and eleven art and design undergraduates who contributed to this study and the absent voices of their teachers and lecturers permeate the space that separates Volume One and Volume Two.
[ii] The chance discovery of an observation made by Michael Burawoy, (2010b, p. 5), transformed this instinctive and some might say transgressive transposition of Bourdieu's language, into a discourse on the relationship between theorists and those being theorised.

two demands to which the work of research must reply. The first is a demand for responsibility: the work must increase lucidity, manage to reveal the implications of a procedure, the alibis of a language, in short must constitute a *critique* (remember once again that to *criticize* means to *call into crisis*). Here Method is inevitable, irreplaceable, not for its "results" but precisely – or on the contrary – because it realizes the highest degree of consciousness of a language *which is not forgetful of itself*. The second demand, however, is of a quite different order; it is that of writing, space of dispersion of desire, where Law is dismissed. At *a certain moment*, therefore, it is necessary to turn against Method, or at least to treat it without any founding privilege as one of the voices of plurality – as a view, a spectacle mounted in the text, the text which all in all is the only "true" result of any research. [Ibid., p. 389.]

The American philosopher Vincent Tomas (1916-1995), a less familiar voice than Bourdieu or Barthes, offers another perspective, this time on what might be described as creativity as an inverted form of purposefulness in his essay 'Creativity in Art'[3] (1964) originally published in the *Philosophical Review* 1958:

> Unlike either the rifleman or the academic painter or writer, the creative artist does not initially know what his target is. Although he seems to himself to be "aiming" at something, it is not until just before he affixes his signature or seal of approval to his work that he finds out that *this* is the determinate thing he was all along "aiming" at, and *this* was the way to bring it into being. [Ibid., p. 98.]

Writing from very different cultural and political vantage points Paulo Freire[4] speaks of what form a *creative pedagogy* might take and Carl Rogers[5] of the *role of institutions*.

> From the outset, [an educator's] efforts must coincide with those of the students to engage in critical thinking and the quest for mutual humanization. [The educator's] efforts must be imbued with a profound trust in [people] and their creative power. To achieve this, [the educator] must be a partner of the students in […] relations with them. (Freire. 1977, p. 49.)

When an organization is truly democratic, when persons are trusted and empowered to act freely and responsively, this poses an enormous threat to conventional institutions. Our culture does not as yet believe in democracy. Almost without exception the "establishment" – and the people – believe in a pyramidal form of organization, with a leader at the top, who controls his or her subordinates, who in turn control those further down the line. When some form of organization, other than authoritarian, flourishes and succeeds, it challenges a way of being that is deeply rooted in our society. (Rogers. 1983, p. 245.)

The ideas embodied in all of the above propositions, alongside those various illuminations presented as prologues and epilogues in Volume One, represent aspects of the transformative fuel – conceptual, intellectual and temporal – the material that metamorphosed *one form of writing* into *another* in the production of works that led to this thesis.

The first form of writing began with the ethical, analytical and practical considerations that informed the *design* of the initial inquiry and the *instruments* of its methodological realisation.[iii] Beginning with a search for some sort of objective order, the fragility of *truth* became a dazzling spectacle of uncertainty; then came the journey that led to the *creation* of the thesis.[iv]

Monologues and related speaker profiles within the dialogues: The

content of five of the *re-constructed monologues* and all but one[v] of the other student voices included in the five *dialogues* that comprise **Volume One**, was collected as part of a field study[vi] involving one hundred and eleven undergraduates studying art and design disciplines. The study, at its inception, was an attempt to bring together theories generated by researchers working within the broad field of 'creativity' to the day-to-day experience of students studying on art and design undergraduate courses.[vii]

Undergraduates who participated in the study were based in three large post-1992 English universities. They were invited to donate material, over the three years of their academic

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[iii] Appendix A provides a short descriptive account of this process.
[iv] Volume One is offered to readers as the substantive study.
[v] One student, whose voice is included in Volume One, was based in further education.
[vi] See Appendix B for core field study documentation.
[vii] For field study questions mapped to creativity research themes and authors see Appendix C.

study and in the months following their graduation in 2010. The ideas, opinions and observations of participants were, predominantly, but not exclusively, amassed in handwritten responses to survey questions. The surveys were completed in the presence of the researcher, in a private space identified by their universities, in discipline groups. The initial choice and sustained use of *survey questions* as the primary field instrument partly reflected exposure to ideas about what constituted research in the social sciences but was also a pragmatic response to the scale of participation. In the main the surveys comprised open questions, however multi-choice questions were also used to reflect certain areas of inquiry and to relieve the participants of the need to write in prose. Unless otherwise specified in the monologues contained in Volume One and the information provided as notes in this volume, the first, second and third on-course surveys were handwritten and the post-qualification survey conducted via electronic means. Other field instruments used in the study included semi-structured interviews, a small number of focus groups, individual digitally-recorded or written responses to generic questions about creativity, email exchanges, field notes and the viewing and documenting of each student participant's degree exhibition in summer 2010. After reading and transcribing the first and subsequent surveys, it became apparent that if participants were given an unmediated opportunity to voice their ideas and opinions in a conducive, 'mental' and physical space, the process of handwriting had become, to some extent, a form of dialogue. Participants often informally spoke of "hearing" the researcher's voice when responding to survey questions and of "enjoying" being asked to "talk about" their own creative motivations and processes. Field notes from these sessions record an intensely concentrated atmosphere with participants, although in the presence of their peers, appearing totally immersed in the process of writing, pausing only occasionally to raise their heads and gaze inwards.

Despite the ethical promise made by the researcher to her student participants and their institutions, it is an untidy truism that those persons – students and staff – who inhabit worlds such as 'art schools' in universities *will* talk to each other. This was illustrated vividly when the sociologists Charles Madge and Barbara Weinberger conducted a two-year field study of English art and design students based at *Midville* College of Art in the late 1960s, their findings published in 1973 as *Art Students Observed*.[6] Those teaching in art schools at the time of the study, who may not have been aware by word of mouth of its existence, far too easily recognised the institution and specific staff members from the descriptions of the

very particular and distinctive Fine Art curriculum at Midville.[viii] In an attempt to better protect the anonymity of individual participants and their specific institutions in this study, the identity of each student participant has been subsumed into a pseudonym and a subject discipline. Dates of birth, enrolments and final shows are rendered as seasons and every effort is made to obscure any other distinctive identifying characteristics.

The idea of amplifying a student voice, from what was often a short contribution to a dialogue, into a full-blown *monologue* emerged initially in late 2010. The monologues (many more than are included in Volume One) were an attempt to convey an impression of a lived *experience* through the use of the first person voice combined with a simple device to convey 'time' passing. The later juxtaposition of monologues and dialogues, as presented in Volume One, was a means of situating these specific moments of time into a wider historical perspective. As well, the monologues helped to unsettle any fixed ideas about meaning that might have been emerging from a process that by its nature perpetually compresses the richness and troublesomeness of data. The potential for the monologues to give voice to the *everyday* experiences of undergraduates was significant in two other ways. Firstly it seemed they provided insights into the lives and thoughts of students that contrasted with the bland reductionism of student satisfaction surveys. Secondly, collectively the multiple voices of students offered a momentary opportunity to observe the hand of policy on young people born in the UK in the late 1980s. With hindsight, the monologues might also be said to function as *portrait* figures fighting for visibility against a backdrop of grand policy *landscape*. In this respect, their presence aspires – albeit on an extremely modest level – to the challenges *for research* articulated in Bourdieu's final, major sociological field study, *La Misère du Monde* published in 1993.[7] Conducted over a three-year period and involving a team of nineteen academics including Loïc Wacquant, this study brought together in one volume the viewpoints of 69 ordinary French citizens employing a series of interviews, some comprising mainly uninterrupted talk and others close exchanges and narratives. Collectively *La Misère du Monde* offered French readers (academic or otherwise) what might be described as a most careful sociological and historical compendium of the lives of ordinary citizens struggling in their various ways with their lives in France in the second half of the twentieth century.

[viii] Appendix A of this volume includes a brief summary of *Art Students Observed*.

Dialogues: The dialogues reproduced in **Volume One** represent a series of critical shifts in what, retrospectively, might be articulated as questions about: the nature of *lived experience*, its manifestation as forms of *data* and its susceptibility as analysis; the purposes of education and of educational research; the role of researchers and education developers; and the role of writers and readers. In the first part of the study, one hundred and eleven student participants were the main focus of inquiry; with methodology providing the practical and ethical framework, education policy and practice the context, and exposure to theory, offering sightings of the researcher's emergent analytical viewpoint. Running parallel with the field study was: ongoing reading on policy, pedagogy and creativity; national and local library study visits; personal and public archive visits; regular conference attendances; attendance at exhibitions and performances; additional interviews with educators and former art students; and numerous email exchanges with researchers and writers, government agencies, teachers and parents, contributing to what rapidly became an *archive of the wider field*.

The first experiments in dialogic montage began in 2008, combining voices from the field study with voices from the wider field. What had originally intended to be an adjunct to a more traditional qualitative study using a variety of methods by 2010 had become the study itself.

While the significant residue of discarded earlier notes, drafts and rejected dialogues contradicts the notion of randomness, unlike the linear purposefulness of the rifleman or academic painter described by Tomas [o*p. cit*., p. 98], it may not be possible to precisely articulate, in language, how any of the *imagined dialogues* took their final form. Potential sources emerged over months of reading, writing, analysis and reflection, but also included chance and serendipitous findings. The ideas and questions that emerged occupied a space somewhere between the micro and macro narratives of source-texts. These narratives when exposed to experiments in structuring, forming, erasing, overlaying, sequencing and editing eventually became a dialogue.

Retrospectively, the five imagined dialogues included in Volume One speak collectively of how 'power' might be replicating and refashioning itself through the socially and linguistically constructed worlds of educational policy, practice and research. As well, the dialogues attempt to explore how this phenomenon sits alongside conceptions associated

with the nurturing of creative development and of aspects of creative practice that are presented to readers by the expert and novice creative practitioners that populate the text. The consequences of this process can be found in: the traces of power and powerlessness in the voices of the thirty-three students that animate the five dialogic and monologic texts, the omnipresence of those student participants and their teachers and lecturers that don't, and the manner by which the other protagonists – the architects, advocates, gatekeepers, enactors, recipients and critics of these policies and practices – co-exist and *co*-operate. At the core of this uncomfortable liaison the author includes herself.

More akin to the creative practices of painting, theatre and cinema than to the traditions of academic writing in the social sciences, the value of this approach will rest with its potential (or not) to summon a meaningful *enactment* of theory in practice. Precisely how the dialogues are *interpreted* by readers from academia will depend on their willingness to experience each dialogue twice: first as a stand-alone dramaturgical text, which succeeds or fails on its ability to hold the reader's imagination; and second, as a text *transformed* by the relationship between the reader, the dialogue and its subsequently revealed sources.

All five of the imagined dialogues that constitute Volume One have been performed in academic settings[8] between 2008 and 2013. In addition the dialogues have been 'read' or performed on many occasions in private, informally by educators from all sectors, students and parents. They are reproduced in Volume One substantively as they were presented, apart from imagined Dialogue One, which has been subject to various modifications since it was originally performed in 2008. The notes and citations that accompanied live readings and performances of the original dialogues were understandably much shorter than those presented in Volume Two. The notes and citations appearing here are extended versions of the ideas and material generated when creating the dialogues, with the addition of some completely new material that presented itself in the process. The length and level of detail of notes and citations in Volume Two vary. Readers will be made aware when any notes have been substantively extended from those sources that informed the original version of a dialogue.

Meditations: The *attributed* quotations, appearing at the beginning[9] and end[10] of Volume One and embedded into dialogues in the form of prologues and epilogues, offer sightings of our world through other worlds; their presence sometimes unexplained. The

quotations offer those readers who wish to see beyond explication a *space* to ponder the lives of others, as we ponder our own, in wonderment and despair.

Notes & citations: Notes accompany each of the monologues. They follow the order of Volume One and bear the name of the speakers: **David, Emma, Lucy, Robert** and **Ruth.** The notes present material not directly referenced in the monologues, including summary observations both qualitative and quantitative, some of which are interpretative.

Notes for the dialogues take the form of *vignettes*, each beginning with the name of the source and the date of the utterance. Formal titles are used once, thereafter surnames. Biographical notes form part of many *vignettes*. Every effort has been made to locate accurate information from bona fide, publicly available sources (often material written by the person, the person's employer or publisher) in order to evoke something of the person's life and work. According to Bourdieu all of us, as *social agents* when operating in for example academia or politics, are *bearers of capitals*[11] with a propensity either to preserve and protect our endowment or to subvert the distribution of such capital (Bourdieu, 2007, pp. 108-109). Inevitably there will be some who feel misrepresented.

The citations that link named speakers directly to their utterances in a particular dialogue appear in the main body of each note. If a person speaks more than once in a dialogue, or in more than one dialogue, readers are informed. All primary and secondary sources directly referenced in the notes appear in sequential order as bibliographic endnotes.

Note to a willing reader: If Volume One was an imagined *spectacle of lives* then Volume Two is one possible cast list. Perhaps you could allow your thoughts to vacillate between the two.

David

David was born in the later half of 1987 and went to a comprehensive school where he gained A-levels in Art, Design and two traditional humanities subjects (grades not known). After A-levels, David completed a one-year Foundation Art and Design course achieving a Merit overall, before starting a degree in graphic design in Autumn 2007.

In common with 61% (50) of the 82 respondents[ix] where information was available, at least one of David's parents had been to university or studied for a professional qualification at a college. His mother, who went to university, is a professional with a strategic infrastructure role. His father, who did not, works in a practical branch of science and technology. According to the Higher Education Funding Council for England's (HEFCE's) *Polar3*[x] classification of young people's levels of participation in higher education,[12] David's family home is located in a ward where average young persons' participation rates are coded '4' (next to the highest quintile nationally). This information tallies with Office for National Statistics (ONS) demographic data on the UK postcode data website that indicates the area comprises a prospering suburb of owner-occupied properties of high value, populated by older families. His parents were positive about him studying for a degree in art and design. A sibling also studied an arts subject at university. Of the 78 participants whose postcodes for family homes were made available to the researcher 19 (24%), like David, lived in wards rated next to the highest levels for young persons' participation in higher education nationally. Fifty percent (39 of 78 respondents) were either in the same category as David, or coded to the highest quintile nationally.

In his first and second year David worked in a supermarket during the summer but found it 'restricting and frustrating' adding he 'would love a part-time creative job'. During his final year, he did complete some freelance design work. David left university with debts of between £10,000 and £15,000. David was the only student with this precise degree of debt. He stated he would still have chosen to go to university if the tuition fees were raised to

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[ix] Appendix A includes information on how statistical material (including demographic data) was collected and collated. Fairly late in the project, some of this material was used to generate data frequencies and correlations, a small number of which have been included to provide a cautious comparison between an individual participant and the wider student sample.
[x] Since 2005, rather than using social economic data to monitor young person's participation profiles, HEFCE has used a national classification system called Polar (average participation rates in a local area). Polar correlates student family postcodes to one of five quintile groups of areas sequenced from '1' (those wards with the lowest participation in higher education) to '5' (those wards with the highest participation), each representing 20 per cent of UK young cohort participation. Now in its third manifestation Polar3, HEFCE considers it to be a 'cautious' tool for tracking participation rates, year on year, to highlight geographical areas of low participation and identify potential reasons and to measure variations in the young people's participation in higher education.

£6,000[xi] or more per annum. Sixty-five participants disclosed their student debt levels. Many participants had more debt than David and fifteen were known to have less. Twelve (18%) had debts of under £10,000 and three reported having none.

In Year one when identifying how he developed ideas David was the only student of the 111 in the field study who selected a particular combination of options. His responses indicated a confidence in the primacy and worth of his ideas, which alongside his being singularly 'determined to have a successful career in art and design', was echoed in his later comments. In the same year, when David identified himself as having eleven of 26 personal characteristics, over half might be considered somewhat paradoxical when paired. For example: willing to take risks and cautious; pessimistic and enthusiastic; sensitive and confident. All of these attributes were vividly played out in different contexts and to different degrees in later disclosures.

One of David's key attributes is his ongoing commitment and loyalty to certain members of his peer group. In his second year, after completing survey two in spring 2009, David asked to speak to the researcher and to put on record his feelings about something he had written in the survey. He was very vocal about two of his peers whom he considered exceptionally creative, but whose marks he felt had been penalised because they had not been prepared to "cover" all the specified assessment criteria. His own grade for the module was over 70%. He claimed this was not because he was more talented but that he was prepared to, and knew how to, produce work that met the criteria as well as doing his "own thing". David elaborated: "There's people […] who do clearly have […] raw visual talent […]. I think it's rubbish that [other] people who […] don't have that sort of talent, but manage to bullshit their way through a degree just because they've got the right amount of research, right amount of development or whatever, like do you see what I mean? You see, like it's really irritating" [looking down at the survey he had just completed], "down here I put 'no' because to be honest I don't think my ability to meet the assessment criteria has anything to do with my creative ability or my potential. Do you see what I mean? Sometimes I just don't know where grades come from. Obviously it's because … you know … they've met the assessment criteria. I find, […] it's not always how good you are it's how [well] you jump through the hoops. Do you see what I mean?" The essence of this exchange

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[xi] When this question was posed, a £6,000 tuition fee was mooted as a likely figure that higher education students would be charged per annum from September 2012. The annual tuition fee for students (such as David) studying between 2007-2010 was £3,000.

was captured in a condensed form in his written responses, made some twenty minutes earlier.

In summer 2010 when David completed the final survey, the researcher interviewed him again. A very small part of the interview probed any changes in his critical attitude to assessment from the previous year. He said, "I do still feel [the same] to a certain extent, but over the last year I've come to understand that it's very, very difficult to measure creativity. And if [the staff] didn't do it the way that they do it, how else should they, you do it? Do you know what I mean?" He also spoke of his own approach to work saying that he only worked "100% for a third of the [final] year". He made the point that some people only come to university and "isolate themselves" and "just" work to get the highest grade, whereas he "worked hard and partied hard" [and that was] "all part and parcel of being at university". His period of motivational immersion in the last few months of his course coincided with his involvement in various external and personal projects, which he was able to self-direct. He claimed he hadn't read the assessment criteria and was "just doing it the way [he] want[ed] to […] and hopefully [the tutors would] see that as the right way". Eight weeks before the end of his course in 2010 David had described wanting to use the time left to: produce work *he* was 'happy with', get the grade *he* 'deserved' and 'make [his] parents proud'. Before leaving university and as a direct result of an external project, David was offered a job, starting in autumn 2010 as a junior graphic designer for an international brand in an overseas office.

David graduated in 2010 with an upper-second degree; it was, he claimed, what he expected. Of the 79 participants whose degree classifications were known to the researcher, David was one of 39 (49%) to receive an upper-second. In David's case his mother and father's occupational status correlates with the location of their home in a prosperous area where young persons and adults are more likely to have participated in higher education.

In his post-qualification survey returned five months after completing his degree, when asked to reflect on the impact that studying at undergraduate level had had on his creative development he selected 'way above my expectations', ranking his peers on his course, the studio environment and external stimulus as the three most important factors for him. Asked to consider the undergraduate experience as a whole David selected 'I had totally positive experience'. When reminded of what he had said previously about his ambitions

for the future, he responded 'I still feel that way! I don't feel like it will ever change. I feel like design is where my talents lie and I feel like utilising them is the best way for me to make a career for myself'. Subsequently David has returned to the UK and is working for an international design consultancy. [xii]

The determined particularity of David's approach to study and the complexities and shifts in his relationship with his course and his tutors present a troublesome picture of what might constitute 'student satisfaction' at various points in time. David appears extrinsically driven and highly strategic in his desire to have a successful career in the creative field of visual communications but also highly intrinsically motivated to make the sort of creative work he believes in. This manifests itself in him understanding what is required of him to get the classification he expects and "deserves" while also being able to initiate self-directed creative projects outside of his course in his final year and having the energy to "party". David's striving for perfection is constantly tempered by the need for approval and reward and by the insecurities this brings for a novice who is increasingly focused on the competitive external field he wants to enter. This need for approval, particularly from valued peers and family, is palpable. David's reaction to the structures that have defined his 'education' and informed his aspirations indicates that he is able to understand – and at times even manoeuvre within – *the rules of the game.*

[xii] The information about David in the profile above, and the content of David's monologue in Volume One, was extracted from three handwritten on-course surveys and one electronic post-qualification survey. David was interviewed in his first and final year and requested an impromptu conversation that he agreed could be digitally recorded after completing the survey in his second year. The researcher also viewed David's final exhibition and accessed publicly available online material for career updates in 2013. An earlier, less detailed version of David's monologue and profile were part of a performed presentation entitled, 'It's great to be able to tell someone: Fostering Creativity and Independence of Thought, in a Culture of Intended Learning Outcomes' for the *Student Lifewide Development Symposium: The whole of life is learning, therefore education can have no ending* hosted by Aston University on 1st March 2011.

Notes & citations for Imagined Dialogue One: theory & practice.

The terms 'theory' and 'practice' in the title of this dialogue are deliberately ambiguous.

Theorists, with the exception of theorist F, represent some of the more prominent protagonists in the field of _educational development^{xiii}_ working in higher education in the United Kingdom (UK) over the last 30 years. All have had some impact through their research and /or researcher-developer roles on the culture of UK higher education at local and regional levels. Some have also influenced national, and more recently international, policy and practices. They promulgate, through agencies and institutions, theories of education that are believed to be intrinsically valuable when _practise_d in situ and extrinsically capable of promoting measurable _improvements_ in higher education. Borrowing from Bourdieusian concepts, these promulgations might be considered authorised practical theories of education.

The designation, in this dialogue, of 'expert' signifies an expert in practice in a field of art and design, an expert practitioner, authorised as such by their communities of practice. 'Novice' signifies a student in the same or a similar field.

N.B. The notes for Dialogue One below are based on notes prepared in 2008, 2009 and 2011. New material post-2011 has also been included where appropriate.

Prologue: André Breton, 1952. André Breton is a pre-eminent French surrealist artist, writer and author of two Surrealist Manifestos (1924 and 1929).[13]
Citation: Breton, A. (1993). _Conversations: The autobiography of Surrealism._ (M. Polizzotti. Trans.). New York, NY: Marlowe & Company, p. 3.[14] The text quoted in the prologue is part of an extract from a radio interview with André Parinaud recorded in 1951, transmitted in 1952 by French National Radio and first published in French entitled _Entretiens_ by Editions Gallimard in 1952. In the transcript of another interview recorded in 1950 with José M. Valverde when asked about the evolution of Surrealism, Breton said: 'In the course of its

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^{xiii} _Educational development_, in this context, is the contribution of experts and their expertise to the ongoing professional development of academic staff in universities and colleges.

history Surrealism has confronted most of the philosophical movements that have shown some vigour in our time: it has grown by defining its position with respect to them. Its influence is still spreading, and no one can now deny that it has been one of the constituent forces of the specific mentality of our age' [ibid, p. 239].

Theorist A: Paul Ramsden, 1992. In a career[15] that spans over 40 years of teaching, leadership and research and education development Professor Paul Ramsden is best known in the UK for what he describes in his online biography as his 'fundamental work on the relations between learning outcomes and students' experiences of teaching (1980-2009)' and for his work on policy and leadership. Ramsden was born and educated in the UK, graduating with a Bachelor of Science from the University of London in 1970, after which he held several teaching posts in UK universities. He was awarded a PhD from Lancaster University in 1981 where he was programme leader for the certificate in higher education and co-ordinator for several Masters courses. He moved to Australia, where he now has dual citizenship, in the early 1990s working as senior lecturer at the Centre for the Study of Higher Education at the University of Melbourne then from 1993-1999 Professor of Higher Education and Director of the Griffith Institute for Higher Education at Griffith University. From 1999-2004 he held the post of Pro Vice Chancellor (Teaching and Learning) at the University of Sydney (1999-2004). In the early 1990s he was instrumental in the development of the Australian 'Course Evaluation Questionnaire', an evaluation instrument that was later to become influential in shaping the development of the UK's 'National Student Survey' (NSS). Between 2004 and 2009 he returned to the UK to become the first Chief Executive of the Higher Education Academy (HEA). Since leaving the HEA in 2010 Ramsden has been Key Associate of PhillipsKPA,[16] an international consultancy group based in Australia, and a visiting professor at various universities. He led a major review of the NSS for the Higher Education Funding Council for England in 2010, and devised the current UK 'Postgraduate Research Experience Survey', worked with universities worldwide, advised government bodies in the UK, the Irish Republic and in Sweden. Ramsden's most recent, publicly available, curriculum vitae on the PhillipsKPA website[17] states that, 'his academic work has influenced policies for enhancing university effectiveness in the UK and Australia, while principles and practices derived from his research have been applied to improving university teaching throughout the world'.

Citation: Ramsden, P. (1992). *Learning to Teach in Higher Education*. London: Routledge, p. 127[18]. The book draws on many 'extracts' from Ramsden's own interviews with students

and on student-written responses to course evaluations in Australia and the UK. The book offers an integrated approach to evaluating and improving teaching and learning in higher education, arguing the case for 'listening to students' and for changes at individual, institutional and policy levels all of which can be directly related to 'performance' indicators at institutional level and performance appraisal at the level of individual staff members. It was written at a critical point when UK higher education, at the behest of government, was acquiring many of the characteristics that define it today: the shift from elite to mass higher education, the emphasis on efficiency and value for money and a focus on public accountability and 'evidenced-based' performance indicators. A second edition of *Learning to Teach in Higher Education* (2003)[19], with various new sections, retained verbatim the text from which this citation was taken. Both editions continue to be recommended reading on university teaching courses and in education development units.

The influence of Ramsden, and a number of other key international educational researcher-developers and strategists, is evident in educational publications of the period. One example is Joanna Allan's 1996 paper 'Learning outcomes in higher education: the impact of outcome led design on students' conceptions of learning'[20] included in an Oxford Centre for Staff Development publication, edited by Graham Gibbs. Allan's study, which reported on the findings of field research in her own university, analysed changes in student and teacher conceptions of learning, following the introduction of 'outcomes-led' undergraduate modular curriculum framework. Ramsden was the most cited reference in Allan's paper (seven citations as primary author/editor and two as second author); other researchers whose work was referenced by Allan, and in numerous publications at the time, include: John Biggs (constructive alignment), Graham Gibbs (teaching, learning and assessment), Noel Entwistle (identification and measurement of types of learning and teaching), Ference Marton (deep and surface learning) and Roger Säljö (sociological and cultural contexts). Allan drew on the research of these key players to cautiously authenticate and validate the findings of her study following a radical revision of curriculum and assessment to an outcomes-led model at her university. Her findings, supported by qualitative and quantitative evidence, suggested, with a proviso about the small scale of the study, that 'outcome-led design can contribute to changing students' conceptions of learning and thereby to improving the quality of teaching and learning within modular courses' [ibid., p. 257].

The concept of a prototype or 'design for learning'[xiv] is rooted in earlier developments in cognitive and behavioural psychology including those that informed new approaches to curriculum design in the 1950s when Benjamin Bloom and colleagues published their seminal, and to this day still influential, *Taxonomy of Educational Objectives* (1956).[21]

Theorist B: Sally Brown, 1994, speaking on behalf of herself and Peter Knight. Professor Sally Brown[22] is a prominent UK educationalist, education developer and strategist with an international profile. She graduated from the University of Newcastle in 1971 with a degree in English with Philosophy, followed a post-graduate teaching qualification, then an in-service certificate in teaching drama in 1975. She completed her Masters in twentieth-century English and American Literature at the same university in 1988. In 2012 she was awarded a PhD on the basis of authoring or contributing to numerous publications. Her books and pamphlets include a number of key texts on lecturing and assessment, some in the form of practical guides, practical 'tips' and 'toolkits', co-authored with other prominent education developers such as Graham Gibbs, Chris Rust, Brenda Smith and Phil Race. More recently edited books include topics such as supporting disabled students and managing the impact of bureaucracy. Brown is best known in the wider UK higher education community for her work over the last twenty years as an educational developer and in particular for her work on teaching and assessment. Her career in education of 40 years spans all sectors, but includes working for almost 20 years at the University of Northumbria in quality and educational development roles and culminated in her most recent post (2004 - 2010) at Leeds Metropolitan University as Pro Vice-Chancellor for Assessment, Learning and Teaching. Brown currently combines working freelance as an education developer and consultant with visiting and emeritus professorships in the UK and Australia and is active in various national organisations and continues to contribute to institutional developments, conferences and workshops worldwide. Brown's website[23] lists contributions of research, consultancy and keynotes 'in approximately [eight] countries annually for each of the last fifteen years'. Brown has held various positions in national agencies including founding director in 2000 of the Institute for Learning and Teaching in Higher Education (ILTHE) and co-chair of the Staff and Educational Development Association (SEDA). She is still active in SEDA and is currently a National Teaching Fellow and Senior Fellow of the UK's Higher Education Academy (HEA). **Professor Peter Knight[24]** was born in 1950 and graduated from Oxford University in 1971 with a first in Modern

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[xiv] Title of section two of Ramsden's *Learning to Teach in Higher Education (1992).*

History. After working in the Civil Service and teaching history in secondary school, he worked for nine years at St. Martin's College of Higher Education in Lancaster. While teaching at St. Martins College, he completed a Masters in Education in 1983, followed by a doctorate in 1988, both with Lancaster University where he was a key influence in the Department of Educational Research. He left Lancaster in 2002 to work at the Open University (OU) in various strategic roles until his untimely death in 2007. These included Director of the Centre for Outcomes-Based Education in 2002-2003 and subsequently Director of the Institute of Educational Technology (IET), a unit of academics responsible for enhancing the OU's practices in learning, teaching and assessment. He was also one of the four lead academics for the Practice-based Professional Learning Centre for Excellence in Teaching and Learning (CETL) based at the OU. Peter Knight published extensively from the 1980s; he also evaluated, led and was an active participant in numerous national projects and UK higher education agency-related activities and groups. His research interests included: the assessment of student learning including grading and classification, graduate employability, enhancing learning and teaching in higher education and the professional development of higher education lecturers.

Citation: Brown, S., & Knight, P. (1995). *Assessing Learners in Higher Education*. London: Kogan Page, p. 122.[25] This book can still be found on reading lists of many university teaching courses. The quotation is preceded by the proxy utterance – absolutely – to convey a sense of theorist B communing with theorist A. The text quoted serves as a metaphor for the perceived need to shift pedagogic focus from teacher- to student-centred learning in order to improve learning. The second part of the paragraph from which the quotation originates is perhaps the most *telling* in light of later developments, particularly in Knight's thinking and on wider debates on assessment: 'Worse still if tutors believe the way they teach is the key variable in student learning and ignore the considerable impact that assessment arrangements have on the real curriculum, then there is every danger that they will unthinkingly take the line of least resistance on assessment and use the simplest or most traditional form. In other words, the curriculum will be narrowed because students will work to the narrowed assessment arrangements. A broad and balanced curriculum demands a broad and balanced assessment system' [ibid., p. 122].

Theorist C: Phil Race, 2001, speaking on behalf of himself and **Sally Brown**. **Professor Phil Race**'s[26] first degree in 1965 was in Chemistry, a subject he studied at doctoral level and taught at HE level until the early 1980s, when his focus shifted to educational development.

Race held academic leadership posts in educational development from 1985 to 1995 in what became the University of Glamorgan. Since 1995 he has had part-time visiting professor and leadership roles in various universities, combined with working extensively in the field of education development. He has also published books and handbooks on learning, teaching and assessment. In 1999 he was awarded an honorary membership of SEDA and was a founder member of the Institute for Learning and Teaching in Higher Education. In 2007 he was awarded HEA National Teaching Fellow and 'Senior Fellow' status and since 2009 he has worked as an independent education consultant working with numerous higher and further education institutions in the UK and run workshops and given keynote addresses internationally. He is currently Emeritus Professor at Leeds Metropolitan University and visiting professor at two UK universities. In 2012 he was awarded HEA Principal Fellow status and given an honorary doctorate from the University of Plymouth. Race says of himself: 'I am one of very few people who work in both higher and further education, and on both sides of the teaching-learning equation, working with students to develop their learning skills, and working with staff to develop their teaching methods' [ibid, webcv 2013]. Sally Brown and Phil Race have worked together and co-published on numerous occasions. Race's publications since 1995 include books, practical 'tips' and guides on lecturing and assessment and on student-centred learning.

Citation: Race, P., & Brown, S. (2001). *The ITLA guide* [excerpt online]. York: Institute of Learning and Teaching in Higher Education (ILTHE) in association with the EducationGuardian.co.uk, 2001, unpaginated text. Retrieved from http://education.guardian.co.uk/Print/0,3858,4321650,00.html [27] The proxy phrase – we think you all agree – is intended to root the discourse in what had been said previously, thereafter it comprises two separate extracts from the same ITLA online guide. In the **first** Race and Brown are differentiating between the 'objectives' approach commonly used in assessment previously and articulated in 'behaviourist language' and expressed as syllabus 'mastery', with that of the newer 'intended learning outcomes' (ILOs) approach that they [and others] are advocating. They provide an example of the objectives approach, "By the end of this module, students will be able to solve problems using the Second Law of Thermodynamics, under exam conditions, and with the aid of a calculator" then re-work it as ILOs in the text used in the dialogue. The **second** part of the dialogue utterance, linked by a proxy reference to the creative disciplines in this case art and design, refers to Race and Brown's deliberations on the complexities of assessing creative work. While Race and Brown advocate that in creative disciplines 'the assessment criteria need to be particularly

clear, explicit, framed in language that is meaningful to staff and students and available well in advance of the commencement of activities that will subsequently be assessed', they also suggest it might be 'helpful' if students are involved in 'establishing or negotiating' the assessment criteria, as an aid to understanding.

Expert A: Milton Glaser, 1973. Milton Glaser (1929-present) is an American graphic designer, illustrator, author, design educator and 'voice' of graphic design. Glaser's website includes a comprehensive timeline[28] of his career development. After graduating from the Cooper Union Art School New York in 1951, he won a Fulbright scholarship to Bologna where he studied under Georgio Morandi. In 1954 with fellow designers Seymour Chwast, Edward Sorel and Reynold Ruffins, he became a founder member of the Push Pin Studios. Glaser, who is still working today, is considered one of design's most significant and influential figures and design commentators. Glaser left Push Pin Studios in 1974 after running the highly successful studio with Chwast for 20 years. Subsequently he has been involved with a variety of design enterprises including: establishing the multi-disciplinary design studio Milton Glaser Inc. in 1974; co-founding the *New York Magazine* in 1983 with Clay Felker; and setting up the magazine and newspaper design-focused *WBMG* design studio, with his former pupil and influential designer Walter Bernard. Seymour Chwast to this day runs Push Pin Studios now called Push Pin Studios Inc. The influence of those first 20 years of Glaser and Chwast's output at Push Pin cannot be overestimated. The creative output of the Push Pin enterprise is historically significant in terms of its influence on 20th-century global design but also stylistically almost 40 years later still influencing designers and illustrators. Perhaps even more significant is his presence in the iconography of universally recognised and constantly referenced visual images such as his, now ubiquitously cloned, 'I ♥ NY', a pre-curser to the digital emoticon.[xv]

Citation: Glaser, M. (1973). *Milton Glaser Graphic Design*, New York, NY: The Overlock Press, p. 16.[29] The quotation, with the addition of proxy phrasing to aid flow, is part of an edited version of a 1972 conversation between Milton Glaser and Peter Mayer reproduced in the introductory section of the book. Although describing the dilemmas facing creative designers when working with clients as well as design educators in the early 1970s, it might also be interpreted as articulating the tensions at the heart of debates about the curriculum, the purposes of learning and creativity in education today.

[xv] The ubiquity and longevity of Glaser's iconic symbol is perfectly expressed in this commercial email circulating in spring 2014. **Subject: 72 hr Sale + I ♥ amazing New York deals**

Glaser has always been outspoken concerning the role of design in society and along with thirty-two other prominent international graphic designers was part of the *First Things First manifesto 2000* coordinated by writer Rick Poynor[30] and published simultaneously in seven specialist international design magazines. The manifesto campaigned for designers and design educators to channel their creative energies away from serving the interests of corporative consumerism to being part of more meaningful forms of social and cultural endeavour. The 2000 manifesto reclaimed an earlier call for designers to direct their skills toward more socially beneficial ends led by the British graphic designer Ken Garland and twenty-one other designers in the form of the *First Things First Manifesto 1964*. According to Poynor[31] (2009, p. 177) as well as being distributed as 400 hard copies, and through various specialist international design journals, it was also published in its entirety in Tony Benn's (Labour politician) column for the *Guardian* Newspaper on January 24th 1964.

Novice A: Amy, 2008.

Citation: The text used in the dialogue is part of the transcript of a semi-structured interview with Amy who is studying fashion design, after she had completed her first survey in spring 2008. The researcher was gently probing why Amy had elected not to answer a question about the relationship between creative development and creative risk, when earlier in the survey she had written, 'I don't take the safe route'. This citation represents a verbatim account of Amy explaining how the relationship between risk and development felt in practice.

Amy was born in the winter of 1987. She left comprehensive school with two art and design-related A-levels and one other practical A-level achieving respectively grades B, B and C, then completed a one-year Foundation Art and Design achieving an overall Merit, before going to university to study fashion in 2007. Amy's father went to university and runs his own business. Amy's mother is involved with art and design as are several of her relatives. One sibling attended university but not to study art. When asked if her family was positive about her electing to study art and design, after saying that other family members understood, she wrote, 'my father, didn't understand why I needed to go to uni to do a fashion course, as it's a "tradesmen" job, he thinks that you should learn the trade in a working job'.

In spring of 2008 in her first year at university Amy thought she was about averagely self-motivated when compared to her peers and indicated that she was doing art and design because she enjoyed it, but hadn't thought beyond that. Amy identified herself as cautious and at the same time open-minded, playful and rebellious, and was one of only 7% (8 of 111 respondents) who considered herself *both* introvert and extrovert. In the context of Amy's ambivalence towards her course, these characteristics, combined with the specific demands of an outcomes-based curriculum, are illuminating. In spring 2008 Amy spoke of having 'regrets' about 'doing fashion because I think it's kind of […] controlled, even though it's an art form it's still really a controlled area. Like if I wanted to do a project they'd be like […] "you need to be able to see that", "you need to be able to do that". It's not as loose as I like'. By 2010 her determination to doing things *her way*, 'do anything and try anything', even if 'it mostly fails' was echoed in her suggesting that she had 'stopped listening to my tutors' and 'stopped reading fashion magazines'. By this time, although Amy acknowledged needing a classified degree to allow her to 'continue onto an MA' she suggested if her designs were 'creative', even if she got 'a crap grade', this would 'automatically override' her mark.

Despite this apparent disregard for grades, by the time she completed the post-qualification survey in summer 2011 and was on a Masters course, it was clear that Amy had expected more than the upper-second she received. The tensions she spoke of in Year one between conforming and being rewarded and not conforming and risking less rewards were obviously unresolved when she evaluated her undergraduate experience as *mixed* because: 'the tutors push you in certain directions, which at the time you may not want to do. Also you may need to go in a direction with your work because if you don't you know that you will not get the marks, or please the tutors'.

Information available on the Internet in 2014 suggested that after successfully completing a Masters degree Amy worked for various designers (not clear in what capacity or when) and also for her former university.

Novice B: Gemma, 2008.

Citation: The text used in the dialogue from spring 2008 is a verbatim transcript of Gemma's handwritten response to a question about the relationship, if any, for her between creative development and taking creative risks. Gemma is studying the applied arts.

Gemma was born in the summer of 1988. She attended a comprehensive school, where she gained one A-level in a practical art subject achieving a grade A and two in humanities subjects achieving D and C. After A-levels, Gemma completed a one-year Foundation Art and Design course achieving an overall Merit. Both Gemma's parents and a sibling went to college (it is not clear at what level they studied) and her mother now works in the leisure and hospitality industry and her father manages projects. None of Gemma's immediate or wider family or close friends was particularly creative but in common with 78% (75 of 96 participants who responded) her family was very positive about her going to university to study art and design. As an undergraduate Gemma had a regular part-time job in retail as well as holiday jobs, despite this, Gemma completed her degree with debts of over £20,000. When asked if she would go to university if the fees were £6,000 or more she said she wasn't sure that she would.

Although apparently willing to take risks in Year one by spring of 2009 when reflecting on the role of assessment and grading it is clear that other forces were at play for Gemma. She wrote of how receiving 'quite a low grade' when she felt she had done 'quite a lot of work', had 'knocked [her] confidence'. This feeling was exacerbated – although she had 'tried to ignore it and carry on' – by the perceived injustice of 'people who had done less […] getting better grades'. She only *partly* agreed with her grades feeling 'that some who have done less […] are achieving more. They have little work to show whereas I have loads, and sketchbooks to back it up'. She thought getting a classified degree had 'to a certain extent' affected the way she worked, saying she wanted 'a 1st or a 2:1'.

After a difficult year, just before graduating in 2010 Gemma said: 'Nothing [has changed], the formal feedback is still terrible. You can achieve a 2:2 and be told positive feedback but nothing constructive – doesn't say what you could do better!' When reflecting on the degree classification and on the prospect of completing undergraduate study, she said that the degree classification *'used' to* be important to her but after losing her drive she would 'now be happy, just to pass'. She said she was 'scared of having to join the "real world" and get a job'. She didn't 'feel ready to finish' and was 'sad' that she'd lost her 'creative drive' in her final year. At that point she was pessimistic saying she 'should have quit and attempted to re-do the year again' and that she'd let herself down.

Gemma graduated in 2010 with an upper-second degree. Five months later she said that she 'had experienced a variety of problems' and was 'pleasantly surprised' with what she had achieved. When asked to reflect on her creative development, she thought it had been more or less as expected and that she'd mostly had a positive experience as a student except for ' … my third year where I had a huge creative block'. When considering what had had the most impact on her development she rated the studio, physical resources, practice-based tutors, external stimulus and peers on her course as equally important. There was no mention of her previous preoccupations.

Immediately after completing her degree Gemma worked in retail and started to look 'for jobs in an area of art and design, possibly looking into the education sector'. Due to a change in her personal circumstances she was 'lucky enough to get a job' in a technical support role in education, in another area of the country. She started work in autumn 2010 was 'over the moon!' and 'perhaps happier' than she thought she could be.

Novice C: Jenny, 2008.

Citation: The text used in the dialogue from spring 2008 is a verbatim transcript of Jenny's response to a question about the relationship, if any, for her between creative development and taking creative risks. Jenny is studying fine art.

Jenny was in her mid-twenties when she completed the first survey in spring 2008, making her one of the 16% of student participants in the sample (18 of 111) who were aged 22 or older in spring 2008. She completed one more survey in spring 2010 and although some demographic information could be gleaned from these surveys, there are significant gaps in what we know about Jenny. We have no information about Jenny's family or schooling, apart from her saying there was no one else in the family who was creative and that at secondary school she 'did [her] best not to be recognised at all'. Similarly we do not know what she did before her degree or what degree classification she achieved. We do know from a response in her survey in 2010 that she had to work to support herself throughout her degree and she thought that this was 'unavoidable' as she wouldn't have been 'able to come to university otherwise'.

In spring 2008 when asked why she had chosen to study fine art Jenny selected 'because I am absolutely driven to do it, and haven't thought beyond that'. Other responses that year

echoed this sense of compelling immediacy, such as describing the best things she had done as being 'made very quickly as a result of a flash of inspiration' and of working 'intensely'. On the other hand, elsewhere in the survey, she reflected that coming up with ideas 'wasn't a problem' but that she had begun to worry whether her 'ideas [were] worth pursuing, whether they [were] interesting or whether [she] actually [had] anything to say'.

In spring 2010 when reflecting on her experience as an undergraduate, she wrote: 'My second year was AWFUL. [My tutor] told me I should stop painting, I didn't. [My tutor] offered no encouragement or creative support at all just negativity. This made it difficult to make the kind of work I wanted to, knowing that [my tutor] would be marking it. Also the whole business of making art to be marked is a bit strange, especially in the third year. Knowing that everything you make will count towards deciding your final degree classification is quite daunting and I think as a result my work has been more cautious than it might have been. It's difficult to experiment at this stage, so a certain amount of creative freedom is sacrificed for the sake of decent marks'. On the other hand Jenny claimed that having to put on an exhibition in the second year was 'particularly crucial', it forced her to begin to produce the kind of work she'd 'want others to see'. It made her feel that her practice was no longer just for herself, or 'for the course'.

She wrote of her third-year tutors being 'brilliant' and 'particularly encouraging and inspiring' and that she took the course 'very seriously'. She felt 'privileged' to be there, was in the studio every day and didn't want to waste any opportunities. She also described what she saw as a 'general lethargy amongst the students' on her course, saying she was surprised and baffled that the studios were 'empty a lot of the time' and that 'very few people on the course seem to have much enthusiasm for art and treat it as a chore'.

When thinking about what her future held, after graduating, she said, 'it feels like it's over too quickly. I still have a lot left to learn. […] It's strange to be graded on my artwork at this stage, as I feel I'm only just starting. […] I'd like to do an MA but don't feel ready. I'm worried about what happens next but determined to make it work'. […] 'There's no way I won't be making art, I can't, not do that. But obviously it'll be very difficult financially to just indulge my practice'. After graduating, a piece of Jenny's work was selected for inclusion in a national exhibition and other artworks appeared on various websites and blogs. No information is available about what Jenny did subsequently.

Theorist D: Paul Standish, 2007. Professor Paul Standish[32] is one of a number of distinctive and critical voices in the UK philosophy of education community, others being Professor Ronald Barnett and Professor Richard Smith. Standish currently holds the post of Professor of Philosophy of Education in the Faculty of Policy and Society in the department of Humanities and Social Science, at the Institute of Education (IoE) London. He is known for his writing on education policy and practice and on ethics where he applies philosophically rooted arguments to a variety of real-life educational contexts: the nature of education and its purposes; the role of pedagogic and curriculum practices; the impact of changes in managerial methods; education as economic paradigm; the role of information; information 'communications' technology; and of data in education policy and practice. As well, he is known for his work on the intellectual possibilities and practical implications inherent in tensions between the analytic and Continental traditions in philosophy. Standish regularly addresses conferences and has published extensively in books and specialist journals.

In a recent article 'Improving the Student Experience' in the *Journal of Philosophy of Education* (2012)[33] Elizabeth Staddon and Paul Standish contrast the ubiquitous rhetoric of 'improving the student experience' with its synchronicity, in policy terms, to shifts in the nature of higher education funding. Put another way Standish and Staddon are implying that if students, linguistically at least, are at the 'heart of the system[34]' when education per se is a *commodity*, students are therefore the consumers and 'drivers' of its quality; and by paying ever-larger fees, also, by default, are its paymasters. Standish and Staddon characterise the impact of what they articulate as a cultural shift in the context of student learning, by imagining two sorts of student engagement.

> On the one hand, there will be the student who, wised-up to the requirements of the course, knows exactly by what criteria they will be assessed, and who efficiently calculates the best use of time to achieve success. Knowing and confident, and already planning their next module, they look with bewilderment on anyone who tries to do more. On the other, there is the student who comes to the subject eager to see what it has to offer and to discover thoughts they did not know they could have. To them, the realisation that some of their teachers are simply teaching to the test, and that in the test there is no incentive to do anything more than hit the criteria the teachers are helpfully highlighting, will come as a kind of disillusionment.

It is not just that they are disillusioned with this or that lecturer or with this module: they realise they have misunderstood what education is about. [Ibid., p. 643.]

To counteract these manifestations of *deflective* pedagogic tendencies Standish and Staddon advocate 'a higher education pedagogical practice that is less managed, more challenging and ultimately more realistic.' (Standish & Staddon 2012, pp. 645-646).

Citation: Standish, P. (2007). Rival conceptions of the philosophy of education. *Ethics and Education*, 2 (2), p. 165.[35] The quotation illustrates one of a number of key themes in Standish's work. In this paper Standish traces the history of enquiry in education in the UK, since the 1940s. He draws attention to what he sees as a 'serious threat' embodied in the shift over the preceding 20 years from the academic grounding of education within a particular subject disciplinary framework, to that of education as an academic discipline 'without the resources of traditions of enquiry' and with an emphasis only on the measurable and objective aspects of education such as policy in practice, for example 'school improvement' or 'early years' [ibid., pp. 160-161]. Four years later in a 2011 interview with Toby Thompson[36] entitled 'So you think philosophy relates to practice?' Standish articulates his concerns about the impact of early twentieth-century logical positivism in the field of philosophy, on current practices in education. He speaks of logical positivism's emphasis on fact and objectivism and its relegation of 'value' to 'mere matters of subjective preference' (ibid., 2011 interview transcript p. 1), adding that while logical positivism has largely been rejected in contemporary philosophy it is present in institutional practices and in the everyday thinking of ordinary people. He argues that educational research nowadays is 'full of assumptions about the subjectivity of value judgements, and these are deeply pernicious when one is concerned with education' [ibid, p. 1]. Standish suggests that philosophy acknowledges the wider abilities and judgements of teachers at the micro level – when for example assessing children – but that this is not the case in current macro assessment regimes.

Theorist E: Dennis Atkinson, 2008. Professor Dennis Atkinson[37] is a visual arts educator, author and critical commentator. His published books explore art and art education through a focus on identity, equality, social and critical practices and regulatory discourses. Apart from his books, his voice is perhaps best known to some members of the art and design community through his involvement with the *Journal of Art and Design Education*, since 2000 the *International Journal of Art and Design Education* (iJADE), although he has

also published for example in the *British Educational Research Journal* (BERA), *the International Journal of Inclusive Education* and *Educational Philosophy and Theory*. Between 2001-2009 he was principal editor of iJADE. The journal first published in 1982 through the auspices of the National Society for Education in Art and Design (NSEAD) was for many years the only refereed journal to publish research from arts educators from all sectors in the UK. In 2009 Atkinson was awarded Honorary Fellow status of the NSEAD. He completed his PhD supervised by Bill Brookes (1926-2006) at Southampton University in 1988. The same year he started work at Goldsmiths, University of London where he has had various roles including overseeing the Post Graduate Certificate in Education (PGCE) Art and Design Secondary course for ten years. He established the Research Centre for The Arts and Learning in the Department of Educational Studies in 2005 and was its Director from 2005-2013. He is currently Professor of Art in Education and co-Director of the Research Centre for Arts and Learning in the Department of Educational Studies at Goldsmiths. Before his involvement in art teacher training, Atkinson worked for seventeen years in secondary art education. He is currently director of a new theory/practice PhD in Art and Learning at Goldsmiths and is engaged with and regularly writes about contemporary arts practice. His academic output illustrates this ongoing commitment to art education and arts practice and theoretical affiliation with French post-structuralism. As well as Jacques Lacan, Atkinson's writing draws on the work of French intellectuals Alain Badiou and Jacques Rancière to develop ideas about truth, subject and emancipatory education.

Citation: Atkinson. P, (2008). Pedagogy Against the State. *International Journal of Art and Design Education*, 27(3), p. 235.[38] This citation illustrates Atkinson's ideas about emancipatory relationships between learners and teachers and the tensions, as he sees it, between these wider educational goals and intended learning outcomes (ILOs).

Novice D: Lisa, 2009.

Citation: The text used in the dialogue is a verbatim transcript of Lisa's response, in spring 2009, to a question which asked who at that point had had the most impact on her creative development to date and why? Her response is particularly telling not only for its content but for its timing i.e. mid-way through her second year.

Before starting university Lisa attended comprehensive school where she achieved B grades in two practical arts subjects and an A grade in a theoretical/practical subject at A-level; after which she completed a one-year Foundation Art and Design achieving a 'pass'. Neither

of Lisa's parents attended university. Her father has a community role in the public sector and mother, an administrative role in the private sector. Her parents were positive about her studying art and design at university. Lisa's creative ability was recognised at primary and secondary school and her father encouraged her to be creative. Lisa was the first person in her family to attend university but in common with 25% (19 of 77) of respondents to this question, she had close friends who had also elected to study art and design.

Lisa was 19 years old when she began an undergraduate degree in fashion. She transferred to another related course for her final year but chose to stay with the project. In spring 2008 when completing her first survey in her first year, although considering herself more motivated than peers and just above average in terms of creativity, she was one of only five of 111 respondents who indicated they were determined to continue to work in art and design, but not necessarily as their main career. A year later when explaining why she chose to study fashion design at degree level she wrote of having ' a passion' and 'certain level of talent' that she wanted to 'nurture and expand' in order to be 'successful in the industry and make money doing something [she loved]' but later in the survey she stated that she had 'realised a purely design route is not for [her]'. She spoke of her tutors letting her see her work 'through their eyes' and of benefiting 'from their advice and experience'. She respected the fact they 'won't lie and always have the best interests of the students in mind' but also said that she was 'ultimately in charge' of what she created and was 'constantly reassessing' herself to make herself 'the best' she could be. When asked whether getting a classified degree had influenced the way she approached her work she thought: 'Partly as there are always certain hoops to jump through, and I am always trying to be neater and tidier in my creative work, than I would be independently'. She said that institutions could encourage students to be more creative by explaining 'that there is no real right or wrong, just encourage them to discover who they are and what their 'art' means to them personally'.

By spring 2010, having completed almost two thirds of her final year on her new course, she commented that she felt 'slightly less creative' than on her previous course but added, 'when I choose to be creative now, I enjoy it a lot more as it is more for me and not for anyone else. Before I felt pressure to "turn it on" which made being creative slightly stressful. What I do now is based on research […] which gives me a base to work from; I still get to be creative but it's not a constant requirement (which I am enjoying more)'. She said

of herself that she liked to be 'intellectually stimulated and always have a desire to learn more, which has definitely helped me mould my creativity in relation to aspects of [the requirements of the new course]' but she also wrote of finding it difficult to make decisions as she was 'always worried about making the wrong choice' saying it was 'a constant source of hassle, especially considering the change of course; this was a difficult decision to make and led to a constant worry over whether this was the right choice'. She also stated she was 'aware that this worrying [could] only hinder natural creativity'.

Lisa returned her post-qualification survey in winter 2011. She had graduated in 2010 with an upper-second degree, the classification she expected. She had debts of over £15,000 and wasn't sure if fees were £6,000 or more whether she would still have chosen to go to university. She felt her creative development had been less than expected due to 'some personal issues/circumstances during this period' but other than that she had mostly had a positive experience as an undergraduate. When asked what she might have done differently she felt she should have engaged in 'more lengthy and intensive work experiences during holidays'.

After graduating in 2010 she was offered a three-month internship with a metropolitan agency, which led into a freelance position, which ended in winter 2010, 'as the company was low on work'. In 2011 Lisa was job hunting. When asked if her ambition for the future was still to work in trend prediction or trend analysis, she replied 'I think the goal still remains the same, but I'm not sure if the timescale is realistic'. She said that having learned more about the profession she had realised that she would 'probably need to build a lot of experience in the fashion industry first'. No further information is available about what Lisa did next.

Theorist F: Margaret Edwards, 2006, speaking on behalf of herself, **Chris McGoldrick** and **Martin Oliver**. Dr Margaret Edwards, who retired from a career in education in 2012, was at the time of writing the Director of the School of Humanities and Social Science[39] at Liverpool John Moores University (LJM). Her research interests include higher education organisational change and change management, sociological theory, employability and work-life balance. Chris McGoldrick, a geographer and independent consultant, was at the time part of a LJM research unit based in the School of Humanities and Social Sciences. Her research interests include ethnic minorities business, social policy, and higher education

employability and learning. Dr Martin Oliver, at the time a senior lecturer at the Institute of Education's 'London Knowledge Lab', is now Head of the Learning Technologies Unit and reader in ICT in Education and deputy co-director of 'London Knowledge Lab'. His research reflects his interest in the social construction of knowledge and in technology.

Citation: Edwards, M., McGoldrick, C., & Oliver, M. (2006). Creativity and curricula in higher education: academics' perspectives. In N. Jackson, M. Oliver, M. Shaw and J. Wisdom (Eds.). (2006). *Developing Creativity in Higher Education.* Abingdon: Routledge, p. 73. [40] Edwards et al.'s article is a small part of the wider national and subsequently international network of the 'Imaginative Curriculum' project spearheaded by Professor Norman Jackson in 2001 who at the time was a senior advisor for the newly formed (2000) Learning and Teaching Support Network (LTSN). The initiative was funded by the Learning and Teaching Support Network Generic Centre (LTSN) and, following its dissolution in 2004, the HEA and the National Endowment for Science Technology and the Arts (NESTA). *Developing Creativity in Higher Education* represents a drawing together of the various strands of this wide-ranging project based on a commitment to creativity in higher education and to the idea of learning as a collaborative enterprise. Jackson in his own contribution to the book's first chapter, 'Imagining a different world', says:

> Creativity is inhibited by predictive outcome-based course designs, which set out what students will be expected to have learned with no room for unanticipated or student-determined outcomes. Assessment tasks and assessment criteria which limit the possibilities of students' responses are also significant inhibitors of students' and teachers' creativity. [Ibid., p. 4.]

Underpinning the Edwards et al. article was a small qualitative study of 32 academic staff based in one Russell Group and one post-1992 university. Their goal was to establish what a sample of academics teaching in various disciplines understood about creativity in the curriculum, how creativity might be defined and supported and what changes to practice might be involved if creativity was to be given greater emphasis in higher education. Their findings suggested that there was general agreement that creativity in higher education was a 'worthwhile goal' but different perspectives as to how creativity might be defined. There was also a lack of consensus on how greater levels of creativity might be achieved particularly around assessment. There were various concerns about how creativity might be developed in terms of curricula design and pedagogic practice in the current climate. These

included staff considering that 'assessment crowding' left no space or time for creativity, a perception that the emphasis on internal and external accountability was counterproductive to the promotion of new approaches to curricula development and that 'managerialism' was 'restricting academic practice' [ibid., pp. 70-71]. The text used in the dialogue highlights the authors' conclusions that academics needed the *space* to develop, through 'lighter touch accountabilities' and 'collegiality', if creativity is to be fostered in higher education. They preface this statement with the assertion that 'real, additional resources (rather than prescriptions from national and institutional centres) are needed to foster creativity and cope with more diverse student bodies' [ibid., p. 73].

Novice E: Invented proxy for a student who might have spoken.

Epilogue: John Cage, 1973. An influential composer, theorist and artist, John Cage (1912-1992) was a central figure in the international avant-garde for some 45 years.

Citation: Cage, J. (1998). *M Writings '67 –'72.* New York, NY: Marion Boyars.[41] [The foreword is unpaginated and undated but believed to have been written for the 1973 publication; the quotation appears on what would be page viii.] The quotation is the final sentence of the foreword to this volume; Cage is throwing down a gauntlet to collective freedom of thought. The book presents his writings over a five-year period in the form of a synthesis of content (some previously published), experimental typography and page layout. Its tone is captured in its dedication written in 1967 and repeated in 1973, which reads:

<div align="center">

To us and all those who hate us,

that the U.S.A. may become just another

part of the world, no more, no less.

</div>

N.B. The original version of this dialogue was written in 2008 and comprised eight voices. It was performed as part of the Kaleidoscope 2008, 5th Annual Postgraduate Conference in Education (6th June 2008). Three stages of modifications followed, these involved substitutions, deletions and additions of new voices. The first occurred in 2009 when the piece was performed in a private setting and one original novice voice was substituted with one from another art and design discipline. The second modification involved the inclusion of the voice of Carl Rogers (later removed) and the production of nine student monologues and matching profiles (three of these were expanded and are included in the thesis). This modified dialogue and the monologues were performed and discussed as part of the Student Lifewide Development Symposium: The whole of life is learning, therefore education can have no ending at Aston University on 1st March 2011. The final and more substantive changes occurred in the preparation of this thesis when new novice voices were added and notes expanded.

Emma

Emma was born in winter 1988 and went to a comprehensive school where she studied three A-levels, a humanities and two practical arts subjects. Her grades are not known. After A-levels she applied to university to study fashion. She was a 'direct entrant' to university and one of eleven participants (14% of the 79 where prior qualifications are known) in this category. Throughout her three years at university Emma lived at home.

Emma's mother has a higher education qualification and is employed in a supervisory role in healthcare. Emma's father works in construction and maintenance. Although no one in Emma's immediate family is particularly creative her parents were positive about her going to university to study fashion. One of Emma's relatives studied art and design; of the 90 participants who provided information about wider family links, 40% (36 including Emma) had extended family members with a connection to art and design. Emma's family home is in a ward where young persons' participation rates in higher education are coded to the median ('3') nationally. Of the 78 participants who provided home postcodes, thirteen (17%) were from wards rated like Emma's for young persons' participation. Emma worked on a regular basis part-time in retail, throughout her degree.

On the basis of the information Emma donated, she had a positive attitude when she arrived at university. Her experience as an undergraduate, both creatively and in terms of her future aspirations, changed over the three years of the study. In spring of 2008, she was enthusiastic about being creative saying that having ideas made her feel 'excited' and 'proud' and want to communicate her ideas to others. The seven personality characteristics Emma identified herself as having, she had in common with over 40% of other respondents. At this point she thought of herself as more self-motivated than most of her peers, about in the mid-range in terms of her creativity but determined to have a successful career.

A year later in spring 2009 something had changed for Emma and while still maintaining that she wanted a career in fashion, she was becoming increasingly aware she needed to improve her organisation and time-management, something that she had either not been aware of or elected not to disclose a year earlier. Elsewhere in the survey Emma identified that she had underestimated what would be involved. The only other sign of a change was her reporting uncertainty about whether the course had been inspirational or whether she felt more confident or enthusiastic or she felt she belonged doing what she was doing.

However, similar expressions of mixed feelings at this point were common to 25 of the 53 participants (47%) who responded to twelve qualitative propositions about the quality of their experience. Despite having some misgivings about assessment, because of 'pressure' to get a classified degree perhaps making her less creative, she had agreed with the grades her work was given and was complimentary about the guidance and feedback she had received from tutors. When asked what impact working part-time had on her creative development she said: 'I think it affects my work [negatively] but if I did not work I would not be able to study'. The support she received from friends and family continued to be very important for Emma.

By spring 2010, in her final year, Emma had apparently regained the enthusiasm of her first year. Her spirits appeared to have lifted; she felt she had worked harder and achieved higher standards than before. She was ambitious for her final collection and career goals. However an underlying theme from Year two emerges when she cites her lack of organisational skills as being something that might be holding her back. Emma graduated in summer 2010 with a third class degree and debts of over £15,000. In her post-qualification survey when asked if she would study art and design at university if fees were £6,000 or more she said 'No'. When indicating what impact the course had had on her creative development she selected 'more or less as […] expected'. Of her overall undergraduate experience she said she had mostly had a positive experience except for: 'struggling with money and trying to find time for study and part time work'. She made no comment on her degree classification apart from blaming herself for being distracted from her studies and 'not fully concentrating on the task in hand' because of 'work [and] social activities'. She expressed no acrimony for her course or her tutors who, alongside her peers, she ranked equal first as having a positive impact on her creative development. Of the 79 participants for whom degree classifications are known, Emma was one of only three (4%) who received a third class degree. Of these Emma and another female were known to have had regular part-time work and Emma's mother was the only parent to have attended university or college. All three left with debts of over £10,000. Both females were direct entrants to university and the male left school at 16 to complete a National Diploma. In Year one each of these students had said that they were determined to have a successful career in art and design and after graduating all three were positive about their experience as undergraduates. In many respects the profiles of the three students who received Thirds are similar. However, other participants who had similar profiles achieved first and upper-second class degrees.

The lack of opportunity to interview Emma means that many of the nuances of Emma's experience are lost to this study and what follows is cautious observation. Written responses showed that Emma had some awareness of what was required of her to achieve work of a high standard, yet she appeared somehow unable to shape her own progress, to operate knowingly or fully develop herself as a fashion undergraduate. Her final year career aspirations show a touching naivety about her understanding of herself as a novice designer in this highly competitive field. On the basis of what she disclosed of herself Emma might be described – strictly in terms of her fashion education – as an extrinsically motivated person who was unable to sustain motivation after leaving university. On the other hand it could be that her opportunities to fully engage were inhibited by one or more factors that were beyond her control by the time she arrived at university: having to work to sustain herself and still having money worries; being slightly dislocated from the wider influence of her peer group by living at home, despite having a very supportive and encouraging family; being a young, direct entrant to university from a ward where participation rates in higher education were only in the median range nationally.

By winter 2010, some months after graduating, Emma had made a decision to leave a potentially promising supervisory role in retail, to combine-part time work with voluntary work in healthcare, in order to prepare for applying for a 'second degree' in healthcare, a professional field similar to that of her mother. This concludes the information available on Emma's life after university.[xvi]

Institutional and national *measures* of what constitutes 'quality and standards' might well cast Emma's achievements and experience to date as a lack of ability, motivation or application or, from a different vantage point, a lack of pedagogic input or poor careers guidance. While any of these may have some validity, the situation for many students is much more complex and perhaps if those who make judgements could put *themselves in the shoes*[xvii] of those they judge, they might see the world through other eyes.

[xvi] The information about Emma in the profile above, and the content of Emma's monologue in Volume One, was extracted from three handwritten on-course surveys and one electronic post-qualification survey. The researcher also viewed Emma's final exhibition.

[xvii] This is a reference to Bourdieu's concluding reflection in *The Weight of the World* when speaking of how sociologists [or anyone occupying dominant social positions] faced with someone with a different social, cultural or political trajectory to their own, need 'to imagine themselves in the place occupied by their objects (who are, at least to a certain degree, an alter ego) and thus to take their point of view, this is, to understand that if they were in their shoes they would doubtless be and think just like them' [Bourdieu, 2010a, p. 626]

Notes & citations for Imagined Dialogue

Two: tales of value & worth

Prologue: Walter Benjamin, 1928. Walter Benjamin (1892-1940) was a highly influential and original German thinker[42] of Jewish descent, who committed suicide in 1940 when, fleeing the German advance on France, he was unable to gain refuge in Spain. An essayist and critical theorist, his work continues to generate new waves of interpretation and application that today span literary, cultural and political theory, language and philosophy. His polemical essay 'The Work of Art in the Age of Mechanical Reproduction' written in 1936 has been hugely influential internationally since it was translated into English in 1968.[43] The essay remains recommended reading for thousands of art and design undergraduates in the UK and is considered an important text in film studies, media studies, new media studies, cultural studies, visual culture and art history. The recent international conference, 'Walter Benjamin, Pedagogy and the Politics of Youth' (University of Westminster 31st May - 1st June 2013[44]), is a noteworthy testimony to his sustained and expanding impact on academia.

Citation: Benjamin, W. (1979). One-Way Street. In *One Way Street and other writings.* (E. Jephcott & K. Shorter. Trans.). London: Verso, p. 69.[45] 'One-Way Street' was first published in 1928. It comprises 59 short narratives about the city, referred to as aphorisms, of which 'First Aid', the source of this quotation, is lighter in tone than many. 'First Aid' represents a tiny fragment of Benjamin's musings on the capitalist spectre of the dark, labyrinthine, psycho-social space of the modern city. These ideas were extended in his unfinished 'Arcades Project.'[xviii]

Act One: eavesdropping

White: Claire, 2009. Claire studied fashion at a large UK university.

Citation: The quotation is the participant's response as to whether she agreed or not with

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[xviii] This major, unfinished work that occupied the remainder of Benjamin's life was originally called 'Paris—Capital of the Nineteenth Century.' As if by osmosis Baudelaire's nineteenth-century city dwellers, the *flâneur* and *rag-picker,* inhabit Benjamin's writings on the city. Benjamin's *flâneur* – a performer of sorts – wanders through the city observing layer upon layer of human history. In the same square mile, metaphorically speaking, a barely visible *rag-picker* gathers up the ghostly detritus trapped in layers of the human condition. Both poetic metaphors have been variously re-appropriated by writers and academics from many disciplines, especially cultural theorists, certain groups of social scientists and artists.

the assessment grades she had been given for her practical work when asked in spring 2009. Her response was 'Yes' qualified by the statements made in the dialogue. Claire later graduated with a 2:1, about which she wrote 'I was aiming for a 1st, so I was a bit disappointed with only being two marks away, if I could go back I would have def[initely] put that bit more into my portfolio'. After graduating Claire had a part-time job in a related art and design field but because she had spent most of her 'overdraft on [her] final collection' she needed a full-time job to pay it off so moved to full-time work in retail. By the end of 2011 she had taken a retail job that involved travelling abroad. When she returns, she said that she hoped to move to London where she would 'try and get [her] foot in the door at a head office'.

Red: Charlotte, 2009 + 2010. Charlotte studied graphic design at a large UK university.
Citation: The quotation consists of two comments collected eleven months apart. In the first, made in spring 2009 when the participant was nearing the end of her second year of study, she was asked to consider the impact of the summative assessment and grading processes on her confidence. In the second, collected in the spring of 2010 in her final year, the participant reflected on the significance (or not) of receiving a classified degree. Charlotte later graduated with a 2:1 and has subsequently completed a placement in a large UK city and won a scholarship for a postgraduate business programme, which will include a six-month placement in a design firm.

Orange: Ben, 2008. Ben studied fashion at a large UK university.
Citation: The quotation consists of comments made in spring 2009 at the end of his second year. The participant was asked to consider the impact of summative assessment and grading processes on his confidence and then to reflect on the significance (or not) of receiving a classified degree. Ben later graduated with a 2:1 and when asked if he would have done anything differently he stated that in the first and second year when he had finished a project early, he'd 'just stop' work instead of 'carrying on to better [his] skills/ grades whereas in [his] 3rd year, [he] realised that a project is never complete as you can always extend it and better [it]'. Since graduating he has been offered two placements with well-known UK design companies and has been selected as a finalist for an award.

Blue: Hannah, 2009 and 2010. Hannah studied fashion at a large UK university.

Citation: The quotation consists of two sources collected ten months apart. In the first, made in summer 2009, at the end of her second year, the participant was asked to consider the impact of summative assessment and grading processes on her confidence. In the second, collected in spring 2010 towards the end of her third year, the participant reflected on the significance (or not) of receiving a classified degree. Hannah later graduated with a 2:2. She is now working in a 'stepping stone' junior administrative role in a new company in her chosen field.

Yellow: Mark, 2009 and 2010. Mark studied graphic design at a large UK university.

Citation: The quotation consists of two comments collected eleven months apart. In the first, collected in summer 2009 when the participant was nearing the end of his second year, he was asked to consider the impact of summative assessment and grading processes on his confidence. In the second, collected in spring 2010 during the final term of his third year, he reflected on what aspects of the degree, e.g. the people, structures, situations or circumstances may have helped, or hindered, his creative development. Mark later graduated with a 1st. His final-year work featured in various design awards and articles and he recently secured a job in a 'cutting-edge' UK design studio.

Green: James, 2009 and 2010. James studied fine art at a large UK university.

Citation: The quotation consists of three separate comments collected eleven months apart. The first two were collected in spring 2009 when the participant was nearing the end of his second year of study when he was asked to consider the impact of summative assessment and the grading processes on his confidence and then to reflect on the significance (or not) of receiving a classified degree. The final comment was collected during an interview in spring 2010 when he reflected more generally on his approach to making artwork in his final year. James graduated with a 2:1 and is working in an unrelated capacity, while preparing artwork to apply for a postgraduate degree in fine art.

Purple: Laura, 2009 and 2010. Laura studied fine art at a large UK university.

Citation: The quotation consists of three separate comments. The first two were collected ten months apart in spring 2009 and spring 2010 and the third collected during an interview in summer 2010. In 2009 the participant, nearing the end of her second year of study, was asked to consider the impact of summative assessment and the grading

processes on her confidence. In the second, collected in 2010 she reflected on the significance (or not) of receiving a classified degree. The third was her response to what she considered the very best aspect of her undergraduate studies. Laura later graduated with a 2:1 and has established a studio in the town where she studied and is producing work and exhibiting.

Orange: Proxy for Ben chivvying people to return to their rooms to dress for the wedding.

Act Two: listening in

Nº 1: Kathryn Ecclestone, 1999. Professor Kathryn Ecclestone[46] is a highly experienced UK educational researcher, teacher and lecturer whose early career experiences in youth employment, adult and further education form a backdrop to her work in higher education. Ecclestone, Professor of Education at the University of Sheffield has published widely on a range of research topics including: the politics of education; vocational education, assessment – in policy and practice; the role of formative assessment; student autonomy, motivation, the emotional aspects of learning and emotional well-being and the 'therapisation' of education. Her University webpage (2013) describes her current research interests as focusing on, ' … the ways in which the growth of behavioural interventions in educational settings, together with formal and informal assessments of people's emotional capabilities, reflect and encourage therapisation' [ibid, webpage].

Citation: Ecclestone, K. (1999a). Empowering or Ensnaring?: The Implications of Outcome-based Assessment in Higher Education. *Higher Education Quarterly*, 53 (1), p. 29. [47] The quotation used in this text-montage is the final sentence of the paper's abstract. Although Ecclestone advocates a broad learning outcomes approach to teaching, learning and assessment as a means of fostering staff debate, learner autonomy and providing 'a basis for more rigorous and democratic assessment', the paper presents a critique of the highly prescriptive outcomes-based assessment model adopted by the General National Vocational Qualifications (GNVQ) framework in UK further education, in the context of the then-impending possibility of a similar approach being adopted in higher education. In unpicking the conflicting discourses that framed the introduction of the GNVQ model, she argues that although assessment practices in higher education needed reform, if the highly standardised, behavioural, positivist model developed by the architects of GNVQ were adopted, it would 'create cynical, instrumental attitudes to learning in teachers and

students alike' and stifle academic inquiry. In an article written in the same year (1999b) 'Care or Control? Defining learners' needs for lifelong learning'[48] Ecclestone identifies seven critical areas of concern[xix], all of which demonstrate the impact of what she saw as the increasingly narrow instrumentalisation of vocational education and which she argued were a poor substitute for the possibilities inherent in lifelong learning [ibid., pp. 342-344].

Nº 2: The Quality Assurance Agency (QAA), 2006. The QAA was established in April 1997 following recommendations by what was then the Joint Planning Group for Quality Assurance in Higher Education. It involved bringing together the former Higher Education Quality Council (HEQC) and the relevant parts of the higher education funding councils for England and Wales into one agency, responsible for overseeing quality and standards of higher education. A short time later in July 1997 Dearing's *National Committee of Inquiry into Higher Education* consolidated and expanded QAA's role in relation to quality and standards and public accountability. Most of Dearing's recommendations, for example for the development of a national framework, code of practice and subject benchmark statements and more publicly available information, were adopted. By 2007, when the student participants in this thesis began their undergraduate study, all elements of the Academic Infrastructure[xx] were in place and the processes that shaped academic course validation and review, and for example assessment, were by now deeply embedded in higher education culture. In 2005, just before the student participants began their higher education there had been a phased shift from Subject Review to a single Institutional Audit with increasing emphasis on *evidence*, on internal self-regulatory systems and on the shift from quality assurance to quality enhancement, including greater emphasis on student satisfaction and public information. According to the QAA website[49] (December 2013) their latest strategic aims (launched after the student participants graduated) are: to meet students' needs and be valued by them; to safeguard standards in an increasingly diverse UK and international context; to drive improvements in UK higher education; and to improve public understanding of higher education standards and quality.

Citation: Quality Assurance Agency for Higher Education, 2006. *Guidelines for preparing*

[xix] These include: low expectations in policy terms of the need for vocational education to foster 'personal and human agency'; over-complicated assessment systems driven by regulatory processes that generate 'mistrust' between all concerned, which in turn stifles innovation and creativity; misplaced hostilities to any forms of learning that sit outside of what might be easily and transparently assessed, forging greater divisions between the elite and the rest; the desire to 'empower' learners while subjecting them to complex requirements; and targets intended to raise the achievement of those traditionally achieving least, actually concealing 'increasingly low expectations about the *purposes* of learning.'

[xx] The Academic Infrastructure comprised: an academic framework for the different levels of higher education qualifications; subject benchmark statements; guidelines for writing programme specifications; and the '*Code of practice' for* assuring academic quality and standards in HE with separate articulations for processes for example: programme design, approval, monitoring and review; assessment of students; work-based and distance learning.

programme specifications, [QAA 115 06/06]. Gloucester: Quality Assurance Agency, p. 2.[50]
This is a revised version of an earlier document produced by the UK Quality Assurance
Agency (QAA). According to the QAA website in 2010[51] although institutions offering higher
education are responsible for maintaining their own quality and standards, 'QAA checks
how well they meet their responsibilities, identifying good practice and making
recommendations for improvement. QAA also publish guidelines to help institutions
develop effective systems to ensure students have high quality experiences'. The QAA's
Guidelines for preparing programme specifications 2006 provides guidance for institutions
and academics developing, amending or reviewing programmes. The specification is one of
the cornerstones of the higher education Academic Infrastructure for England, Wales and
Northern Ireland, the others being: the Framework for Higher Education Qualifications,
Subject Benchmark Statements and the Code of Practice for the Assurance of Academic
Quality and Standards in higher education. Despite the QAA's use of the term *guidelines,*
the quotation used in this short extract reveals the unwritten rules of engagement that
convert any hint of interpretive flexibility to a firm expectation of institutional processes
matching those of the QAA, apart that is for those few elite universities who have the
confidence to do otherwise.

The UK Quality Code for Higher Education (Quality Code) replaced the Academic
Infrastructure in 2012 consolidating the greater emphasis on information and evidence. The
QAA's 2011 'Changes to the Academic Infrastructure: Final Report' available on the QAA
website provides a comprehensive account of the consultation process that led to the
development of the Quality Code.

Nº 3: Allan Davies, 2003. Allan Davies is an experienced art and design educator and staff
developer. Currently working as freelance consultant, he was senior advisor in a UK Higher
Education Academy from 2005-2010, having previously held the post of Director of the
Centre for Teaching and Learning at the University of the Arts London for five years. He was
one of a number of art and design educators who, in the early 1990s, published articles and
staff development guidance on the implementation of learning outcomes and assessment
in art and design. He had a particular interest in the role of reflective practice and the role
of learning journals in art and design and contributed to the Art and Design Benchmark
Statement for higher education.
Citation: Davies, A. (c. 2003). Writing Learning Outcomes and Assessment Criteria in Art

and Design. *ADC-LTSN Learning and Teaching Fund Project: Effective Assessment in Art and Design,* p.12 + p.11.[52] This paper, which was part of a National Learning and Teaching Fund Project, takes the form of a general guide for academics writing learning outcomes and assessment criteria in art and design for the first time. Still available and on various institutional and agency websites, it argues for a creatively focused, team-based approach, based on shared values when writing and implementing specific learning outcomes, which in art and design need more generically orientated assessment criteria to provide students with a more complex and holistic learning experience. The language used when describing the process however tells a somewhat different story. The first section of the quotation used in the text-montage is taken from the final paragraph of the guide on page 12 and the second from page 11; the order of the two sentences has been inverted for dramaturgical emphasis. Davies draws heavily on the work of the Australian academic John Biggs and three of the seven citations in Davies' paper are for Biggs' publications. Davies references Biggs' model of constructive alignment and Biggs' earlier work with Kevin Collis on the 'Structure of the Observed Learning Outcome' (SOLO Taxonomy), [53] a taxonomy that classified learning outcomes in relation to levels of understanding that were verbalised in particular ways.

№ 4: Graham Gibbs, 2010. Before retiring in 2007 Professor Graham Gibbs[54], still active as a consultant and researcher, was Director of the Oxford Learning Institute at the University of Oxford. Earlier roles included Head of the Oxford Centre for Staff Development, Oxford Brookes University and Director of Research, Centre for Higher Education Practice at the Open University. He graduated in 1971 with a degree in the social sciences. In 1972 he became a member of the British Psychology Society and later a Chartered Psychologist. Forty years on he is an internationally respected academic, researcher, educational developer, education consultant and policy strategist. The locus of his work since the early 1980s has been teaching, learning and assessment in higher education. In 1993 he founded two influential professional organisations dedicated to improving student learning, the 'Improving Student Learning Symposium' and with international colleagues the 'Consortium for Educational Development in Higher Education'. As an academic leader, consultant, researcher, academic author and staff and institutional developer, Gibbs' work has focused on improving the quality of learning, teaching and assessment in the higher education sector in the UK and internationally. In the 1980s and 1990s Gibbs authored and co-authored many influential books and articles on 'how to' improve and evaluate teaching,

learning and assessment. Currently Gibbs is best known in the HE sector for his role as an educational developer and author of critical texts on teaching, learning and assessment. His scholarship, and in particular his advocacy of evidenced-based research and evaluation as a means of improving student learning strategies, is widely respected in the sector.

Citation: Gibbs, G. (2010a). *Using assessment to support student learning at UEA* (online, under licence). Leeds: Leeds Metropolitan University Press, section 2: How assessment influences student learning, p. 5.[55] Although Gibbs refers to the document in his introduction [ibid. p.3] as a 'manual', he makes it clear it is not intended be a list of tips. It is designed to encourage academics to reflect on assessment practices and where necessary to introduce informed and 'context-driven' changes capable of improving student learning and motivation, at local levels. It draws on extensive empirical evidence from his, and other international research on assessment as well as numerous institutional case studies, related for example to effective coursework, formative feedback and workload. It also includes various practical evaluation tools one of which, an 'Assessment Experience Questionnaire', has been widely used internationally to provide academics with the wherewithal to better understand the relationship between assessment and approaches to learning on the courses they teach. The publication in the same year (2010b) of *Dimensions of Quality*[56] (commissioned by the Higher Education Academy) is pivotal in considering Gibbs' current thinking after over 40 years in the field.

Nº 5: Peter Knight, 2002. (See earlier biographical note in Dialogue One.)

Citation: Knight, P. T. (2002). Summative Assessment in Higher Education: practices in disarray. *Studies in Higher Education*, 27(3), p. 285.[57] The quotation used is located in the concluding paragraph of the article. The article, which focuses primarily on summative assessment and its function in warranting achievement inside and outside academe, makes a series of arguments for radically rethinking not only summative and formative assessment but also the 'nature of the curriculum in higher education'. The text used in Dialogue Two, written eight years after the quotation used in Dialogue One, illustrates Knight's serious and growing concerns about developments in higher education assessment.

Nº 4: Graham Gibbs, 2008. (This is Professor Graham Gibbs' second contribution to this Dialogue.)

Citation: Gibbs, G. (2008). How Assessment Can Support or Undermine Learning [keynote address, online]. *Teaching and Learning in Higher Education Conference*, 3-5 December

2008, University of Singapore.[58] In this 52-minute address Gibbs summarises international research on assessment to date and includes numerous comments from students. He draws on his own recent empirical research with Harriet Dunbar-Goddet based on three very different types of UK university environments and numerous other research projects into student learning, to illustrate the negative and redundant aspects of assessment regimes (particularly in intensive modular systems with multiple forms of summative assessment) that in turn impact on student attitudes to learning. He stresses the importance of repeated cycles of formative assessment and feedback in supporting learning and achievement. Gibbs makes a powerful case for assessment reform. This quotation is a transcript of the closing remarks of Gibbs's keynote address. The **[pause]** before **Nº 4** gathers together papers and belongings in the dialogic text replaces the restrained laughter, clearly audible on 'YouTube', emanating from delegates and continuing throughout the applause, after Gibbs uttered the word 'damaged'.

Nº 2: QAA, 2010. (This is the QAA's second contribution to this Dialogue.)
Citation: Quality Assurance Agency for Higher Education (August 2010) *Evaluation of the Academic Infrastructure: final report*. QAA: Gloucester, p. 9, p. 5, + p. 5.[59] The quotation is made up of three elements, with a 'pause' dividing the second and third. The first element is from: Part II - future development of the Academic Infrastructure, paragraph 3.3 on page 9, and the second from Part I - impact and effectiveness of the Academic Infrastructure, paragraph 2.1.1 on page 5. The final element is from the same part of the report paragraph 2.1.5 also on page five. Additions and minor modifications to the original text have been made to aid dramatic flow. The report outlines the findings of an extensive review of what was in 2010 the UK's Academic Infrastructure for Higher Education. It includes proposals for future development, which formed the basis for further consultation that led to the development of its replacement, the *UK Quality Code for Higher Education*.

Nº 6: Peter Williams, 1994. Peter Williams (1936-2005) was an artist and arts educator.[xxi] He was an advocate of an holistic approach to integrating teaching, learning and assessment via an essentially fluid, project-based curriculum model and a pioneering force for the role of integrating supporting (contextual) studies in vocational art and design education developments from the mid-1970s. After lecturing, then running a large

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[xxi] Although Williams did not complete the Art Teacher's Certificate (ATC), the Institute of Education's June 1968 ATC examination paper serves to situate Williams' ethical pre-occupations within the wider education culture of that time. (See archival reference Appendix D.)

Foundation Art and Design course at Bournemouth College of Art, he held the post of Principal of Lincoln School of Art (1970-1983) before moving to be Principal at Medway (Rochester) School of Art. As Principal of what was then to become the Kent Institute of Art and Design (KIAD) in 1987, he steered the coming together and development of Medway College of Art, with two other regional art schools (Canterbury College of Art and Maidstone College of Art) into one large, mixed-identity, internationally-focused arts institute that managed to retain the identities of each locality, until his retirement in 1996. Williams' commitment to students had a positive impact beyond his own institution, through his involvement with regional and national awarding bodies and agencies. His expertise, unusually, lay across what is still perceived by many in higher education as the FE/HE, vocational/academic divide; this, combined with his career-long focus on the welfare of students, creative co-operation and valuing the expertise of others, was his particular contribution to British art education. He authored numerous reports and conference presentations on art and design education and maintained a strong and active interest in Foundation art and design education. He had a leading regional and national role in the art and design arm of the Technicians Education Council (TEC) Design and Art Technicians Education Council (DATEC), established in 1978 to develop through accreditation and validation vocationally-orientated courses at national diploma, higher diploma and certificate levels in art and design-related subjects, that fell outside of the remit of Council for National Academic Awards (CNAA). The other arm of TEC was the Business Education Council (BEC). By 1983 with the merger of BEC and TEC the Business and Technician Education Council (BTEC) was formed. A regular speaker at regional and national conferences, Williams was a bold critic not only of policies and practices he believed, by the late 1980s and early 1990s, to be eroding the quality of art and design education in schools and colleges but also of DATEC and subsequently BTEC for becoming complacent and being uncritical about what they believed they had contributed.

Citation: Williams, P. (1994). Maintaining Quality in Art and Design [keynote presentation]. *East Midlands Further Education Council Conference (EMFEC)* 23-24 November 1994. Unpublished manuscript, Williams' family archive.[60] The archive provides insights into changes in UK art education from the late 1950s until Williams' death in 2005. It contains his personal notes on art education; his presentations at regional and national conferences, staff development events and validation and training events; and transcripts of talks given to academic staff and students. It is apparent from the archive that alongside his work to establish national standards for high quality, locally-honed, vocational further education, he

was very active in the development of 'advanced' art and design education through his work on the Council for National Academic Awards (CNAA) committee for art and design while also sustaining an ongoing commitment to working closely with the secondary sector. In the EMFEC presentation used in the dialogue, Williams addresses his concerns about the quality of the student experience by highlighting what he saw as the plethora of forces impacting on further and higher education in 1994: modularisation, the creation of larger amalgamated institutions, cuts in the unit of resource and in particular 'contact time', expanding student numbers, reduced staff/student ratios, greater student financial hardship, international competition and the shift in art and design from an holistic, integrated assessment model, to a general and specific criterion-driven model. All of these, he argued, unless ethically steered would lead to 'narrower educational experience.' The quotation in the dialogue is from the final sentence of his concluding remarks on page 17.

Epilogue: Erving Goffman, 1959. Erving Goffman (1922-1982) was an eminent American sociologist who worked in the fields of sociology and social anthropology.

Citation: Goffman, E. (1990). *The presentation of self in everyday life,* London: Penguin, p. 243[61]. Originally published in 1956, this is Goffman's first published book. In the preface he refers to it as a 'report' in which Goffman draws on a wide range of field studies (including his own in Shetland sponsored by Edinburgh University) alongside less formal observational sources to examine how social exchanges between the self and others might be explored in a range of settings. He uses the theatrical performance as a broad metaphorical and conceptual framework (staging, backstage, performers, roles, scripts, acting, cues, costumes, props etc.) to explore meaning and intention in face-to-face encounters. The quote is taken from the concluding chapter where Goffman is drawing together and problematising the threads of his 'dramaturgical' analogy. This and his many of his later works, including *Behavior in Public Places* (1963)[62] and *Forms of Talk* (1981)[63], have been widely used in many academic fields including linguistic ethnography, interactional sociolinguistics, cultural studies and health.

N.B. Most of the notes and citations for Act One are presented as in the performance apart from the inclusion of a new character 'White', the female participant Claire who opens the dialogue and the change of Laura's original character name to 'Purple'. The notes & citations for the QAA, Kathryn Ecclestone, Graham Gibbs, Peter Knight and Peter Williams in Act Two have been edited and, in some cases, updated since 2010.

Lucy

Lucy was born in spring 1988. She left comprehensive school with three A-levels, two in practical art and design-related subjects, achieving A grades, and one in a traditional humanities subject gaining a B grade. She then completed a one-year Foundation Art and Design course earning an overall Distinction. After visiting various universities, she chose and was accepted to study on an undergraduate course in graphic design in September 2007.

Neither of Lucy's parents went to university and the information provided on parental occupations is unclear for her mother and not provided for her father. We know that a sibling studied a humanities subject at university. Lucy's family home is in a ward where young persons' participation rates in higher education are next to the lowest nationally (coded '2'), making her one of 15 (19%) of 78 respondents whose families live in wards in this category for participation rates. The ONS demographic data on the UK postcode data website[64] suggests the area in which the family live comprises a mix of owner-occupied and social housing populated by older 'Blue Collar Communities'. Lucy's family was ambivalent about her choosing to study art and design. She thought that was because her sister had elected to study a humanities subject and she was expected to do the same, but that 'deep down' her family knew she was 'better at Art'.

Because Lucy was unavailable to complete survey two, we have no information on any part-time or occasional paid work she may have undertaken during her degree. Lucy was one of 43% (28 of the 65 respondents) with a debt of over £20,000. She was 'undecided' if she would have chosen to study art and design at university if undergraduate fees had been £6,000 per year or more, stating, 'It depends what jobs – there would have to be one – after you graduate! I always believe that it is my debt and I will pay it – so only I should decide'.

In spring 2010 when asked to reflect on what had been the very best aspects of studying art and design at undergraduate level so far, Lucy left this response on a digital recorder: 'I think personally it's about how you find yourself and how you discover who you really are. When you're 18 and you're going to university, I don't think you really know what your potential is, what sort of personality you have and how you can apply this and doing an undergraduate design course allows you to explore everything, expand your knowledge,

have a wider knowledge to then really know exactly what it is you can do good, what you can do well and what you can do better, like how you can develop yourself. I think it's about discovering why you're good at it as well and how important [your] role is within design and how important it will be. Ermmm … It's also, it's fun. It's a great course, I can't think of anything else I think I'd rather do, I can't imagine sitting in a massive lecture hall and writing notes and then not doing anything with them, like not being able to do something, like to move, to use my hands, to draw, just you fully get involved, that's why it is so good'.

Lucy graduated with a first class degree in summer 2010. She was one of 20 (25% of 79), respondents where degree classifications were known, to receive a First. Prior qualifications were known for 13 of the students receiving Firsts, of these seven of 13, including Lucy, had completed a Foundation course before starting their degree. In her post qualification survey completed February 2011, when asked whether she expected a first, she wrote 'No. [It was] utter shock, but in a good way – I never really thought I was that good to achieve such a grade. I didn't work hard to get a first – the difference is that I didn't expect to get one so it was a real confidence boost to get one. I am very, stress 'very' critical of myself – I think a lot, analyse a lot and this pushes me to think that I can't achieve it even if I know I can … sometimes I think that with the degree I compared myself to others but never really thought of myself as on their level – when looking back now I realise I am and that I do deserve it. I always – from my GCSE grades – I didn't want to 'say' what I got because I knew that if I thought it I wouldn't get it … stupid yes but it has stayed with me'. She also wrote: 'I loved uni – I put my all in to it – I wanted to, so it made a difference, I wanted to do well – always have, (not sure who I am pleasing?) and I wanted to absorb into every part of it, whether that meant working hard or enjoying it – I wanted it all. I also think now – was it worth it? Yes, always yes. I would never say otherwise'. When asked if, with hindsight, she would have done anything differently she responded 'I think I'd have liked to have more experience within creative industries – a sandwich course could have suited my type of learning as I like putting into practice what I learn. And I think it is a valuable aspect to have behind [you]. I think working on more 'live' projects that are real and important to my portfolio is something that I would like to have got involved in. I did work on several important [projects] that were 'real life' and looking back – most industry people think that this is what sells you as a person – and it looks great in the portfolio!' She also spoke about being a student representative, 'it made me feel better as a person and this drove my

motivation […]. So I don't know if I would have done this differently … maybe more realistically because for what I put in – I never got back all that I wanted!! E.g. making my peers motivated, getting them to be involved and want to help etc., etc. But that is life, I realise this now. I am like that – but others might not [be]'.

In February 2011 when reflecting on what impact studying at undergraduate level had had on her creative development Lucy stated: 'In many ways, it went above and beyond my expectations, because I didn't know what to expect or what I would achieve in three years, but some aspects were more of what I expected e.g. tutor times, student life.' She stated that the aspects of study that had the most impact on her were – ranked equal first – the studio environment, physical resources and practice-based tutors. When evaluating the impact of undergraduate study as a whole she selected 'I had a totally positive experience'.

Lucy's energy permeated her written and spoken contributions, as did her measured and strategically focused determination, resourcefulness and openness to ideas. In Year one when asked how she developed ideas she selected three different methods, the particular combination of which was interesting in that it combined both divergent and convergent approaches. This tendency was also reflected in her selection of 14 personality attributes in spring of 2009. In total they represented a broad repertoire of cognitive, affect-led and creative attributes. Lucy arrived at university having achieved at school and art college and clearly had some understanding of the *rules of the game,* even if in her first year it meant making lists then 'signing off' what she needed to do. However by Year three, she had in her own words moved on from 'ticking the boxes' to meeting all the requirements of a predetermined brief, while at the same time taking her work to the next level and addressing any additional requirements of her own. She was definitely a *player*. This combination of intrinsic and extrinsic motivation alongside her other attributes were combined with what, on one level, might be seen as an unerring confidence in her own abilities. In her final year when she could see that this approach was yielding results, she had the confidence to begin to determine her own game and in that context her response to getting a First might be interpreted as a little disingenuous. Did she really compare herself negatively to others, given that it would have been likely she was getting positive feedback from staff and peers and we know from what she said that she always wanted to 'do well'? On the other hand, repeated references to her taking charge of what she produced, beyond the brief, being prepared to divert her attention to motivating her peers

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and her drive to maximise her time at university suggest she was confident enough in her own judgement to be prepared to do this despite understanding where it might lead, in terms of her degree classification. As well, her sights were by now firmly set on her career trajectory. This play of intrinsic and extrinsic drive was captured in her thoughts about leaving university in spring 2010: 'Nervous about the amount of work to do but I also know [time] will fly by. Do I want to leave? Am I ready? Yes and No. I want the future, I know I'm ready to move on – and now is the time'.

After graduating in summer of 2010, Lucy worked for six moths as an intern in a design studio. In addition she worked freelance unpaid and paid for several companies. To earn extra cash during the internship, she did some part-time work where she had worked when in the sixth form. She also did some voluntary work. After completing the internship, she applied for more placements but 'due to one reason or another they didn't work out.' In early 2011 Lucy was offered a full-time junior designer post in a large online retail business. Accepting it wasn't straightforward because she wasn't sure she wanted to work full-time as yet, and it involved relocating, it was 'a massive leap' but 'due to money and experience' she 'thought it would be best' to accept the post. Subsequently she has moved again and is now working as a member of a design team for a major national brand while continuing her freelance work for clients. [xxii]

[xxii] The information above and the contents of Lucy's monologue in Volume One were extracted from hand-written on-course surveys, a post-qualification survey, an interview in 2008 and answers to questions that were digitally recorded in 2010. Surveys one and three were handwritten and completed in the presence of the researcher. The final survey was submitted electronically. The researcher also viewed Lucy's final exhibition and subsequently accessed publicly available online material for career updates.

Notes & citations for Imagined Dialogue Three: acts of compliance & resistance

Dialogic context. All the undergraduate participants featured in this script graduated from three English post-1992 universities in 2010. In all but one case they were first-generation pupils of the UK's National Curriculum.

Prologue: Sławomir Mrożek, 1958. Sławomir Mrożek is best known as a Polish playwright and writer, who lived for much of his life (over 30 years) outside Poland. His satirically biting, absurd dramas have been performed internationally and his work was brought to a wider audience through Martin Esslin's seminal text *The Theatre of the Absurd* (1961)[65]. Mrożek is also known for his short stories, work in journalism and as a cartoonist and illustrator.

Citation: Mrożek, S. (2010). The Trial. In S. Mrożek, *The Elephant* (K. Syrop. Trans.). London: Penguin, p. 29.[66] Mrożek's short story, an early work originally published in 1958, parodies a world where literary culture is confined to a plethora of military rankings awarded according to, for example, 'the angle of his ideological spine in relation to the floor', lifetime-wordage and genre [ibid., p. 30]. Each upward rank (from private to marshal) is afforded absurd bureaucratic regulatory control and sanctions over those below them, apart from literary critics 'some of whom were banished to the salt mines and the remainder incorporated into the gendarmerie' [ibid., p. 29].

Act One

Nº 1: **Graham Gibbs, 2007, on behalf of himself and Harriet Dunbar-Goddet.** Professor Graham Gibbs is speaking on behalf of himself and a research colleague **Harriet Dunbar-Goddet**. (For biographical information on Professor Graham Gibbs, see Dialogue Two.) Dr Harriet Dunbar-Goddet[67] completed her doctoral and post-doctoral study in psycholinguistics at the University of Toulouse before returning to Britain in 2003. She has conducted research for various organisations including: the Teaching and Learning Research Programme; Oxford Learning Institute, where she also had a tutorial role on the Postgraduate Diploma in Learning and Teaching in Higher Education; University and

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Colleges Admissions Services (UCAS) and the 1994 Group.

Citation: Gibbs, G. and Dunbar-Goddet, H. (2007). *The effects of programme assessment environments on student learning.* York: The Higher Education Academy, p. 4. Retrieved from

http://www.heacademy.ac.uk/assets/documents/teachingandresearch/gibbs_0506.pdf [68]

The report compares programme assessment environments (across humanities, science and applied social science programmes), in three types of British university: Oxbridge, pre-1992, and post-1992. In the context of the report's findings, Oxbridge is referred to as 'a "traditional" environment', the pre-1992 university as 'a "modern" assessment environment in a research-orientated university' and the post-1992 university as 'a "modern" assessment environment in a teaching-orientated institution' [ibid., p. 26]. The text used in the dialogue combines the second and third (of four) conclusions from the report's e*xecutive summary*. When considering the results Gibbs and Dunbar-Goddet suggested that: 'The Oxbridge environments were found to be a mirror image of post-1992 environments on almost every characteristic of assessment'. There is an uncomfortable ambiguity to Gibbs and Dunbar-Goddet's use of the metaphor *mirror image*.

Voice A: Joanne, 2009. Joanne was born in spring 1987. She attended a grammar school and successfully completed four A-levels (three humanities and one art-based A-level) achieving A grades, after which she completed a one-year Foundation Art and Design, achieving an overall Merit before starting university in 2007.

Neither of Joanne's parents went to university, her father is a skilled blue-collar worker and her mother a housewife. A sibling went to university and Joanne's parents were positive about her wanting to study art and design at university. Joanne graduated in 2010 with a first class degree in applied arts and debts of over £15,000. She supplemented her finances with various concurrent part-time jobs. In Spring 2009 she described the need to work part-time as making her feel 'frustrated and anxious' about time wasted away from her studies and worried financially about the future. She wrote of feeling 'depressed' at the prospect of ending up in a job unrelated to her arts practice, just to support herself after graduating. In January 2011 (post-qualification) she reported having 'mostly' had a positive experience at university, but indicated that any difficulties were course-related. She felt her creative development had been 'more or less' as expected and ranked practice-based tutors, peers and the studio as having had the most impact on her creativity. When asked if she would

attend university if the annual tuition fees had been £6,000 or more, she said 'possibly not'. As of January 2011 she was working in an unrelated part-time job while making and selling craftwork. Web searches conducted in February 2012 confirm she was still making, exhibiting and selling craftwork nationally.

Citation: The citation is a transcript of Joanne's handwritten response in the spring of her second undergraduate year to the question, 'what do you think educators/institutions could do to encourage art and design students to be more creative?'

Nº 2: UK Coalition Government 2011.

Citation: 2011 Department for Business, Innovation & Skills. *Higher Education* White Paper: *Students at the Heart of the System*. London: The Stationery Office (Cm8122), p. 26 + p. 5.[69] The citation consists of an inverted *montage* of two quotations taken from different parts of the White Paper. The **first** on page 26 (para. 2.5) refers to the 2010 Gibbs' research report *Dimensions of Quality*, commissioned by the Higher Education Academy. This report draws on various empirical projects, including Gibbs and Dunbar-Goddet's earlier report: *The effects of programme assessment environments on student learning* (2007). The **second** on page 5 (para. 6) articulates the relationship between the Coalition Government's changes to the funding of higher education and student finance and the benefits to students and society following the adoption of recommendations in Lord Browne's 2010 report, 'Securing a Sustainable Future for Higher Education.'[70]

Nº 3: Stephen Jackson, 2010. Dr Stephen Jackson is the Director of Quality Reviews for the UK's Quality Assurance Agency (QAA),[71] where he is responsible for the management and delivery of key processes such as: review, audit and institutional degree awarding oversight. Before joining QAA in 2002 he was Assistant Provost with responsibility for learning and teaching at Liverpool John Moores University.

Citation: Jackson, S. (27 May 2010). What makes quality teaching? [Keynote presentation online] for, *Meeting Student Expectations* Conference. Retrieved from http://www.qaa.ac.uk/Pages/Results.aspx?k=Stephen%20Jackson%20%20meeting%20student%20expectations [72] The citation consists of a *montage* of transcribed sections from two different parts of Jackson's 23-minute presentation for the conference, which was organised by Neil Stewart Associates, hosted by the King's Fund and supported by QAA. In the **first** Jackson articulates his ideas about the changing nature of the student experience [ibid., 1.47 - 2.52 minutes], it includes an informal illustration from his own experience of

being a 'university' student and concludes with his view, which he re-iterates throughout, that there is a need for debate about the future of higher education. In the **second** [ibid., 14.47 - 15.24 minutes] he presents his thoughts on one aspect of the changing role of the agency in 2010.

Nº 4: Michael Burawoy, 2011. British-born Professor Michael Burawoy[73] is Professor of Sociology at the University of California, President of the International Sociological Association and former President of the American Sociological Association (2003-4). As an ethnographic researcher of industrial workplaces for some 40 years, Burawoy used his experience as a participant observer in Zambia, North America, Russia and Hungary to formulate ways in which conclusions on a macro scale can be drawn from specific ethnographic inquiry. His 'extended case method' (*Sociological Theory*, 1998) articulates this approach. He is a leading international figure in Marxist sociology, but acknowledged in his paper 'Marxism after communism'[74] in 2000 that his defence of Marxism involved both apprehension[xxiii] and conviction.[xxiv,] He has a particular interest in 'public sociology'[75] as both an academic discipline and a force beyond academia for the defense of civil society. He has argued in many settings that without sociology having a well-articulated forceful public and critical presence, the processes and products of professional and policy sociology will marginalise or exclude the essential public and critical functions of the discipline. Burawoy also has a special interest in the work of Pierre Bourdieu.[76] He presented his first six critical discourses on key themes in Bourdieu's work, broadly described as 'imaginary conversations' between Bourdieu and Karl Marx and other prominent thinkers to an audience at the Havens Center of the University of Wisconsin, Madison in 2008. In 2010, Burawoy expanded the conversations to eight, to include an exchange between Bourdieu and C. Wright Mills entitled 'Intellectuals and their publics'[77] and a conversation with himself and Bourdieu. In the concluding paragraph on page eight of Burawoy's draft epilogue[78] to these eight *conversations*, he says: 'Indeed, Bourdieu's separation of the logic of theory and the logic of practice places the theorist above the people being theorized. […] By putting Bourdieu into conversation with Marxist theories and social reality we are unsettling his foundations, and perhaps rebuilding his edifice.'

[xxiii] Burawoy's apprehension of Marxism in 2000 – 'because we live in a period that is suspicious of visions of alternative futures, skeptical of grand historical narrative, dismissive of materialist explanations, rejecting of class analysis while tolerating capitalism's defects and pathologies as unavoidable and natural' (Burawoy, 2000, p. 151).
[xxiv] Burawoy's convictions about Marxism in 2000 – 'because we live in a period that ever more closely conforms to Marxist prognoses of a capitalist juggernaut, a period that cries out for a critical Marxist consciousness. While every plank in the Marxist framework is under siege, the critical intellect is in desperate need of Marxism's refusal to identify what could be with what is' (Burawoy, 2000, p. 151).

Citation: Burawoy, M. (2011). Redefining the public University: global and national contexts. In J. Holmwood (Ed.). *A Manifesto for the Public University*. London: Bloomsbury, p .27 + p. 31.[79] The citation consists of a *montage* of three quotations taken from different parts of Burawoy's chapter. The **first** comprises the opening two sentences of the chapter [ibid., p. 27], the **second**, the first sentence after the subheading 'Market and regulatory models' [ibid., p. 27]. The **final** part of the citation comprises the first two sentences of the second paragraph of subheading 'an alternative framing' (ibid., p. 31), where Burawoy makes the case for 'critical engagement and deliberative democracy' when redefining the public university for future generations (ibid., p. 40).

The three placards, 2010: The placard texts derive from transcripts of interviews with unnamed students from Westminster Kingsway College, London that comprise part of a *Guardian* online report from 24 November 2010. The 5.43-minute report features a group of students who are assembled outside their further education college before marching into central London to protest against government cuts to education funding.
Citation: Taylor, M., Domokos, J., & Sprenger, R., (24 November 2010). Second wave of student protests begins. *Guardian online*. Retrieved from http://www.guardian.co.uk/education/video/2010/nov/24/student-protests-tuition-fees [80] According to a protest organiser over 1000 students walked out of the college and college management 'stepped back' because 'they didn't want to stop the students going on the march' [ibid., 0.04 - 0.10 minutes]. (See Appendix E for scaled down copies of original placards.)

> **Green placard**: **'They can't be listening to us, if they are trying to take our money and make it even harder for us to get a decent education. No-one's voice is being heard if that's happening. It's as simple as that.'** [Ibid., 5.10-5.20 minutes.] The placard is verbatim, apart from brief inaudible sound between first and second sentences. The source is a young male.

> **Red placard**: **'Education's a right not a privilege. Everyone needs to get educated. It's not fair. The people who are trying to tell us to pay went to university for free. Who are they to tell us to pay nine grand to go to uni!'** Verbatim transcript 'Education's a right not a privilege. Like - everyone needs to get educated. It's not fair. And the people who are trying to tell us to pay are people that went to university for free, so

who are they to tell us to pay nine grand to go to uni!' [ibid., 1.23-1.35 minutes]. The source is a young male.

Blue placard: 'It's not fair. It's damaging to my future, my little cousins, my younger siblings and anyone else younger than me who's trying to go to university. It's going to affect them. It's not fair. They don't deserve it'. The text is a modified version of an interview with a young female. Verbatim transcript 'I'm protesting for fairer [pause] no, [pause] to stop the educational cuts 'cos it's not fair. And it's, damaging to my future, my little cousins, my older siblings and anyone else that's younger than me who's planning to go to university or, who's in primary school and secondary school. It's gonna to affect them. It's not fair 'cos they don't deserve it' [ibid., 0.16-0.26 minutes].

Please note: the conventions adopted to adapt verbatim transcripts used on placards do not follow those used elsewhere in the dialogue. Where there has been any substantive deviation from the transcript of a spoken interview, the original transcript is included for comparison.

Voice B: Helen, 2010. Helen completed her degree in summer of 2010. Neither parent attended university. She left comprehensive school at 16 to complete a BTEC National Diploma gaining three distinctions, before starting university at 18. She graduated in 2010 with a 'high' upper-second degree in graphic design and debts of over £10,000 having also worked part-time throughout her degree. In January 2011 (post-qualification) she reported having 'mostly' had a positive experience at university, indicating that any difficulties were 'all part of learning about myself and growing as a person', and that she had had the support of friends and tutors. She felt her creative development had been 'more or less' as expected and ranked practice-based tutors, theory-based tutors and the physical resources as having had the most impact on her creativity. As of January 2011, having completed various internships, and part-time roles in her field, she was fulfilling her aspirations, expressed two years earlier, to be working full-time for a global design company. Web searches conducted in February 2012 confirmed this was still the case.

Citation: The citation comprises her emailed response to a survey question as to whether she would have attended university to study art and design if the annual tuition fees were £6,000 or more.

Act Two

Nº 5: UK QAA, 2008 + 2006. (See earlier references in Dialogue Two.)

Citation: The text in the dialogue comprises a *montage* of two separately sourced quotations from QAA documents. **First citation:** Quality Assurance Agency, 2008. *Self-Evaluation for External Review for Confirmation of Full Membership of the European Association for Quality Assurance in Higher Education* (ENQA), p. 3, para. 18, [online]. Retrieved from www.qaa.ac.uk/international/ENQA/SED08/default.asp#p5 [81] This text used situates the 'consensus expectation' of the terms of engagement between the QAA and higher education institutions.

Second citation: Quality Assurance Agency, 2006. *QAA Code of practice for the assurance of academic quality and standards in higher education, Section 6: Assessment of students*, p. 8, para. 2, [online]. Retrieved from http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/COP_AOS.pdf [82] The second part of the citation illustrates the tone and tenure of the terms of engagement. As a direct response to government policy, consultations have been in place since December 2011 to replace the QAA's existing Academic Infrastructure with the new *UK Quality Code for Higher Education.* According to a recent QAA website search,[83] http://www.qaa.ac.uk/assuringstandardsandquality/academicinfrastructure/Pages/default.aspx accessed 8 March 2012, the academic infrastructure is defined as 'a set of UK-wide nationally agreed reference points that give all higher education providers a shared starting point for setting, describing and assuring the quality of the learning experience and standards of higher education awards or programmes. These reference points, which are developed in close collaboration with the UK higher education sector, are currently being reformulated into a new UK Quality Code for Higher Education'.

Nº 6: Paul Ramsden, 2003. (For biographical information on Professor Paul Ramsden see Dialogue One.)

Citation: Ramsden, P. (2003). *Learning to Teach in Higher Education* (2nd ed.). London: Routledge, p. 123. [84] Ramsden's *Learning to Teach in Higher Education* is still considered to be a key text for teachers in higher education. The second edition was 'fully revised and updated' to reflect changes in the higher education environment and to address issues of quality and standards, and staff development. The text used in the citation – taken from the chapter on goals and structure of a course – was unchanged from the 1992 edition.

Nº 7: Coventry University, 2011. Coventry University is a post-1992 university, whose Vice Chancellor and Chief Executive is Professor Madeleine Atkins CBE. The text used in the dialogue is a proxy voice representing the voice of the University's 2011 Academic Regulations.

Citation: Coventry University 2011. *Coventry University Academic Regulations 2010/11* [online], Principles underlying the Regulatory Framework, p. 3, para. 2.6.1 + p. 4, para.2.11.1. Retrieved from

http://wwwm.coventry.ac.uk/Registry/Regulations/Pages/AcademicRegulations.aspx [85]

Nº 8: University of Exeter 2011. Since 2012, the University of Exeter has been a member of the Russell Group, a group of 24 major research-intensive public universities. The university was formerly part of the subsequently defunct 1994 Group, a group representing smaller research-intensive, pre-1992 universities. Professor Steve Smith is Vice Chancellor and Chief Executive of the university. The text used in the dialogue is a proxy voice representing the university's 2011 *Teaching Quality Manual* for academic staff**.**

Citation: University of Exeter, 2011. Learning and Teaching Definitions. *University of Exeter Teaching Quality Manual* [online], p. 1, para. 3. Retrieved from

http://admin.exeter.ac.uk/academic/tls/tqa/Part%203/3Amodapp1.pdf [86]

Nº 5: As before, **UK Quality Assurance Agency (QAA), 2010**.

Citation: Quality Assurance Agency, 2010. *Evaluation of the Academic Infrastructure: Final Report,* [online], p. 5, para. 2.1.1. Retrieved from

http://www.qaa.ac.uk/Publications/InformationAndGuidance/Pages/Evaluation-of-the-Academic-Infrastructure-final-report.aspx [87] The text used in the dialogue relates to the QAA's summary, earlier in the report, of the impact and effectiveness of the Academic Infrastructure as a whole. This section of the report lists a range of positive indicators as well as a small number of negatives. For example the QAA reported that a minority of contributors suggested the infrastructure had 'constrained innovation in teaching and learning, and in some cases created a perceived increase in bureaucracy and therefore had not always contributed to establishing comparability of threshold standards as well as it might' [ibid., p. 5, para. 2.1.5].

Nº 8: Steve Smith, 2008. Professor Sir Steve Smith[88] is Vice Chancellor and Chief Executive of the University of Exeter. Smith's career encompasses over 30 years of teaching,

management and leadership in various UK universities. His research in the field of international studies has been published widely in journals and books. He has held elected posts as President of the International Studies Association and Academician of the Social Sciences. Between 2009-11, when President of Universities UK, Smith gave evidence to the 'House of Commons Children, Schools and Families Committee' report on testing and assessment.

Citation: House of Commons Children, Schools and Families Committee, 2008. *Testing and Assessment*. Third Report of Session 2007-08. Volume I. HC 169-I. London: The Stationery Office, p. 49, para. 129. Retrieved from http://www.parliament.the-stationery-office.co.uk/pa/cm200708/cmselect/cmchilsch/1003/1003.pdf [89] Smith's comments, quoted in the main report, relate to part of his response to evidence 153, question 270 of oral and written evidence in *Testing and Assessment*, 2007-2008. Volume II.[90] Reponses to the question posed by Fiona Mactaggart, Labour MP for Slough, on reasons for the shortage of students studying science subjects moved to more general discussion from the panel (which also included Professor Madeline Atkins) on A-levels per se. Immediately prior to the text used in the citation Smith was recorded as saying, 'Our concern about A-levels is that they tend to benefit the middle class because those parents know how to make sure their children are re-taking the modules, so you see an effect there' [ibid., evidence 153, question 270].

Nº 9: House of Commons Children, Schools and Families Committee, 2007-08.
Citation: House of Commons Children, Schools and Families Committee, 2008. *Testing and Assessment.* Third Report of Session 2007–08. Volume 1. HC 169-I. London: The Stationery Office, [online], p. 49, para. 130. Retrieved from http://www.publications.parliament.uk/pa/cm200708/cmselect/cmchilsch/169/169.pdf [91] The text used is part of a summary of the Committee's findings on whether teaching to the test is detrimental to pupil learning. Later in the same paragraph the Committee affirm that they have 'no doubt that teachers generally have the very best intentions in terms of providing the best education they can for their pupils. However, the way that many teachers have responded to the government's approach to accountability has meant that test results are pursued at the expense of a rounded education for children'.

Nº 10: Alison Wolf, 2011. Professor Alison Wolf is the Sir Roy Griffiths Professor of Public Sector Management at Kings College London. Her research focuses on the relationship

between education policy, employment and the labour market. She has advised various organisations, for example the Organisation for Economic Co-operation and Development (OECD), a number of international government ministries of education, as well as UK professional bodies in law, accounting and medicine. Michael Gove, the then current UK Secretary of State for Education, commissioned Wolf to conduct an independent review of vocational education.

Citation: Wolf, A. (2011). *Review of Vocational Education - The Wolf Report* [online], p. 90, para. 2.5. Retrieved from https://www.education.gov.uk/publications/eOrderingDownload/The20%Wof%20Report.pdf[92] The Wolf Report highlights much good practice in vocational education in the UK but also is very critical of current UK 14-19 vocational provision and makes 27 'interlocking recommendations for reform' [ibid., p. 106]. She is advocating a complete re-think of 14-19 vocational education, from how it is conceptualised, valued and positioned in society, to how it is funded and its quality is regulated.

Nº 11: Bob Burgess, 2009. Professor Sir Bob Burgess is Vice-Chancellor of the University of Leicester.[93] A social scientist by discipline, Burgess has chaired key UK national fora, for example the Higher Education Academy, the Universities and Colleges Admissions Service (UCAS), the Universities UK/Guild HE Teacher Education Advisory Group and the Managing Information Across Partners HE Group. He also chaired the Measuring and Recording Student Achievement Steering Group of Universities UK, which was responsible for the 'Burgess Report' (2007). [94] The culmination of various studies, the Burgess Report robustly defended the UK honours degree, but was highly critical of the UK's classification system. The report made a case for replacing the existing summative classification system with a more sensitive and detailed instrument that would be of particular benefit to students and employers, both of whom may be under the impression that a lower-second or third class degree is not an achievement. In the context of the citation, Burgess was invited in his capacity as Chair of Universities UK/ Guild HE Implementation Group on the Higher Education Achievement Report and Degree Classifications (HEAR) and as Vice-Chancellor of the University of Leicester to give evidence to the Select Committee for Innovation, Universities, Science and Skills 2008-9 report on higher education.

Citation: House of Commons Innovation, Universities, Science and Skills Committee, 2009. *Students and Universities*. Eleventh Report of Session 2008–09. Volume II. Oral and written evidence. (HC 170-II incorporating HC 370) [online], evidence 43, question 272. Retrieved

from http://dera.ioe.ac.uk/9008/2/170ii.pdf [95] The citation relates to a question from the panel chair about what evidence there was to support the notion that the quality of teaching in higher education had improved over the last 30 years. When pressed by the chair, although acknowledging a lack of longitudinal research to support his view, Burgess responded by saying 'anecdotally, and experientially, I can say that I think the quality of teaching has improved, […] but what I am not saying to you is that nothing is wrong, […]' [ibid., evidence 43, question 273].

Nº 8: Steve Smith, 2011. (Second contribution to this dialogue.) In the context of this citation Steve Smith, in his capacity as President of Universities UK, was being quoted by QAA in their written submission, of 7 July 2011, to the Business, Innovation and Skills Committee. Smith is speaking about the UK's higher education quality system in response to the publication of the White Paper (2011).
Citation: Government Reform of Higher Education - Business, Innovation and Skills Committee, 2011. *Quality Assurance Agency's supplementary written evidence* [online], para. 17. Retrieved from
http://www.publications.parliament.uk/pa/cm201012/cmselect/cmbis/885/885we27.htm
[96] The text constitutes the first part of the final paragraph of the conclusion to the QAA's supplementary statement.

Nº 5: UK QAA, 2011. (Second contribution by QAA to this dialogue, QAA also referenced in Dialogue Two.)
Citation: Government Reform of Higher Education - Business, Innovation and Skills Committee, 2011. *Quality Assurance Agency's supplementary written evidence* [online], para. 17. Retrieved from
http://www.publications.parliament.uk/pa/cm201012/cmselect/cmbis/885/885we27.htm
[97] The text used in the citation immediately follows the QAA's reference to Smith's response to the White Paper (see previous citation) and concludes the QAA's supplementary evidence supplied to the Committee.

Nº 12: Phil Race, 2011. (See previous biographical information for Phil Race.)
Citation: Race, P. (2011). *Assessment Digest: Towards Assessment as Learning* [blog]. Retrieved from http://phil-race.co.uk/01/12/2011/assessment-digest-2011/ [98] The citation, with the addition of a linking phrase, reproduces the concluding paragraph of Race's 3000-

word online digest. The digest is a recent summary (December 2011) of Race's current thinking on assessment. Drawing on the work of Graham Gibbs, Sally Brown, David Boud, Royce Sadler and others, it is based on much of his recent developmental work in institutions and functions as a set of prompts for lecturers to critically examine current assessment practices. It provides references and reviews for what Race refers to as the 'gurus' of assessment and feedback and offers tips and advice for reflecting on and improving assessment practices.

Nº 5: Invented proxy for the UK QAA.

Voice C: Invented proxy for an indeterminate number of students who are eavesdropping backstage.

Act Three

Voice D: Steven, 2006. Steven was 19 in 2006 and studying on a one-year Foundation Art and Design course at an English further education college, after taking A-levels and intending to study fine art at university.

Citation: The citation is taken from a transcript of a semi-structured interview with a group of Foundation students in early spring 2007. The interview formed part of an earlier, unrelated, unpublished research project. Although not included in the larger undergraduate sample included in this thesis, assuming Steven completed his studies, he would also have graduated in 2010.

Voice A: Joanne, 2009. (Joanne spoke earlier in Act One.)

Citation: Joanne's second contribution is a transcript of her handwritten response in spring 2009 to the question, 'how, if at all, has the fact you will receive a particular degree classification at the end of the course influenced the way you approach your creative practice?'

Voice E: David, 2009. (David's re-constructed monologue appears in Volume One and his profile is the first in this volume.)

Citation: David's contribution to this dialogue is a transcript of his handwritten response in spring 2009 to the question, 'what impact has the formal assessment and grading process had on your confidence so far on the course?'

Voice F: Michael, 2010. Michael was in his thirties when he completed his first survey in spring 2008. He was one of 10% (11 of 111 respondents) in this age category when they started their degree. Neither of his parents attended university. He successfully completed one A-level at comprehensive school and one year of Higher National Diploma in an unrelated discipline before a career in administration and training for over ten years. In the two years before starting university, he completed a two-year access to HE course in art and design. He graduated in 2010 with a first class degree in fine art and debts of £10,000, having supplemented his finances by working part-time. In February 2011 (post-qualification) he reported having had a 'totally positive experience' at university, saying his creative development had been 'way above' his expectations and ranked peers, external stimulus and the studio as having had the most impact on his creativity. When asked if he would have attended university if the annual tuition fees had been £6,000 or more, he said, 'don't know, I would have to know a lot more about it, that's for definite' then adding that he 'possibly would have' because he was able to draw on his earlier work skills to support himself. As of autumn 2010 he was working abroad in a role unrelated to his degree. Web searches conducted in February 2012 confirm he is working in the same capacity while also making and exhibiting artwork on an occasional basis.

Citation: The citation is taken from a transcript of a digitally recorded semi-structured focus group involving Michael and Natalie, a student participant from the same course at the same university and another student participant. The focus group took place in late spring 2010. Earlier the same day these participants had been invited to make a brief, private written response to three generic questions about art and design education on Post-Its which were handed to the researcher. Michael had written that 'space and time' and 'open mindedness' were the most important characteristics of any good art and design course. The text used in the citation occurred during a focus group exchange between Michael, Natalie and another male participant as they were sharing the ideas about art and design education. It reproduces Michael's response to the researcher probing how Michael thought space and time and open mindedness "sat" with the requirement that students be assessed and graded.

Voice G: Natalie, 2009. Both of Natalie's parents went to university. Natalie, who was born in the winter of 1986, attended a comprehensive and gained three A-levels, achieving A grades for an art-based and a humanities subject and a C grade for an applied science subject. After A-levels she completed a one-year Foundation Art and Design gaining a Distinction, before starting university. She graduated in 2010 with a first class degree in fine art and debts of over £20,000. She worked part-time to supplement her finances. In February 2011 (post-qualification) she felt her creative development had been 'more or less' as expected and she ranked peers on her course, peers on other courses and the environment as having had the most impact on her creativity. When asked if she would have attended university if the annual tuition fees had been £6,000 or more, she responded, 'yes, I think spending money on an art course is just as valid, if not more so, than any other course'. In January 2011 she was working in an unrelated full-time job, renting a studio and making and exhibiting artwork on an occasional basis. A web search conducted in February 2012 was inconclusive.

Citation: This is a transcript of Natalie's handwritten response (summer 2009) to the question, 'how, if at all, has the fact you will receive a particular degree classification at the end of the course, influenced the way you approach your creative practice?' Earlier in the same survey she had written that the main reasons for choosing to study art and design were that 'Art is the subject I enjoyed most at school and I thoroughly enjoyed my foundation year. I like the control I had over what I chose to work on or research, the freedom to choose a subject and way of working'. When then asked how studying for a degree had changed her outlook on art, Natalie wrote 'I still really enjoy studying art, although the freedom you have to make whatever you like is less, having to justify work in relation to others and current art practices. There is quite a lot of 'box ticking' to do, more so than at school or on foundation. I studied [another art and design discipline] for a year but changed to fine art for more control over what I choose to study'.

Voice B: Helen, 2009. (This is Helen's second contribution; see Act One.)
Citation: This is a transcript of Helen's handwritten response (summer 2009) to the question, 'what impact has the formal assessment and grading process had on your confidence so far on the course?'

Voice H: Sarah, 2009. Sarah's mother has a higher education qualification. Sarah was born in spring 1988 and was a sixth form entrant to a grammar school achieving three A-levels

with A grades in two art-based and one applied science subject plus one AS level in a humanities subject. Before starting university, she completed a one-year Foundation Art and Design. She graduated in 2010 with an upper-second degree in fashion. She preferred not to disclose her student debt but had earlier described working part-time to supplement her income. In January 2011 (post-qualification) she reported having a 'mostly' positive experience except for the 'workload and pressures', elaborating that it was 'very stressful and draining especially in final year […] also frustrating at times when in need of tutor support and it wasn't there'. Nevertheless she felt her creative development had been 'way above' her expectations' and ranked practice-based tutors, the physical resources and peers on her course as having had the most impact on her creativity. By January 2011 she had completed two design placements for high street brands and was taken on by one brand as a full-time design assistant. A web search conducted in February 2012 confirmed she was working for the same company.

Citation: This is a transcript of Sarah's handwritten response (summer 2009) to the question, 'what impact has the formal assessment and grading process had on your confidence so far on the course?'

Voice I: Louise, 2009. One of Louise's parents initially studied art then later an unrelated subject and a sibling attended university. Louise was born in spring 1988 and attended a comprehensive school where she gained three A-levels in arts-related subjects, including two A grades. After school she completed a one-year Foundation course in art and design, achieving a Merit. She graduated in 2010 with an upper-second degree in applied arts, stating it was what she expected. Throughout the course Louise was in receipt of a maintenance grant. She supplemented her finances with holiday work, full-time where possible. On leaving she had debts of over £20,000. She also did some voluntary work which in 2009 she said gave her 'a sense of community'. When asked after graduating if she would have studied art and design at university if the annual tuition fees had been £6,000 or more, she said: 'Hard to say, if that was the norm probably "yes", but hard to say.' By winter 2010 when completing her post-qualification responses she reported having had a 'mostly' positive experience at university except for 'the course and city not quite fitting my creative needs' and although she felt her creative development at university had been 'less than expected' she ranked the studio, practice-based tutors, and peers on her own course as having had the most impact on her creativity.

Citation: This is a transcript of Louise's handwritten response (spring 2009) to the question: 'How, if at all, has the fact you will receive a particular degree classification at the end of the course, influenced the way you approach your creative practice?' Louise's experience over the three years as an applied arts undergraduate was very variable, her worries and concerns not necessarily discernible in the quotation used in the dialogue. In Year one Louise had stated that her reasons for selecting art and design primarily because she enjoyed it and she hadn't thought 'beyond that'. A year later there were clear signs that this unconditional pleasure in her discipline had been transformed. Louise selected the highest number of negative responses to twelve qualitative propositions about undergraduate study of all 53 participants who donated responses to this question. As well, although having mentioned a course tutor's positive influence on a number of occasions, when asked who had the most impact on her creativity, eighteen months after starting university, Louise nominated her secondary school teacher because 'she made me feel like I had a talent and was good at something'. By spring 2010, there was clearly a mismatch between Louise's perception of how her work was being received by tutors and the value tutors placed on her development in terms of her grades. Despite, weeks later, being awarded an upper second degree Louise felt: 'the gap between being best and average in the class has widened and I'm finding it hard to stay confident and feel I am underachieving'. She suggested that living with students on her course made her feel 'second best i.e. not good enough', but that she also 'never' gave herself 'credit'. She spoke of 'constantly changing [her] ideas and not sticking to one idea/product' and of her thinking being insufficiently planned. She equated the degree classification with self-worth ('a sense of worth'). Her thoughts and feelings on leaving the course were of 'failure'. She wished she could have achieved more, worked harder and been more focused. She even wondered whether she should have repeated the year. At the same time she spoke of having: 'a sense of excitement about graduating' but also of anxieties about getting a good job. She wanted to do something that she loved. She felt 'scared' and she was thinking of 'possibly' doing a PGCE in a year's time.

After graduating Louise was unemployed for a while but had by winter 2010 'just got a job as [...] for an events [...] company'. She wrote of hoping to do some design work and being able to use her expertise as a designer but said that was not 'the main job'. She still wasn't absolutely sure what she wanted to be doing in five years saying: 'Possibly teaching … The more I think about it, the less I want to be sat behind a computer designing, not sure I could

take the pressure. Doing something that I love and being in a sociable environment with people, possibly helping, so i.e. teaching'.

Voice J: Leanne, 2009. Leanne was born in autumn 1988 and left comprehensive school after GCSEs to complete a National Diploma in graphic design before starting university. She graduated in 2010 with a lower-second degree in graphic design and debts of over £15,000. She supplemented her finances in Year one by working 10-20 hours per week but found it too much and subsequently worked only during holidays. In February 2011 (post-qualification) she reported having had a 'mostly' positive experience at university, except that she felt she should have learned more on the technical side. Her creative development had been 'more or less' as expected and she ranked practice-based tutors, the studio and peers on her own course as having had the most impact on her creativity. When asked if she would have attended university if the annual tuition fees had been £6,000 or more, she said 'I expect so'. In January 2011 she reported that she had been 'job hunting and working on a logo/branding for [a local business and] temping, to get myself back on track with money, […] which is great as I am getting an insight to how [other companies] use graphic designers […] and how freelance designers work, and also doing a bit of design myself'. Web searches conducted in Spring 2012 confirm that she was employed in an unknown capacity as a graphic designer with a regional company.
Citation: This is a transcript of Leanne's handwritten response (spring 2009) to the question, 'how (if at all) has the fact you will receive a particular degree classification at the end of the course, influenced the way you approach your creative practice?'

Voice K: Charlotte, 2009. (See Charlotte's earlier contribution as 'Red' in Dialogue Two. Charlotte will make further contributions in other dialogues.)
Citation: This is a transcript of Charlotte's handwritten response in spring 2009 to the question, 'how, if at all, has the fact you will receive a particular degree classification at the end of the course, influenced the way you approach your creative practice?'

Voice L: Anna, 2010. (Anna will speak in a later dialogue and biographical information will be provided at that point.)
Citation: This is a montage of transcripts from Anna's handwritten responses to two questions posed in survey two but completed retrospectively in spring 2010: 'what impact has the formal assessment and grading process had on your confidence so far on the

course?' and 'how, if at all, has the fact you will receive a particular degree classification at the end of the course, influenced the way you approach your creative practice?'

Voice M: Rachel, 2009. Rachel was born in spring 1989. She completed three A-levels at a comprehensive school, gaining a C grade for an art-based subject and two Ds in science disciplines before starting university. Neither of Rachel's parents or any other wider family member had attended university and Rachel said that her parents weren't sure why she had chosen to study fine art because they couldn't see what job it would lead to, but she had explained why and told them 'how important art is, and [how] everything around them has been designed or made by someone creatively thinking'. Rachel graduated in 2010 with a lower-second degree in fine art and debts of £20,000 and spoke of the difficulties of moving away from home, especially in her first year. She supplemented her finances by working three evenings a week. In spring 2011 (post-qualification) she reported having had a 'mostly' positive experience apart from a struggle 'settling in, [and] learning to think creatively' in her first year. She considered her overall creative development had been 'more or less' as expected and ranked the studio environment, the physical resources and peers on her own course as having had the most impact on her creativity. When asked if she would have attended university if the annual tuition fees had been £6,000 or more, she said 'yes'. In January 2011 she reported that after graduating in summer 2011, she had initially 'moved back home' doing unrelated work 'for 6 months to pass time' but by winter 2011, she was about to start a new job working abroad after which she hoped 'to pursue a career within the creative world, hopefully along the lines of event planning [and] organising'. Web searches conducted in spring 2012 confirmed that she had subsequently launched a website to promote her own fine art and illustration work.

Citation: The citation is a verbatim record of a short clarification exchange between Rachel and the researcher after Rachel had completed survey two in spring 2009. The researcher asked what Rachel had meant when she had stated that she had put 'a lot more effort in, knowing that she would get a degree'. The researcher wrote down Rachel's response and Rachel confirmed it was accurate, she also clarified that Rachel meant that no immediate, or wider family members, had been to university. Rachel's parents have their own business. They live in a ward where young persons' higher education participation is in the highest national quintile at '5'.

Epilogue: Nora Mitrani, 1951. Nora Mitrani was a polymath whose surrealist activities (primarily a small corpus of writings) are little known outside specialist circles. Bulgarian by birth, according to Penelope Rosemont, in her introduction to Nora Mitrani's writings in *Surrealist Women* (1998) p. 226[99], she studied philosophy at the Sorbonne and worked for a number of years at the Paris Center for Sociological Research. As well as surrealist texts, she wrote on cinema and eroticism and produced critiques of bureaucracy and collaborated with visual artists such as Hans Bellmer.

Citation: Mitrani, N. (1978). Intention and Surprise. In P. Hammond (Ed.). *The Shadow and its Shadow: Surrealist writings on the cinema.* London: British Film Institute, p. 97.[100] [Originally published in 'L'Age du Cinema', no 4-5, August-November 1951.] Mitrani's short essay explores a moment of *'liberty's flagrants délits'* in an 'otherwise mediocre film' i.e. 'One Way Street' (1950), directed by Hugo Fregonese and starring James Mason.

N.B. The notes and citations for this Dialogue are presented as in the 2012 performance with some minor modifications and later additions.

Robert

Robert was born in late spring 1989. After leaving comprehensive school at 16, he completed a two-year BTEC National Diploma in General Art and Design (achieving grades of Merit, Merit, Pass) at a local further education college. In autumn 2007 he moved away from his hometown to start a degree in graphic design at university. Robert's father went to university and is a manager in the private sector. No information is available on his mother's occupation and the full postcode of his family home was not provided. No sibling had, at that time, attended university or college. Robert stated that his family was happy with his decision to study art and design at degree level.

During vacations from university, to help fund his design work, Robert worked six days a week in retail. Robert was one of five participants who preferred not to disclose the extent of their student debt but said that even if annual fees were £6,000, he would still go to university.

In spring 2008 Robert considered himself 'about averagely self-motivated' as well as 'determined to have a successful career in art or design'; this pair of characteristics was identified by only nine of the 111 respondents, including seven whose degree classification we know. Of these seven, three including Robert received a lower-second degree, one received a third and the other three upper-seconds. By spring of 2010 and in the final months of his course, Robert felt that nothing had changed in terms of his motivation relative to his peers. He felt under more pressure to produce more work, but it was clear from some responses in Year two and many in Year three that Robert's initial optimism in Year one had been gradually replaced by a more circumspect self-image of himself as a designer.

Robert's approach to undergraduate study took various turns. In his responses over the three years there were moments of unguarded openness and a growing self-awareness, culminating in what he said in an interview in Year three. In Year one for example he acknowledged that most of his ideas [for] designs started off as something that had 'caught [his] eye in the first place' which he then took from and made his own and he described knowing what was needed to plan work but found it impossible to 'settle for it' when it was his own work. By Year two, he revealed an undeclared earlier ambivalence in his motivation when he disclosed that 'by studying' graphic design, he had decided design was 'something'

he 'definitely' wanted 'to do' and that he was at university because it was now somewhere he wanted to be and 'not because [he had] to be'. By spring of Year three, although clearly less happy with the work he had produced and not wanting to disappoint the people who had helped him, he continued to cite other designers' work as having had the biggest influence on his visual and conceptual development saying that he found that 'looking at design blogs can start the smallest idea, which can turn into a project'. In a short interview timed to coincide with his final exhibition of artwork, before he had received his degree classification, Robert was asked to look back on his final year and identify the work that he thought best conveyed his creative ability. These were Robert's thoughts:

> I don't think I have this year. I don't think I have yet - to be honest. [...]

> I need … well … I got into the habit this year, of sitting and making myself believe I was doing work when I wasn't. And what I started doing is, even though I was sat there all day every day … what I was actually achieving wasn't really a lot and … instead of realising that, I was thinking 'I'm putting the time in - so it's fine' and like I suddenly woke up and realised I'm putting the time in but I'm spending it on … design blogs and other people's websites so I'm not doing my own stuff, my own website whatever. So I think that is a trap I fell in, this year which was when I really couldn't afford to fall into it [pause] and it really made me suffer, the first half of the year. But I think I've made amends for it … hopefully and … er … I'm determined not to fall into the same trap again. I keep myself on track now with, with lists and things especially like … it sounds stupid because you spend ten minutes fifteen minutes writing a list but my way of working is, that's how [pause] I need to see what I'm doing, to do it almost? I didn't really realise that 'til half way through this year but I think that's the way I've really worked effectively.

When asked about his plans for the future. Robert said:

> So … for me, first of all I'm gonna build up … something like … a professional looking … I think for me my portfolio's just got a student feel it and I want to ditch that, before I go too far. I want to have something stronger to … like … force my way through to try and get somewhere with.

Robert was one of only seven (8%) of 84 student participants who speculated that they might be 'doing something entirely different' a year after graduating. Of these, three are known to be doing exactly that.

Robert graduated with a lower-second degree in graphic design. In spring 2011 he stated that this was what he expected. He was one of 17 with an art and design-related National Diploma of 72 respondents where both degree classifications and prior qualifications were known. Of these, four received firsts, seven received upper-seconds; five (including Robert) received a lower-second degree and one, a third. When considering what phrase best matched his creative development on the course he selected 'way above my expectations' and that being an undergraduate had been a 'totally positive experience'. He ranked peers, the studio and practice-based tutors first to third in terms of positive impact. The only thing Robert would have done differently was to have organised more 'placements' in the summer months.

By spring 2011 Robert was working full-time as an administrator in an unrelated field. Although he concluded his post-qualification survey by confirming what he had said a few months earlier about his aspiration to 'hold a position as a graphic designer specialising in print-based graphics' he added that he was 'not sure what type of company he wanted to work for, in-house, corporate or studio'. Publicly available information online confirmed that a few months later Robert moved to a trainee management post with a large retail company, and was subsequently promoted to the role of branch manager. Two years after graduating it is evident that Robert is very much enjoying applying his skills to this role and is ambitious for his future.[xxv]

[xxv] The information in the first part of the profile, and the contents of the monologue in Volume One, were extracted from three on-course surveys and one post-qualification survey. The first three surveys were handwritten and completed in the presence of the researcher. The post-qualification survey was submitted electronically. The researcher also conducted one interview with Robert after viewing his final exhibition in summer 2010. An earlier, less detailed version of Robert's monologue and profile were performed and read as part of the *Student Lifewide Development Symposium: The whole of life is learning, therefore education can have no ending* hosted by Aston University on 1st March 2011.

Notes & citations for Imagined Dialogue Four: creativity played out as utility, conformity, subversion, pleasure & power

Prologue: Gaston Bachelard, 1958.

Citation: Bachelard, G. (1994). *The Poetics of Space.* (M. Jolas. Trans.). Boston, MA: Beacon Press, p. 224.[101] [First published in French under the title *La Poétique de l'espace* in 1958]. Gaston Bachelard (1884-1962), whose first discipline was the philosophy of science, in his introduction to *The Poetics of Space,* speaks of the insufficiencies of rational, scientific habits of "prudence" when faced with 'the dynamics of the image' in the 'metaphysics of the imagination' [ibid., xviii]. The text is a deeply moving evocation of the poetics of how spaces and objects offer up a phenomenology of *being* through Bachelard's psychic journey from cellar to garret of *home.* Reading *The Poetics of Space* for the first time is akin to being able to root out of one's mind those once wordless childhood reveries (joyful or fearful) when gazing at dust motes flickering between window and walls or contemplating an endless night filled with dark and mysterious voids hidden behind closed doors or under beds.

Act One: a persuasive case

Expert A: Benjamin Bloom, 1956. Benjamin Bloom, the American educational psychologist and educationalist, is best known for his contributions to the development of a series of taxonomies of educational objectives. This work articulated a conceptual, organisational and practical template for representing (i.e. classifying according to domain and level, sharing and measuring) the goals (objectives) of learning into three, overlapping domains: the cognitive, the affective and the psychomotor. The design and delivery culture of education in all sectors in the UK, by the early 1990s, was profoundly influenced by the adoption and development of many aspects of Bloom's, and subsequent educational psychologists', approach to intended learning objectives and later learning outcomes used to determine the quality and standards in education. One of numerous examples of how institutional practice directly reflects the work of Bloom and his successors is the University College Dublin's handbook on assessment published in 2010 and still available on the web.[102] The handbook states how, with the introduction of modularisation, learning

outcomes enable both the teacher and the students to be clear about what students are expected to achieve. The author highlights the role of learning taxonomies or classifications (citing Bloom, Anderson and Krathwohl among others) as a means of describing 'different kinds of learning behaviours and characteristics that we wish our students to develop'.

Citation: Bloom, B. (Ed.). (1956). *Taxonomy of educational objectives: The classification of educational goals. Book 1: Cognitive domain*. New York, NY: David McKay, pp. 15, 31 +15.[103] The text used in the dialogue consists of a montage of three phrases, with minor modifications, from the same source, plus the proxy clause – 'Once we'd achieved a consensus on this, we' – included to indicate the processes involved in the production of the Taxonomy. The book, though edited by Bloom, also represents the work of four other academics, Max Engelhart, Edward Furst, Walker Hill and David Krathwohl and twenty-nine others attending Committee of Examiners conferences between 1949 and 1953. The *Committee of College Examiners* was responsible for crystallising a theoretical and methodological approach that had been the subject of ongoing discussion by a wider group attending various conferences on 'examining' between 1949-1953. The exercise was prompted by the perceived need for a more systematic approach to testing across colleges in North America and by the need to further understand the relationship between examining and education, particularly in relation to curriculum design [ibid., pp. 1-8]. The *Taxonomy of Educational Objectives. Book II: Affective Domain,* which was published in 1964 and edited by Bloom, David Krathwohl and Bertram Masia,[104] provided a parallel classificatory system representing the attitudinal, emotional and motivational domains that impact on the cognitive and psychomotor domains. The final domain in Bloom's first Taxonomy, the psychomotor domain, referred to in Bloom's Book 1 as 'the manipulative and motor skills area', was not at that point prioritised or considered very evident in schools, but interested parties were invited to comment (Bloom, 1956, pp. 7-8). However there was growing interest in this domain and various related but broader based articles and volumes did emerge, most notably: Bloom's former student Ravindrakumar Dave's 1970 article on psychomotor levels in *Developing and Writing Behavioural Objectives*[105], and two years later Elizabeth Simpson's *The classification of educational objectives in the psychomotor domain: The psychomotor domain.*[106] Creativity per se featured fairly obliquely in Bloom's two-volume taxonomy largely through its implicit reference within 'problem-solving' and 'critical thinking' although it can be argued that many characteristics of all three domains are present in the creative process. In 2001, after six years of intensive debate and exchange with groups of experts in cognitive psychology, education and

assessment a revised edition of Bloom's taxonomy was published: *A taxonomy for learning, teaching, and assessing: A revision of Bloom's Taxonomy of Educational Objectives.*[107] According to the US National Art Education Association's website[108] principal changes to the *Taxonomy* focused on 'three broad categories: terminology, structure, and emphasis.' In the context of this dialogue, the most significant developments were changes to terminology and emphasis, see figure i) below for the National Art Education Association's simplified version of changes. This diagram illustrates changes to: terminology, including new and replacement terms and the morphological shift from noun (Bloom) to verb. In the revised taxonomy 'creating' is the term used to determine the highest level of learned behaviours.
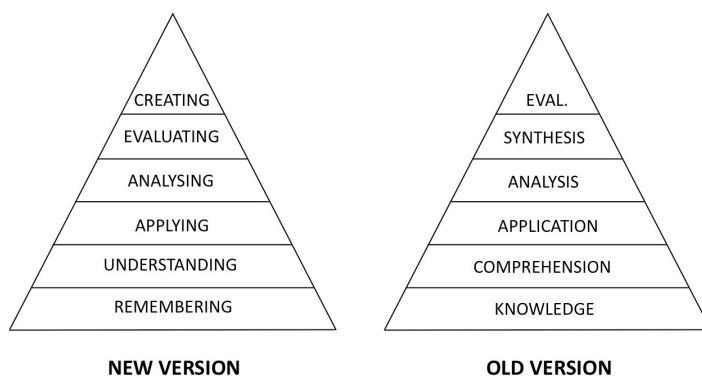

Figure i). National Art Education Association's revisions to Bloom's Taxonomy – terminology.

According to Krathwohl in his overview paper for the journal *Theory into Practice* in 2002 on revisions to Bloom's Taxonomy, [109] the taxonomy had moved from Bloom's one-dimensional perspective on cognition to the two intersecting dimensions of knowledge and cognitive processes. This involved revisions to the sub-categories of the 'knowledge' domain and the introduction of a new sub-category, *metacognitive knowledge*. This revision, very much of its time, meshed with research in cognitive psychology and education since Bloom's first taxonomy and led to the spread of: knowing about knowing, 'learning styles', learning to learn, 'learning by doing' and so on. Metacognitive knowledge, Krathwohl argued: 'involves knowledge about cognition in general as well as awareness of and knowledge about one's own cognition' [ibid., 2002 p. 214]. This emphasis on metacognitive knowledge and self-reflective awareness is also evident in the parallel work of John Biggs and his SOLO (Structure of Observed Learning Outcome) Taxonomy, much utilised in the UK and in the work of David Kolb on 'experiential learning'.

While the efforts of Bloom and his colleagues in the late 1950s and 1960s were focused on

the field of education; more generally, the behavioural and cognitive sciences were having a major impact on for example: corporate business, human resource management and marketing. The burgeoning North American manufacturing and advertising industries after World War Two were exemplary articulations of such theories in practice.

Expert B: Lawrence Stenhouse, 1971 + 1982. Lawrence Stenhouse was a distinctive and influential voice in British educational research from the 1960s until his death in 1982. Born in 1926, he graduated from St Andrews University then Glasgow University before teaching in schools in Scotland. In 1967, when Principal Lecturer at Jordanhill College of Education, Glasgow, then the largest teacher training college in the UK, he published 'Culture & Education.'[110] The book was based on his extensive experience working with classroom teachers in his previous post as staff tutor at what was then the University of Durham (now Newcastle). It provides an indication of the focus of his work: the role of the teacher; standards in the classroom; the limitations of a traditional curriculum for many pupils; the role of humanities in the education of all children; the central importance of teacher training. He was one of the few academics in the 1960s to recognise the *critical* [in all senses] role that the active and reflectively research-informed creative teacher could play in the unique and interactive setting [the secondary classroom] that for him was a 'laboratory'[xxvi], not for the purposes of linear cultural transmission and receipt, but of cultural and social development and exchange. He was also one of the few to challenge what he saw as the implications of the spread of instrumental forces at work in UK secondary education in the 1970s and 1980s. Stenhouse was extensively involved in the controversial 'Schools Council Humanities Project'[111] in the early 1970s. The project's advocates had innovative ideas about integrated curriculum themes for addressing generic topics, for example war, the family or work.[xxvii] Aspects of this approach reflected some of the best practice in primary education and its introduction coincided with the raising of the school leaving age (ROSLA) implemented in 1972-3 where monies were available to work with groups of children who would otherwise have left school at 15. Stenhouse believed that such an approach worked best when teachers were given responsibility to research,

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[xxvi] The dynamic nature of Stenhouse's concept of the experimental laboratory of learning was expressed in his idea of, 'an educational science in which each classroom is a laboratory, each teacher a member of the scientific community'. He makes it clear that in this setting there is 'no implication as to the origins of the proposal or hypothesis being tested' and that, 'the originator may be a classroom teacher, a policy-maker or an educational research worker.' Instead he stresses as crucial in contrast to a behavioural objectives model 'that the proposal is not to be regarded as an unqualified recommendation but rather as a provisional specification claiming no more than to be worth putting to the test of practice. Such proposals claim to be intelligent rather than correct.'(Stenhouse, 1975, p.142.)
[xxvii] This was not dissimilar to the integrated project model advocated by Peter Williams for further education in the 1980s (see Dialogue Two) and others in the field of art and design education.

develop and evaluate the curriculum and its delivery for themselves, rather than being handed a prescribed curriculum comprising someone else's content and objectives; in other words 'teacher as researcher', as he extrapolated in detail in *An introduction to Curriculum Research and Development*[112] (Stenhouse, 1975, pp. 142-165). He acknowledged that the gap between theory and practice that he had written about in 1967 [op. cit. p. 152] was also applicable to many teachers involved in the Schools Council projects. Appointed to the University of East Anglia in 1970, Stenhouse was a founder member of the Centre for Applied Research in Education (CARE) in the same year and his legacy is evident in current CARE values:[113]

Citation: The text used in the dialogue is a montage from two separate sources. **Citation 1:** The first sentence is taken from: Stenhouse, L. (1971b). Some limitations of the use of objectives in curriculum research and planning. *Paedagogica Europaea*, 6, The Changing School Curriculum in Europe, p. 73.[114] **Citation 2:** Beginning '… Knowledge is …' is taken from: Stenhouse, L. (1983). The Relevance of Practice to Theory. *Theory into Practice,* 22(3) Curriculum Change: Promise and Practice, pp. 211-212.[115] [Published posthumously.]

Expert C: David Baume, 2009. Dr David Baume's career[116] encompasses teaching, senior academic management, research and consultancy. He is best known as an educational and staff developer, independent consultant and evaluator who has worked extensively in higher education. Before becoming an independent consultant Baume worked at the Open University where he was Director of the Centre for Higher Education Practice. As founding chair in 1993 of the Staff and Educational Development Association for higher education (SEDA), one of the founders of the [UK HE] Heads of Educational Development Group (HEDG), and founding editor (1996) of the International Journal for Academic Development (IJAD), Baume has had a key role in the field of educational development in UK higher education. He has published widely in academic journals, been commissioned by national agencies to write evaluative reports and is a reviewer for a number of journals. He has also co-edited three books on staff and educational development and various 'how to' publications including the one cited in this dialogue. He speaks at conferences and has run development sessions in numerous universities. Baume's earlier interests focused, like his contemporaries, on improving higher education, which by the mid-1990s was mostly modular in structure and largely standardised in terms of the specification of learning outcomes. But he also had a strong interest in promoting student autonomy through learning contracts and portfolio development.

Citation: Baume, D. (2009). *Writing and Using Good Learning Outcomes*. Leeds: Leeds Metropolitan University, p. 4.[117] The publication is a handbook for staff with a preface by Professor Sally Brown (at the time Pro-Vice-Chancellor, Provost and Director: Assessment, Learning & Teaching, Leeds Metropolitan University, see Dialogue Two). It provides a rationale for the value of learning outcomes and a guide to their construction and delivery. Bibliographic reference is made to the work of John Biggs on constructive alignment, Bloom and Krathwohl's revision to Bloom's Taxonomy of educational objectives series and to Phil Race's 2007 edition of *How to get a good degree: Making the most of your time at university*.[118]

Recently, as well acting as a consultant, Baume has consolidated his interest in fostering 'originality' in academic settings. Drawn to the synergies and tensions between knowledge acquisition and originality as well as the role of technologies in higher education, his blog provides an interesting counterpoint to the earlier citation text. In his 12th July 2012 posting 'Originality, Part Three'[119] Baume asks the rhetorical question, 'so how do we help our students become appropriately original?' He answers firstly by reiterating what he had said in an earlier posting to teach students 'more and more content; teach them to engage with the content, to critique and use it. And, perhaps, a few of them will become professors'. He adds that originality:

> … does not automatically follow from the accumulation of knowledge, even from persistent active engagement with knowledge. Indeed, accumulation may on a bad day bury a flickering originality under the weight of content. Originality, alongside other academic, disciplinary and professional qualities, also needs to be encouraged and supported and rewarded and valued. From day one. [Baume. 2012, blog.]

He then lists various ways that this might be done, including: explicitly valuing originality, making originality a programme outcome or making it one of the assessment criteria and then rewarding it through grading [ibid., blog 2012].

Expert D: John Biggs, 2009. Professor John Biggs,[120] the Australian educational psychologist, is best known for his work in two areas. Firstly is the 'SOLO' taxonomy (the **S**tructure of the **O**bserved **L**earning **O**utcome), a cognate architecture of tiered learning diagrammatically represented as *levels of understanding* differentiated by specific *verb* forms that he

developed with Kevin Collis[121] in the early 1980s. Secondly is his 1999 model of 'constructive alignment', i.e. the aligning of learning outcomes, with assessment and teaching methods and activities.[122] Alongside Bloom's 1956 *Taxonomy of educational objectives,* Biggs' *model of constructive alignment* has had a profound impact on education in the UK, North America and increasingly internationally. Biggs, who retired from full-time work in 1995 to undertake consultancies and develop his interest in fiction, is now living in Tasmania, Australia where he was born. He graduated from the University of Tasmania with a degree psychology in 1957. His distinguished academic career began in Luton, England teaching secondary mathematics, which he did for a year. He then moved to the National Foundation for Educational Research, London as a researcher looking at methods of teaching mathematics and this led to his PhD, which he completed in 1963 at Birkbeck College, University of London. He subsequently held senior posts in universities in Canada, Australia and Hong Kong where the links between psychological theory and educational practice provided the locus for his academic energies and led to the publication of numerous books and academic articles, perhaps the most well known *Teaching for Quality Learning at University* in 1999, later editions (3rd and 4th) co-written with Catherine Tang.[123] Although still maintaining a critical interest in academia and having recently published *Changing Universities: A memoir about academe in different places and times* 2013,[124] his primary interest is in a different form of *writing*. He has to date (2014) published five novels and one edition of short stories. Biggs' website includes a revealing account[125] of his own experience of how his model of constructive alignment was born as a means of developing a student-centred approach in learners. In his concluding comments about constructive alignment, on his blog, he expresses frustration that aspects of outcome-based learning have attracted criticism. He gives examples of its overuse in some secondary school systems to become 'a post-modern mishmash of outcomes, and in the US particularly, across institutions to serve a managerial agenda.'

Citation: Biggs, J. (14 May 2009). Enhancing learning through constructive alignment, [PowerPoint Presentation online]. *The Open University of Hong Kong Seminar Series: Outcome-based approaches to learning and teaching*, source slides 15, 9, 10 + 9 of 30. Retrieved from

http://www.ouhk.edu.hk/PAU/20th_Anniversary/web/090514_JohnBiggs.pdf [126] The text in the dialogue is a montage of four separate statements taken from Biggs' PowerPoint. The first part of the text begins with a proxy linking phrase and ends with ' … functioning knowledge,' which is the first of Biggs' six *Procedures in designing course ILOs,* from slide

fifteen. The second part ending '… to what standards' is point one from slide nine entitled: *This is in fact a design for teaching*. The third begins with a proxy preamble, to highlight the links between the work of Bloom and Biggs in the literature of institutions, leading to an amalgam of bullets two, three and four of slide ten entitled: *Intended Learning Outcomes* (ILOs). The final sentence beginning with a proxy addition highlighting the importance of aligned assessment is an amalgam of Biggs' points three and four, again from slide nine.

Expert E: Norman Jackson, 2002. Professor Norman Jackson,[127] now Emeritus Professor at the University of Surrey, has been a distinctive voice in British higher education over the last 30 years. His career spans: teaching, curriculum development, management, research, inspection, consultancy, educational development and policy development. When Assistant Director of the Quality Enhancement Group of the Higher Education Quality Council (HEQC) 1995-1997, he was known nationally for his work on modularity[128] and the Graduate Standards Programme. As Assistant Director Development at the QAA 1997-2000 he contributed to the national Quality Assurance Framework by leading developments such as Programme Specifications[129] and the early work on the implementation of the post-Dearing higher education Progress Files. When Senior Advisor to the Learning and Teaching Support Network (LTSN) Generic Centre between 2000-2003 he was part of the National Progress File Implementation Group and developed the 'Imaginative Curriculum' network.[130] In his capacity as Senior advisor to the Higher Education Academy 2003-2005 he continued his stewardship of the 'Imaginative Curriculum Network' and as Director of the Surrey Centre for Excellence in Professional Training (SCEPTrE) he spearheaded the promotion of *lifewide* professional development through experiential learning, creativity, culture, business and social enterprise.[131] Much of this work generated books and articles. In 2010 he founded 'Chalk Mountain Education and Media Services', a small enterprise with freelance media creatives to help 'organisations and people make their knowledge visible and accessible,'[132] and since 2011 has devoted much of his academic energies to the development of the 'Lifewide Education Community', a social enterprise dedicated to championing the potential for lifelong education engagement to creatively enrich lives, now attracting an international following.

Citation: Jackson, N. (4 November 2002). QAA: Champion for constructive alignment! Presentation for the *Learning and Teaching Support Network Generic Centre: Imaginative Curriculum Symposium* [transcript online], pp. 6 + 3 of 8. Retrieved from http://www.heacademy.ac.uk/resources/detail/resource_database/id169_QAA_Champion

_for_constructive_Alignment [133] The citation comprises a montage of two sections of Jackson's paper, which articulate how Biggs' theory of *constructive alignment* is one of a number of key theories informing higher education policy initiatives. The text cited begins with proxy introductory and linking phrases to aid conversational flow. The first part of the citation is taken from page 6, the second from page 3. The HEA host web page provides contextual insight into the contents of the paper at the time:

> The central proposition is that the UK has developed and is now implementing a significant policy infrastructure that promotes the idea of constructive alignment and is encouraging HE teachers to use a theory of education in their curriculum designs and teaching processes. Furthermore, the introduction of personal development planning as part of the Progress File initiative encourages students to share responsibility for aligning their own actions to programme goals and their own wider goals for learning. Effectively QAA is a champion for an important educational theory. [Ibid., HEA webpage, March 2014.]

Agency Representative: The Quality Assurance Agency (QAA), 2010. (See also Dialogue Two and Three.)

Citation: Quality Assurance Agency, 2010. *Evaluation of the Academic Infrastructure: Discussion paper* [online] pp. 13-14, para. 4.1.9 + p. 6, para.1.4. Retrieved from http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/ai_evaldiscussio n.pdf [134] The text begins with a proxy phrase on behalf of the Agency Representative, in the form of an affirmation of – Absolutely – to the previous speaker followed by an endorsing reference to the intrinsic value of 'evidence'. The first part of the quotation is taken from the section entitled *Ways in which the qualifications frameworks are currently used.* The only other reference to 'creativity' or 'creative' in the document is the statement: 'Institutions were not reported as regarding the statements as demanding strict compliance, rather that they were being used creatively and as guides to develop quality processes and academic curricula' [ibid. p16, para. 4.2.4]. The second part of the text begins with a proxy utterance echoing the previous speaker's reference to 'transparency'. The quotation is taken from the introductory section of the report, which describes the evidence-based methodology and findings of said report.

Expert B: **Lawrence Stenhouse, 1971.** (Second contribution to this dialogue.)

Citation: Stenhouse, L. (1971b). Some limitations of the use of objectives in curriculum research and planning. *Paedagogica Europaea, 6, The Changing School Curriculum in Europe*, p. 74. Retrieved from www.jstor.org/stable/1502500 [135]

Expert F: President's Committee on the Arts and the Humanities (PCAH) 2011. The PCAH[136] was established in 1982 by US President Ronald Reagan to incorporate arts objectives into White House orders for a new advisory committee. Barack Obama was unusual in that from 2008, as an elected senator and subsequently in his presidential campaign, he strongly advocated an arts education policy. Following his inauguration in 2009 he developed the remit of this established and influential committee under the honorary chair of the First Lady, Michelle Obama, comprising members from the private and public sectors including many arts and humanities practitioners. The current committee's remit builds on its legacy and encompasses developments in arts education, cultural exchange (national and international) and the creative economy. On 6th May 2011 the committee released its first major strategic report: 'Reinvesting in Arts Education: Winning America's Future through Creative Schools'.[137] The citation used in the dialogue originates from the official summary of this report.

Citation: US President's Committee on the Arts and the Humanities, 2011. *Reinvesting in Arts Education: Winning America's Future through Creative Schools* [online]. Official Summary and Recommendations, p. 2. Retrieved from http://www.pcah.gov/sites/default/files/photos/PCAH%20Report%20Summary%20and%20 Recommendations.pdf [138] Recommendations from this report led to the President's 'Turnaround Initiative' and the establishment, in conjunction with the White House Domestic Policy Council and the US Department of Education, of a public-private partnership called 'Turnaround Arts: creating success in schools'. According to the project website[139] the initiative is 'designed to help transform some the nation's lowest performing schools through comprehensive and integrated arts education' and 'test the hypothesis that high-quality and integrated arts education can be an effective tool to strengthen school reform efforts-boosting [sic] academic achievement and increasing student motivation in schools facing some of the toughest educational challenges in the country'. While cuts to arts budgets[140] and the occasional ill-chosen public remarks[141] have drawn criticism of the Obama administration's approach from the arts and humanities communities, the President's advocacy of the importance of arts education is echoed in a

recent report from the National Endowment for the Arts,[142] 'The Arts and Achievement: Findings from four longitudinal Studies' 2012.[143] The authors from two US universities and one UK university having accounted for anomalies and differences in the large US longitudinal sources used in the analysis, draw three main conclusions:

> 1. Socially and economically disadvantaged children and teenagers who have high levels of arts engagement or arts learning show more positive outcomes in a variety of areas than their low-arts-engaged peers.
>
> 2. At-risk teenagers or young adults with a history of intensive arts experiences show achievement levels closer to, and in some cases exceeding, the levels shown by the general population studied.
>
> 3. Most of the positive relationships between arts involvement and academic outcomes apply only to at-risk populations low-SES [*socio-economic status*]. But positive relationships between arts and civic engagement are noted in high-SES groups as well. [Ibid., p. 24, addition of brackets.]

Despite objections and subsequent adjustments made to Michael Gove's UK Coalition curriculum policies for secondary education in February 2013,[144] the above findings are chilling when one considers the still relatively low priority of visual, performing arts and music in UK education. The same could be said of the sidelining (by the Labour Government) of the findings of Robin Alexander's major independent enquiry into primary education, *The Cambridge Primary Review* 2009 (CPR).[145] Based on three years of intensive research and consultation, it presented fundamental policy reforms alongside priorities that could be addressed at school and teacher level. Both reports make cogent cases for the role of creativity as part of a well-rounded education. The statement in the CPR's introductory pamphlet which outlines the role of 'Arts and Creativity', identified as one of eight broad educational domains for primary education, could not be clearer:

> The renaissance of this domain, which takes in all the arts, creativity and the imagination, is long overdue. A vigorous campaign should be established to advance public understanding of the arts in education, human development, culture and national life. There should also be a much more rigorous approach to arts teaching in schools. However, creativity is not confined to the arts. Creativity and imaginative activity must inform teaching and learning across the curriculum. [Ibid., p.24.]

Expert G: John Brennan, 2009. Professor John Brennan[146] is speaking on behalf of himself, Kavita Patel and Winnie Tang for The Open University Centre for Higher Education Research and Information (CHERI), in their report commissioned by HEFCE. The Open University Centre for Higher Education Research and Information[147] established in 1992 under the directorship of Brennan, Professor of Higher Education Research was closed at the end of July 2011. The Centre's single aim, as reported on their website, is: 'to inform higher education policy' by providing policy-makers at various levels, from institutions to national and international bodies, with research, intelligence and analysis and disseminate information to the higher education community. One of CHERI's three core objectives was: 'to work closely with national and international higher education policy bodies to support the formulation, implementation and evaluation of evidence-based policies'. To enable this CHERI received project funding from multiple sources including the Economic and Social Research Council (ESRC), QAA, the LTSN, the Learning and Skills Council (LSC) and the Department for Education and Employment DfEE and published numerous research reports and journal articles.

Citation: Brennan, J., Patel. K., & Tang. W. (2009). *Diversity in the student learning experience and time devoted to study: a comparative analysis of the UK and European evidence* [online]*.* Report to HEFCE by the Centre for Higher Education Research and Information, The Open University, p. 64. Retrieved from https://www.hefce.ac.uk/data/year/2009/diversityinthestudentlearningexperienceandtime devotedtostudyacomparativeanalysisoftheukandeuropeanevidence/.[148] The study found evidence that UK students spend fewer hours studying (broadly defined) than their European peers and tend to rely less on their teachers and feel less well prepared for employment. The findings on the relationship between study hours and learning outcomes were less conclusive. The study argued that despite overarching trends towards greater convergence in higher education systems, there remained considerable diversity of student experience within the UK and Europe; however it was suggested that this did not necessarily equate to a deficit in student experience [ibid., p.29].

Expert H: Geoffrey Alderman, 2009. Professor Geoffrey Alderman on his website[149] describes himself as 'an academic and journalist specialising in modern British and European history and British and American politics' who is an internationally acknowledged authority on 'voting behaviour, pressure groups and the impact of religious and ethnic groups on political life'. He has also widely published on 'problems of quality and standards

in university education'. Educated at the University of Oxford, he has had a distinguished academic career. Having worked at the University of London for some twenty years in various capacities, he was appointed to the post of Pro Vice-Chancellor for Academic Standards in 1992. In 1994 he joined Middlesex University as Pro Vice-Chancellor (Quality & Standards). He moved to the US in 1999 as Vice-President of Touro College, New York, a post he held until 2002. Returning to the UK, Alderman joined the American InterContinental University London as Senior Vice-President 2002-2006. In June 2007 he was appointed to the University of Buckingham as Michael Gross Professor of Politics & Contemporary History and holds various visiting and emeritus professorial roles in other UK and international universities. Alderman is widely published as an academic, is a regular contributor on his fields of expertise on radio and television and writes regularly for the *Times*, the *Guardian* and the *Jewish Chronicle.* In 2006 he was awarded a Doctorate of Letters by the University of Oxford for his published work in the field of modern Anglo-Jewish history and in 2011 received the Chaim Bermant Prize for Journalism.

Citation: House of Commons Innovation, Universities, Science and Skills Committee, 2009. *Students and Universities*. Eleventh Report of Session 2008–09. Volume II. Oral and written evidence. (HC 170-II incorporating HC 370) ref: evidence 49, question 317. Retrieved from http://dera.ioe.ac.uk/9008/2/170ii.pdf [150] Alderman was invited to give evidence to the House of Commons Innovation, Universities, Science and Skills Committee as a commentator on quality and management in higher education [ibid., ev.43, panel constitution]. He had already submitted highly critical written evidence, where he blamed what he regarded as an erosion of academic standards in British higher education on, for example, university heads preoccupied with league-tables at the expense of standards, an ineffective external examiner system and a culture of compliance and standardisation of procedures promulgated by the QAA [written submission: ibid., p. 222, memo 14]. The text in the dialogue, with proxy additions, is Alderman's response to a question from Gordon Marsden (MP for Blackpool South and Shadow Minister for Further Education, Skills and Regional Growth) who asked: 'Professor Alderman, you have made a number of criticisms of the QAA as it operates at the moment. What do you think the most important change could or should be in the QAA to address the criticisms you have made?'

Expert I: Malcolm Grant, 2009. New Zealand-born and educated, Professor Malcolm Grant [151] is currently President and Provost of University College London, a post he has held since 2003. Prior to that he held senior posts in various universities including the University of

Cambridge and the University of Southhampton. On his University webpage he describes himself as a barrister, environmental lawyer, academic and public servant. He has served on the HEFCE Board since 2008, having been appointed for a second term in 2011.[152]

Citation: House of Commons Innovation, Universities, Science and Skills Committee, 2009. *Students and Universities*. Eleventh Report of Session 2008–09. Volume II. Oral and written evidence. (HC 170-II incorporating HC 370) ref: evidence 9, question 43. Retrieved from http://dera.ioe.ac.uk/9008/2/170ii.pdf [153] The text is Grant's response to panel member Dr Brian Iddon (Labour MP for Bolton, South-East), who enquired about 'criticisms of QAA' [ibid., ev.9, q.43]. Grant was speaking to the Select Committee in his capacity as Chairman of the Russell Group of Universities at that time. Much of the questioning in this evidence session concerned the relationship between research and universities but also addressed issues such as equality of access where Grant had this to say about how the Russell Group are working with schools:

> We cannot admit to Russell Group universities people who have not applied. We need to work on raising aspirations, but in a very complex landscape. If you look at the way in which educational opportunities develop across the broad socio-economic strata, you see that those in the lower socio-economic strata are not having their aspirations or their educational attainments raised at a sufficiently early level to get them into a schooling that will fit them to come to a research-intensive university. You cannot solve decades of socio-economic inequality in this country by simply widening the gates of admissions to universities. This is a problem that we all own and we, I can assure you, are dead serious about how we should approach it. [Ibid., Ev. 8, q. 39.]

A month after this dialogue was completed Grant was knighted (June 2013) for services to higher education. He retired from UCL in September 2013, and currently holds the post of non-executive director and chair of NHS England.[154]

Operative A: invented proxy for a highly skilled person who supports the administrative and practical processes required for settings, such as official meetings in the public and private sectors, in order for them to function effectively. The age, gender and precise social and educational background of the operatives are not specified, although we know this person has children of school age. Operative A's role is to provide support for a formal

meeting or committee that is about to take place.

Citation: This invented utterance is a collective anecdotal response of parents and teachers in all sectors, voiced in the vernacular. It is an attempt to represent a subtle breach in what James C. Scott in *Domination and the Arts of Resistance*[155] (1990, p.4) refers to as the prevailing 'theatrical imperative' of the *public transcript* owned by the dominant; in this case a metaphorically 'offstage' interjection by a subordinate speaking their mind to another, in the presence but just out of earshot of the dominant group. It is an attempt to enact Scott's concept of the power of the *hidden transcript* as a means of 'undercutting' the 'authenticity' of the *public transcript* [ibid., footnote pp. 4-5]. The fact that this form of dissent is unlikely to be noticed by the dominant group does not reduce its power as a means of 'seizing agency', defending community and 'enlarging normative power' [ibid. 132].

Expert E: Norman Jackson, 2000. (Second contribution to this dialogue.) In the text used in the dialogue, written two years before Jackson's earlier contribution, he is summarising points made in the 1997 *Graduate Standards Programme: Final Report*, pages 1-9.[156]

Citation: Jackson, N. (2000). Programme Specification and its role in promoting an outcomes model of learning. *Active learning in Higher Education,* p. 133. Retrieved from http://www.heacademy.ac.uk/assets/documents/resources/database/id106_Programme_s pecification_and_its_role_in_promoting_an_outcomes_model_of_learning.pdf[157] In this paper written in 2000, Jackson described the background to the development of programme specifications, as 'concise summary descriptions' of the educational learning outcomes of programmes [ibid. 132]. He makes a persuasive case for programme specifications as part of 'a system-wide move to an outcomes-based learning (OBL)' approach in higher education. He argues that programme specifications, and other measures proposed to improve quality and standards (later to become the Academic Infrastructure), will provide a number of benefits. Staff teams will have a clear framework for critical reflection without reducing their professional autonomy (as has happened, he implies, with the national curriculum). As well, he indicates these new processes will both enable and require institutions to consider their provision in a wider national context, via the new national review processes thus assuring the public that academic standards are being maintained [ibid 132-4]. While articulating the arguments for and against OBLs Jackson concludes that the reflective core of an OBL approach[xxviii] embedded in all aspects

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[xxviii] Jackson cites Bloom's taxonomy (1956) as an effective means of evaluating the various levels of intellectual and cognitive

of the new framework of measures proposed for higher education post-Dearing could, when taken together, redress the concerns outlined in the 1997 *Graduate Standards Report* and cited as Jackson's utterance in this dialogue.

Public Body Representative: The voice of the Higher Education Funding Council England (HEFCE), 2012. HEFCE is the agency for the distribution of money from the public purse for higher education in universities and colleges in England. Their core values, according to their website,[158] are 'openness, impartiality, fairness and objectivity. And in everything we do, we strive to safeguard the collective interests of students. This includes monitoring that universities and colleges are financially healthy, that their courses are good quality, and that everyone with the potential to enter higher education has a fair chance to do so'.
Citation: The text comprises material from two HEFCE sources. **Citation 1:** HEFCE. (2012). *Policy Work* [webpage updated 6 January 2012], para.1. Retrieved from **http://www.hefce.ac.uk/about/intro/policywork/**[159] It begins with a proxy phrase introducing the idea of a much more 'integrated' policy framework than that described in the *Graduate Standards Programme: Final Report* of 1997. The rest of the quote apart from minor modifications to aid flow and readability is verbatim. **Citation 2:** HEFCE. (2012). *A risk-based approach to quality assurance: Outcomes of consultation and next steps.* London and Bristol: HEFCE publications, ref: Executive Summary, key point 2, p. 3. Retrieved from https://www.hefce.ac.uk/pubs/year/2012/201211/#d.en.72860 [160] This second source is a reference to HEFCE's response to the Coalition Government's White paper *Students at the Heart of the System* 2011, which had recommended a risk-based approach to quality assurance; it also illustrates the relationship between HEFCE and the QAA.

Operative B: invented proxy for operational administrative staff in universities who provide practical support for settings, such as official meetings in the public and private sectors, in order for them to function effectively
Citation: This invented utterance is based on observation. The operative instructs those witnesses present, awaiting their call to give oral evidence to a formal committee yet to take place, to cease their informal interactions and take their seats before the 'panel' arrives. Although not specified, what might be about to follow could be a formal committee, not dissimilar to a select committee or public enquiry where witnesses are questioned and their responses documented.

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processing skills when confirming and evaluating learning.

The projected text: This is a montage of various actual and imagined communications sent to students by various institutions designed to encourage the submission of national feedback surveys.

<div style="border:1px solid black; text-align:center;">

Tell us what you think about your course and win £150!

Only 28 days left!

</div>

Citation: The wording is accurate in tone, although attributable to no particular institution, many of which offer incentives (possibilities of winning money or tokens) if students complete the surveys. The typography is intended to evoke advertising billboards while the linguistic content resonates with the idea of students telling us (their education providers) what they think and as the 2011 White Paper *Students at the Heart of the System* suggested: 'giving students power to hold universities to account'.

Act Two: the boat

N.B. All the names in Act Two are based on the surnames of characters in Paul I. Wellman's novel 'The Walls of Jericho' published in the US in 1947.[161] Though serendipitously located in 2013, it seemed an apt choice for the borrowing of names in this largely Anglo/American section of the dialogue. Wellman (1895-1966)[162] was born in Oklahoma and after eight years abroad, returned to the United States to live in Kansas, both locations having had strong associations with Native American history and culture. Wellman, a reporter and editor for various newspapers and a novelist whose work was adapted for screen, also produced academic studies of the North American Old West. He was best known however for his popular novels, and their manifestation (as screenplays by other writers) as classic Hollywood films, these include Raoul Walsh's 'Cheyenne' in 1947, Robert Aldrich's 'Apache' in 1954 and Michael Curtiz's 'The Comancharos' in 1961.

Person-in-charge: A proxy for those designated with the role of 'chair' in formal settings.
The age, gender and social and educational background of the person-in-charge is not specified. Key to this role is the style of abetting or obstructing the voices of 'on and off stage' actors, thus setting the tone for the modus operandi of the interactions to follow.

The absence of 'naming' in questions and responses in this exchange with an operative suggests a regulated but formally distanced familiarity on both sides.

Citation: In these first utterances: 'Is everything ready?' and 'Can we resume?' the person-in-charge awaits confirmation from the operative that 'the scene is set' before fully assuming their role in this setting.

Operative C: A proxy for those persons in official settings who occupy, metaphorically at least, 'back stage' roles. The voice is a proxy for a qualified technician with expertise in digital conferencing and other less visible attributes and abilities. The age, gender and social and educational background of the operative is not specified. Ignored, unless required to perform a specific task or to intervene with specialist skills when something goes wrong 'on stage', operatives are indispensible in 'setting up' the platform on which encounters such as this rely.

Citation: This consists of two proxy responses made on behalf of operative C to the person-in-charge that confirm 'readiness' for the person-in-charge to take charge. Operative C's presence in the dialogue is indicative of someone cognisant with both the essentiality and the boundaries of their role, and yet confident enough to handle the exigencies required of them in a setting that brings together the actual and virtual. The description (in stage directions) of some panel members being disconcerted at finding their image projected back at them from the digital conferencing screen is a covert reference to 'Echo House' the live event staged by Danish artist Ólafur Elíasson[163] on the 14th July 2007 as part of the *Manchester International Festival.*[xxix]

Person-in-charge: [as before]. These next two utterances, separated by a stage direction, set the tone for the interactions to follow.

Citation: The first two, 'Colleagues, I'd like us to resume now. Is everyone ready?' establish the modus operandi for controlling the opening, closing, time-limiting and directing 'talk' at this point and later in the dialogue. Stage directions confirm the compliance and readiness

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[xxix] Perhaps better known for his large-scale installations such as 'The weather project' for the Turbine Hall of Tate Modern (October 2003 and March 2004), Elíasson's 'Echo House' played with the idea of the audience as performer. On the evening of 14 July 2007 the researcher was a member of the audience at the Manchester Opera House for a series of installations and performances by fourteen international visual artists, commissioned specifically for the festival being staged in a live event called 'Il Tempo Del Postino'. Elíasson's contribution to this event was to replace the space normally occupied by the front stage curtains with a wall on which at first in the low light levels that began the piece appeared to have a theatre audience projected onto it. Simultaneously in the orchestra pit, musicians, under the direction of the conductor, mimicked and extended any slight noise made by the audience. After initial applause, it took some time for the audience to realise that the vast vista of people in a theatre projected on the stage wall was in fact a mirror image of themselves and that the orchestral score was a score played out as an 'echo' of their every cough, laugh, and eventual shout.

of on-screen witnesses then the person-in-charge says 'I'd like to pick up where we left off yesterday' which combines a general non-coercive directive, addressed to everyone assembled, with a specific directive to an individual on screen. Inviting practitioner Westcott to begin the dialogue with the idea that creativity thrives on 'uncertainty' establishes the narrative theme of what is to follow. Finally the non-verbal cue of the person-in-charge scanning the panel seated either side of them, followed by 'If I may?' is a euphemism, often used in committee, for bringing others to order.

Practitioner Westcott: Proxy for **Simon McBurney.** Simon McBurney is a British-born and educated, internationally acclaimed, theatre director and writer, theatre and film actor.
Citation: The proxy 'Sure', McBurney's relaxed response, denotes more than simple acknowledgment of his intention to speak.

Person-in-charge: proxy as before. Citations: 1 + 2: Implicit in the utterance**: '**Then, I'll open it up to where anyone wants to take us' is the confident tenure of an experienced person-in-charge. The use of 'do' in: 'Do go ahead' when addressed directly to McBurney softens this permission-granting directive.

Practitioner Westcott: Simon McBurney, 2003. (Second contribution to this dialogue.) Born in Cambridge, England into an academic family, McBurney[164] read English at the University of Cambridge before going to Paris in the early 1980s to study with Jacques Le Coq. In 1983 McBurney founded Théâtre de Complicité with Annabel Arden, Marcello Magni and Fiona Gordon. The company, now called Complicite, makes ambitious collaborative works based on interpreting existing or devising new texts. The citation is taken from a radio interview with the author and broadcaster John Tusa in 2003.
Citation: Tusa, J. & McBurney, S. (2003, October 5). The John Tusa Interviews [transcript of interview with S. McBurney online]. *BBC Radio Three*. Retrieved from http://www.bbc.co.uk/programmes/p00ncbfz#programme-broadcasts[165] The text used in the dialogue is a reference to how McBurney felt when exposed to the working methods of Le Coq. In the same interview McBurney said of Le Coq, contrary to the idea of Le Coq's work often evoked [i.e. an emphasis on the physical], 'the main muscle we exercised was the muscle of the imagination'. Elsewhere in the interview when describing the creative process McBurney speaks of 'energy', 'instinct' and 'chaos'. He conjures a metaphor of his own work with that of his late father, the North American archaeologist Charles McBurney

'digging up the earth to find the truth' to evoke what he sees as the primacy of meaning making in devised theatre. He then contrasts this with the 'impression that you're becoming separate or separated from the world' when performing in 'two or three films on the trot' [ibid., 2003]. When interviewed by Mandy Costa for the *Guardian* in 11th November 2010,[166] McBurney states: 'I'm naturally attracted to something I don't understand, because when you try to deal with that, it opens a door into another world'.

Practitioner Quantrill: Ian Anderson of 'The Designers Republic' (tDR), 2008. Ian Anderson[167] is an influential graphic designer and commentator on design in the UK and internationally. He founded the pioneering graphic design studio The Designers Republic (tDR) based in Sheffield, UK in 1986, after producing flyers for university music raves while studying philosophy. tDR began as a small independent design studio working primarily for other 'independents' and recognisable for a graphic language that welded Japanese graphics with what was then a novel techno-style. When tDR went into voluntary liquidation in 2009, it had become a design 'agency' competing for work on the global stage, while still retaining – at least in terms of visual signature – something of the radical edge of the earlier studio. The studio that started and largely maintained a reputation as a 'designers' designer' with 'indie' credentials had, by 2009, made numerous successful pitches to make advertising work for corporations such as: Sony, Nike and Coca-Cola.
Citation: Anderson, I. (2008). Personal Views 45: Ian Anderson [video online]. Presentation at *Escola Superior de Artes e Design Conference Series 1V*: Personal views. Retrieved from http://www.esad.pt/pt/eventos/ian-anderson [168] The text used is a transcription of: 04.36 – 05.28 minutes of Anderson's 1 hour 40 minute video presentation. His tone, although circumspect, gives no hint of what would become of the agency, less than a year later. The Escola Superior de Artes e Design (ESAD) is an internationally recognised specialist provider of art and design education from undergraduate to research levels. The Escola Superior de Artes e Design is a key player, on the international stage, in debates in the field of *design* through conferences, seminars, workshops and exhibitions. When interviewed by Liz Farrelly for *Eye* The International Review of Graphic Design shortly after tDR folded in spring 2009,[169] Anderson said: 'when I took a back seat to allow [tDR] to grow beyond me, it died; its creative spark was crushed under the weight of business self-interest. I'm not saying I was blameless, it's just that the more I tried to take myself out of the equation to see if tDR could grow better without me, the more obvious it became that Ian Anderson

and The Designers Republic were inseparable'. Since 2009 Anderson has continued to lecture internationally, organise exhibitions and undertake commissions for clients.

Practitioner Dunham: Milton Glaser, 1973. (See Dialogue One for biographical information on Milton Glaser.) Glaser, the renowned American graphic designer, illustrator, author, educator and cultural commentator, has had a significant influence on design and design thinking internationally.

Citation: Glaser, M. (1973). *Milton Glaser: Graphic Design*, New York, NY: The Overlock Press, p. 16.[170] Prefaced by a proxy phrase linking Glaser to the previous speaker and to the 'past', the text used originates from an edited version of a 1972 Peter Mayer interview with Glaser used in the 'Introduction' to Glaser's seminal book.

Practitioner Patterson: Thomas Forsyth, 2010. Thomas Forsyth[171] graduated in 2008 with a BA (Hons) Wood, Metal, Ceramics and Plastics (currently BA (Hons) Design and Craft) from the University of Brighton specialising in working with wood and metals. In 2010 he was identified as an 'emerging maker' who re-works and extends the role and functions of traditional objects, makes work using video and other forms of new technology and has been involved with various collaborative projects including work specifically designed for stimulating creativity in children. On his 'Vimeo[172]' and 'Linked-In'[173] profiles he describes himself interchangeably as an artist, designer, consultant, manager, builder, maker of strange things ...'.

Citation: Forsyth, T., & Woolf, D. (2010, May). Maker of the Month Series: Thomas Forsyth [online transcript of an interview by Diana Woolf]. *The Making*. Retrieved from http://www.themaking.org.uk/Content/makers/2010/05/thomas_forsyth.html[174] The text used in the dialogue comprises three sentences taken from Forsyth's response to Woolf's final two questions. In the first two, represented in reverse order, Forsyth is talking about where ideas for his work come from. The final reference to 'play' relates to how he sees aspects of the 'design' process. *The Making* website is the home of a 'craft development agency that promotes high quality contemporary art, craft and design and inspires new audiences to engage with the art of making' through initiatives such as 'Theatre of Making' which brings together makers and publics across the UK. Diana Woolf is a writer and journalist who has written for *Crafts* magazine and *Time Out Paris*. Educated at the University of Oxford, she has a particular interest in contemporary craft and design and

since 2009 has conducted online interviews as part of the 'Maker of the Month' series for *The Making*.

Practitioner Pettis: Ellen Lupton, 1997. Ellen Lupton[175] is an influential American graphic designer with a special interest in typography. She is a teacher, design historian, design collaborator, and author of numerous books on design. She is also a critic and curator of contemporary design. Currently she is curator of contemporary design at Cooper-Hewitt, National Design Museum and is director of the MFA in Graphic Design at Maryland Institute College of Art (MICA). In 2007 she received an American Institute of Graphic Arts[xxx] (AIGA)[176] Gold Medal, considered one of the highest professional awards for a designer or design educator in the US. As a former Cooper Union College graduate in the 1980s, she was exposed to 'critical theory' and thereafter utilised the work of Barthes, Foucault, Derrida, and Baudrillard in her writing and her teaching. For example in *Design, Writing, Research: Writing on Graphic Design,* co-written with J. Abbott-Miller and first published in 1996,[177] she drew on 'deconstruction' and the work of Jacques Derrida to develop critical frameworks for interpreting graphic design as a cultural phenomenon that spoke to readers in other disciplines. More recently she caused some controversy in the design community with her *D.I.Y. Design It Yourself* (2006)[178] written in collaboration with her graduate students at MICA and her 2008 publication on self-publishing *Indie Publishing: How to Design and Publish Your Own Book*.[179] In her foreword for *D.I.Y. Design it Yourself,* she invites every reader to critique the role of design in a capitalist society. Using Marx as a starting point she states: 'when you design your own products and publications, you get to engage both creatively and critically with capital. You can embrace the productive possibilities of capital while finding places to fracture the corporate monopoly of style and short circuit the widening divide between production and consumption' [op. cit., p.25].
Citation: Lupton, E., & Heller, S. (1998). Ellen Lupton on Curating Design [interview with Steven Heller]. In S. Heller and E. Pettit, *Design Dialogues.* New York, NY: Allworth Press, p. 123.[180]

Practitioner Buskin: Michelle, 2007.
Citation: Michelle's utterance in the dialogue is a verbatim transcript (plus minor proxy additions to aid flow) of a handwritten response to how it 'feels' when she has a new idea?'

[xxx] The American Institute of Graphic Arts (AIGA) was founded in 1914. It is the largest professional organisation for design in the North America, with 23,000 members in all but five States. AIGA website is a resource for professionals and students.

Very little demographic background information is available for Michelle as she did not complete the post-qualification survey. We know that she left school with A-levels (subjects not known) and completed a one-year Foundation course. Michelle's family were very positive about her studying art and design at degree level, in fact one of her parents had themselves completed a Foundation course when they were her age. After Foundation she studied graphic design in a university fairly close to her home region. She completed one survey in spring 2007 and another in her final year in summer 2010. In her first year of study, Michelle considered herself in the mid-range when comparing her creativity and motivation to that of her peers and highlighted the following characteristics as reflecting aspects of her personality: willing to take risks, confident, playful, enthusiastic, open-minded, responsible, energetic, self-critical. In Spring 2010 when asked about her creativity and motivation and the role of research, she wrote: 'My motivation and creativity has most definitely increased over the last two years. I find myself feeling inspired by day to day things which motivate me to explore new directions' and 'Both primary and secondary research, play an important role. I would say that it is extremely beneficial and helps you to build up your ideas and it also encourages you to develop and push the boundaries'. When asked what she hoped that her final show of work would say to viewers she wrote: 'I hope to achieve a personal goal. I am working very hard towards a 2:1. I want to produce some interesting work to a standard, which satisfies my design taste buds. I want my work to provoke a reaction within the viewer'. On completing her degree (classification not known), she gained a Masters in design at the same institution where she had studied as an undergraduate. According to her web profile, after a short internship, she has been working full-time at 'assistant designer' level in a media company located in the area.

Practitioner McCurdy: Maria Popova, 2013. Maria Popova is a writer, journalist, critic, cultural commentator and founder of the website *Brain Pickings*.[181] Born in Bulgaria, she moved to the US in 2005 to study for a degree in Communications at the University of Pennsylvania. Having initially worked briefly in advertising, she is best known as a cultural 'blogger' or, as she has said of herself, 'a curator of interestingness'. Her website 'mines' the mass of information on the web for interesting material on themes as broad as creativity, history, sustainability, design, music which she then writes about, classifies and connects to other materials (i.e. curates) through a self-declared subjective lens, generating a rich, 'combinatorial' resource for others. Established in 2006 as an email 'digest' for a few

interested parties, by 2012 it became part of the Library of Congress permanent web archive.

Citation: *Brain Pickings: about*, 2013 [Maria Popova blog]. Retrieved from http://www.brainpickings.org/index.php/about/ [182] The text, prefaced by the proxy phrase: 'Yeah for sure', with very minor omissions and additions, describes Popova's approach to creativity. When asked by Kathy Sweeney in an interview for the *Observer* newspaper in December 2012[183] whether she felt the failure of the UN to get agreement to regulate the Internet was welcome, Popova responded: 'I don't believe complete anarchy is the solution to anything, but what troubles me about regulating the web – or, for that matter, regulating other aspects of society, like immigration – is the assumption that, if there were no rules, a greater number of people would perpetrate evil than would do good. That is a tragic assumption by which to govern humanity'.

Panel member No.1: Paul Martin, 2010. Dr Paul Martin,[184] an artist and an educationalist, was based at the University of Brighton until 2010. He has expertise across the sectors of adult and continuing education and higher education. Between 2000-05 he advised the Higher Education Academy (HEA) supporting HEFCE funded projects in learning and teaching and helped to establish the UK's national Centres for Excellence in Teaching and Learning (CETL) initiative. The CETLs, established as a response to the 2003 White Paper *The Future of Higher Education*, focused on the advancement of learning and teaching. They operated usually for four years between 2005-6 and 2009-10. From 2007-10, Martin was Centre Manager for the Centre for Excellence in Teaching and Learning in Creativity, a collaboration between the School of Engineering at the University of Brighton and the University of Sussex. The central thrust of this major research and development initiative in both universities was the design and realisation of new technologically-enhanced, flexible spaces for learning (one in each centre); laboratories for students and staff to work creatively and collaboratively. Paul Martin and his colleagues referred to the concept of a 'creative learning space' in many documents and presentations[185] generated as part of the project. For example in their final project report *Making space for creativity* [186](2010, p. 10) edited by Paul Martin, the Brighton CETL team state: 'From the beginning the Brighton Creativity Centre team adopted a co-enquirer rather than expert approach. We made an open offer to all within the university across all disciplines, academic and administrative departments, management, students and business contacts to come and explore the concept of creativity within the new 'creative space'.

Citation: The text, which is entirely imagined, takes the form of a handwritten 'note'. It is constructed in the vernacular and intended to convey a key aspect of the University of Brighton's CETL in Creativity initiative i.e. 'Creative Spaces', into a proposition about how the work of this CETL might relate to the professional practice of people in creative disciplines – in this case arts-based, but could be science. It also links the actual enactment of this dialogue on the 30th May 2013 to the 'Storyville' conference hosted in Brighton. According to the HEA[187] website the CETLs had two purposes: 'to reward excellent teaching practice, and to further invest in that practice so that CETL funding delivers substantial benefits to students, teachers and institutions'. Seventy-four CETLs were initially funded, 19 of which were collaborative, including the Brighton/Sussex venture. The CETL initiative represented the largest single funding initiative in HE teaching and learning.

SQW (Segal, Quince and Wicksteed),[188] a UK-led international provider of research intelligence and advice working on behalf of organisations in public and private sectors) was commissioned to complete the *Summative evaluation of the CETL programme* (2011) on behalf of HEFCE and the Department for Employment and Learning (DEL). While acknowledging many benefits of this initiative to participating students, staff, institutions and subject networks, the report highlights concerns about the value of CETLs in terms of impacting on 'sector-wide changes in behaviour
and culture' and of a perceived lack of active input from the HEA and HEFCE [ibid., Executive Summary: The wider impacts of CETLs, p. iv, para. 14].

Panel member No.2: Susan Keller-Mathers, 2011. Dr Susan Keller-Mathers[189] is a North American educational and organisational psychologist, writer, developer and facilitator working in the fields of education and business. She currently holds the post of Associate Professor at the International Center for Studies in Creativity (ICSC) at Buffalo State University, New York. She has received numerous grants and awards for her educational and developmental work, she gained a Masters of Science in Creativity in 1990 from Buffalo State College and a Doctorate of Education in Curriculum and Instruction from Argosy University Sarasota, Florida in 2005, the same year she was nominated for the 'E. Paul Torrance Dissertation Award' of the American Creativity Association. She has co-edited various books and book chapters and published research papers independently and as co-author with, among others, key figures in the field of American creativity studies: Donald Treffinger, Roger Firestien, Mary Murdock (see Appendix C). However the main thrust of

her work, to date, has been what she sees as the urgent need for creativity pedagogy in education and business settings, and the application of Torrance's theories for embedding and developing creative thinking. She is known, internationally, for her conference presentations and workshops on the role of pedagogic practice and training, and the necessity of fostering creativity in oneself and others in all spheres of life.

Buffalo State University has been one of the major US centres for creativity research since the 1960s, accelerated like many initiatives in psychology and education by J. P. Guilford's critical contribution to raising awareness of the need for creativity research in the field of psychology in the 1950s. The history of creativity education as a unique domain at Buffalo State University is well documented on ICSC's website.[190] The original Centre for Creativity, now the International Centre for Creativity (ICSC), was established in 1967 and based on the earlier mid-1950s project 'Creative Problem Solving Institute' and on the pioneering work of Alex Osborn.[xxxi]

Alex Osborn was a key player in the 'Creative Problem Solving Institute' at Buffalo State College in the mid 1950s with Sidney Parnes, the two also founded the Creative Education Foundation[191] and its training arm CreativityTraining.com.[192] Osborn is best known in academic circles for his work on 'brainstorming,'[193] for his book *Applied Imagination.*[194] The Centre for Creativity was established in 1967, as a response to growing interest in creativity studies at Buffalo State by Dr Sidney Parnes[xxxii] and Dr Ruth Noller.[xxxiii] It currently houses masters and graduate studies programmes, research, training and consultancy. The list of faculty chairs and faculty members includes some of the most significant figures in the field of international creativity research, for example: Scott Isaksen, Roger Firestien, Mary Murdock. (See Appendix C.) The Centre, which from its beginnings promoted a rigorous

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[xxxi] **Alex Osborn** was, in 1919, the 'O' in the US advertising agency 'BDO' (Barton, Durstein and Osborn) ranked the world's fourth largest advertising agency in 1924. By 1928 the 'BDO' merged with the agency Batten and Company to become BBDO. Osborn took over the presidency of BBDO in 1939 and introduced 'brainstorming' to the company in 1940. In 2011 BBDO Worldwide was named Global Agency of the Year by Adweek. The current BBDO website http://www.bbdo.com states that one of its *mantras* is: 'Work built from behavioral observations and insights.'

[xxxii] **Sidney Parnes,** who died in 2013, was with Ruth Noller the co-founder of the ICSC. Having previously worked closely with Alex Osborn to develop a methodology (a series of stepped processes) for creative problem-solving (CPS), Parnes continued to develop and update CPS throughout his life. Parnes is important, not only as an academic, where he was widely respected and published, but also in the world of professional business, which was where he began his career. <http://www.creativeeducationfoundation.org/sid-parnes/obituary

[xxxiii] **Ruth Noller** died in 2008. In an interview with Gerard Puccio in 2004 [http://www.youtube.com/watch?v=KRLgpAmlRNw] she describes being trained initially as a mathematician and teaching mathematics at Buffalo before WW2. Towards the end of the war, while a Navy Officer, she worked one of the earliest computers housed at Harvard University. She rejoined the staff at Buffalo to teach maths, became increasingly interested in education and was further motivated by meeting Parnes who had been brought in to teach 'creativity' on a retail course. She is perhaps best known outside North America for her work on creative problem-solving, with Parnes and Osborn and in the ICSC for her leadership, academic rigour and mentoring qualities. She taught, among others, Scott Isaksen.

scientific, quantitatively grounded, empirical approach to identifying, validating and promulgating creative behaviours, has hosted numerous international conferences and meetings featuring many key academics in the field, such as Teresa Amabile and Donald Treffinger (see Appendix C) from the fields of creativity theory and development and creative problem-solving. The most significant of these events, held in 1990 and 1991, led to the publication of two key texts *Understanding and Recognizing Creativity: The Emergence of a Discipline*[195] and *Nurturing and Developing Creativity: The Emergence of a Discipline*[196] both published in 1993. The ICSC's website hosts the *Creativity 101* series, an online resource of video presentations on key 'foundational' concepts in the study of creativity, produced by members of the faculty. Other resources generated by ICSC include specifically designed manifestos[197] for teachers, parents and children.

Citation: *creativitybuffstate 2011*. Creativity 101: Creativity Education. [YouTube presentation by Susan Keller-Mathers]. Retrieved from http://www.youtube.com/watch?v=CWqbvb_fQno&NR=1&feature=endscreen [198] The text is a transcription of a remark in Keller-Mathers' four-minute presentation (ref: 03.50 - 03.52 minutes). It reproduces the final utterance of Keller-Mathers' short presentation in which she argues that teaching "for creativity" is vital for individuals and for the future and how in doing so there is "a need to redefine the focus of education" [ibid: 2.02 – 2.04 minutes]. Despite the euphoric nature of her final utterance, the substantive content of her brief presentation is pertinent when one considers Torrance's argument eighteen years earlier:

> Tomorrow's world will be vastly different for today's children. They will do kinds of work that do not exist now. This work will require abilities, skills, attitudes, and information that we cannot even imagine today. Whenever one is faced with a new problem – one for which does not have a practiced, learned solution – some degree of creativity is needed. […] Because of the rapid and vast changes in society, individuals will need a higher level of creativity. [Torrance in Isaksen et al., 1993, p. 159.][199]

The close parallels between Torrance's earlier predictions and the contemporary viewpoint of Keller-Mathers and her colleagues at the ICSC, who link economic and social prosperity to the need to foster creativity, strongly persist today.

Operative C: As before, tweets an unseen message into cyberspace.

Practitioner Sullivan: Tim Mellors, 1990. British-born and educated, Tim Mellors' high profile career in advertising includes highly successful campaigns, failure, bankruptcy followed by even greater success and a move to North America. Before moving to Grey Global in New York, Mellors worked as creative director for high profile UK agencies such as: Publicis, Saatchi & Saatchi, Grey UK, Gold Greenless Trott and founded his own agency with Carol Reay, 'Mellors Reay and Partners' which merged with Grey in 1998. His early work for clients such as: British Airways, Ariston, Sure Deodorant's V campaign, and his work for the *Guardian* and the launch of the *Independent* was and is still lauded. Throughout his advertising career he has worked as a journalist and commentator on media, been a major player on international advertising juries and his work the recipient of many awards over the past 30 years. Mellors has been President of the jury at Cannes, President of the Designer & Art Association (D&AD) and the European Creative Circle.

Citation: Vaske, H. & Mellors, T. (1990). It's only advertising nobody gets killed: Herman Vaske interviews Tim Mellors May 1990 [online archive]. *Lürzers Archive*. Retrieved from http://old.luerzersarchive.net/shared/interviews/interview_590.pdf [200] The text comprises three short extracts from Herman Vaske's interview with Mellors for *Lürzer's Archive* magazine.[xxxiv] The first is part of Mellors' response to the question: 'Why are you creative?' The second section of the citation relates to a series of follow-on questions where Vaske is pushing Mellors to talk about ideas being rejected. Here Mellors is reflecting on the way Jeremy Sinclair (of Saatchi & Saatchi) 'allowed' creatives to make mistakes. The concluding three short sentences relate to the final theme of the interview when Vaske probes Mellors' state of mind (notoriously volatile in the past). Mellors concludes the interview by weighing up what's important in his life saying that it's definitely: 'not the campaign for those biscuits – pah! Here today and gone tomorrow'.

Mellors held the post of President and Chief Creative Officer (North America) for the global advertising agency the Grey Global Group between 2004 and 2013 and was, from 2007, the Worldwide Chief Creative Director of Grey. Grey Global Group is part of UK-based conglomerate WPP Group, a worldwide network of marketing, advertising and public relations companies spearheaded in 1985 by Martin Sorrell,[201] at that time a finance director for Saatchi & Saatchi. WWP website's[202] entry for Grey indicates that the company

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[xxxiv] *Lürzer's Archive* magazine was established in 1984 by Walter *Lürzer* (German copywriter and advertising agency owner) to provide up-to-date information, pre-Internet, on worldwide advertising campaigns. Today the magazine, published bi-monthly, has thousands of readers worldwide and is a major web resource for advertising professionals globally.

(operating from North America, Europe, the Middle East & Africa, Asia-Pacific and Latin America) is one of the ten largest advertising agencies in the world, with offices in over 83 countries. In a 2007 WPP press release[203] James Heekin was quoted as saying of Mellors: 'Grey's creative credentials are on the rise thanks to Tim Mellors. He has leveraged our talent to produce memorable, effective, award-winning advertising and content that bonds buyers to brands. He will harness the power of our global organization to make Grey a destination for outstanding creative ideas and creative people'.

Practitioner Stowe: Simon, 2007. Simon was born in autumn 1986. Before going to university to study applied arts, Simon attended a combination of state and private schools, gaining AS-levels in art and sciences and A-levels in science and humanities subjects, after which he completed a one-year Foundation Art and Design course. Both parents attended university and have senior-level professional careers. His siblings attended university but not to study art and design. His family home is in a locality with the next to the highest higher education participation rates for young persons. His parents were only 'partly' happy about him choosing to do art and design because 'to start with … they doubted the viability of art leading to a good career'. He left university with an upper-second degree. He did not have any paid employment during his course and left with debts of over £15,000. When asked if he would have elected to go to university if fees were £6,000 or more, he stated 'probably'. Although enrolled in applied arts, his interests by Year two had shifted and his work thereafter reflected this. At the end of his course when identifying his creative development over the previous three years, from a series of qualitative options, he selected: 'More or less, as I expected' and he considered that peers on his course then practice-based tutors had had the most significant impact on his development. After graduating in 2010, he completed a postgraduate course in a technology-related area at another university and since then has been working at a junior level in a technology-based creative company in the same region. His web profile indicates that he is now involved in further training and has continued to make his own work.

Citation: The text is a verbatim transcript of a handwritten response (with the addition of 'Yeah'), in spring 2008, to a question about how it 'feels' to have an idea. Simon prefaced the statement used in the dialogue with: 'I suppose the initial feeling is of excitement and enthusiasm but this is most often followed by concerns [over] the viability of the idea'.

Practitioner Beecher: Adam, 2007. Adam was born in summer 1989. He left comprehensive school with three A-levels (two art and design practice and one humanities subject) to become a 'direct entrant' studying graphic design at a university, in a region fairly close to his home. Neither parent nor any siblings had attended university but his parents were positive about him studying art and design. His parents have skilled roles, practical in one case and administrative the other, in the public and private sectors. He left university with an upper-second degree, which was what he expected. He had debts of over £20,000 despite working during the holidays. When asked if he would have attended university if fees were £6,000 or more he wrote: 'Yes, it has always been my desired career path and I would have just accepted the costs. I would have had to think longer and harder about it though'. At the end of his course when identifying his creative development over the previous three years, from a series of qualitative options, Adam selected: 'Way above my expectations' and he considered that practice-based tutors, then theory tutors had had the most significant impact on his development. After graduating in 2010, he completed an internship and then had various design roles including a junior in-house designer post, before gaining a designer post in a regional business and consultancy enterprise. His website and blog entries since then show that he has produced a wide range of work for numerous clients.

Citation: The text in the dialogue comprises a montage of two separate written contributions. **Citation 1:** The first part is a transcript (with minor modifications) of a handwritten response where he is stating how it 'feels' to have an idea, in spring 2007. He extended the statement used in the dialogue with: 'I feel excited with the potential and I feel like I need to write the idea out clearly or say it out loud'. **Citation 2:** The second part of his utterance is his response to a question about the role of intense thinking and contemplation in the creative process.

Practitioner Peddigrew: Jonathan Barnbrook, 2010. Jonathan Barnbrook is an influential British graphic designer with an international profile, known for his approach to design as a social[204] and political[205] practice and as the originator of numerous typefaces.[206] He is active, along with many others in the design world, in his opposition to Michael Gove's Ebacc proposals.[207] His relatively small London studio[208] established in 1990 generates a wide variety of award-winning graphic design and motion graphics for diverse clients including: The British Heart Foundation, Damien Hirst, Thames and Hudson, Radio Scotland, Occupy London, Grey Advertising, Saatchi & Saatchi, the BBC, and various collaborations

with artists such as David Bowie (artwork for two albums) and Damien Hirst for whom he designed Hirst's first major publication *I want to spend the rest of my life everywhere, with everyone, one to one, always, forever, now*[209] in 1997. Unusually for a relatively young designer born in 1966, the Design Museum, London, in 2007 hosted a retrospective of the first 20 years of his work entitled 'Friendly Fire: Jonathan Barnbrook'.

Citation: *underyourskin.net 2010.* Interview with Jonathan Barnbrook - Why'z design? [uploaded to YouTube August 5, 2010]. Retrieved from http://www.youtube.com/watch?v=t6hFpSbfN-U[210] The text used is a transcription of: 01.41 - 01.44 minutes of Barnbrook's 06.15-minute interview.

Practitioner Martinez: Joaquín Mollá, 2007. Joaquin Mollá is creative director of 'La Comunidad' (LaComu)[211] the multi-platform, award-winning global advertising agency based in Buenos Aires and Miami that in May 2013 was an independent agency.[xxxv] Joaquin Mollá co-founded La Comu in 2000 with his brother, José Mollá. Prior to establishing their own agency the brothers' work as creative directors, was lauded in the design and advertising community. This proudly independent agency is recognised as having a significant creative and commercial impact on otherwise less represented groups such as the US Hispanic and Latin American markets and on their innovative use of local intelligence and technologies. This extract, from La Comu 'philosophy' webpage in 2013,[212] captures the agency's creative aspirations and motivational drive at that time: 'The world is being redefined by the speed at which information is shared and the power that technology has put in people's hands. The consumer has changed, which has reshaped the way that companies operate. We were challenged to revise our mindset. To us, there's no longer a limit to what an agency is capable of doing. It's all about ideas, no matter what shape they take'. The agency's clients include: Disney, Nike, Rolling Stone, Johnson & Johnson, Converse, Corona, and VW.

Citation: Vaske, H., Mollá., José., & Mollá, Joaquín. (2007). The most difficult thing for an agency is to be consistent in what you think, what you say and what you do: Herman Vaske interviews José and Joaquín Mollá. *Lürzer's Archive* [online] originally published in *Lürzer's Archive* 2007, 2. Retrieved from

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[xxxv] **Postscript 2:** *On January 15, 2014,* La Comu was *acquired* by the global agency SapientNitro whose motto is 'a new breed of agency for an always-on world' < http://www.sapient.com/en-gb/sapientnitro.html>. A SapientNitro press release posted 15 January 2014 quotes the co-founders of La Comu as saying: "We found a kindred spirit in SapientNitro. They are independent, entrepreneurial and their culture has always been about pushing boundaries for their clients, just like us," [...]. "This union with SapientNitro, born from a mutual desire to create breakthrough work that lives at the intersection of technology, storytelling and culture, nourishes our creative spirit, gives us unparalleled access to emerging technologies and innovative experiences, and creates a new canvas of opportunities for us and our clients'.

http://old.luerzersarchive.net/en/magazine/interview/jose-and-joaquin-molla-1.html[213]

The text used in the dialogue is Joaquín Mollá expressing his feelings about the relationship between ideas, their potential impact, playfulness and happiness.

Practitioner Gatchell: Cliff Sloan, 2013. Cliff Sloan's career as a creative director in marketing and branding is significant not only for his high profile success beyond the US but also for shifts in his focus as a creative that led him, at the peak of his career, to make major changes to the underpinning values of his design practice in 2008.

Citation: Millman, D., & Sloan, C. (2013, March 29). Cliff Sloan [online audio interview with Debbie Millman]. *Design Matters blog 2009-2013 series*. Retrieved from http://observermedia.designobserver.com/audio/cliff-sloan/37795/ [214] The text used is a slightly modified transcription of: 36.52 – 36.59 minutes of Millman's 39-minute audio interview with Sloan. In this particular extract Millman is quoting Sloan from an earlier[xxxvi] undesignated source. The interview explores Sloan's career trajectory. His career began in the late 1980s, writing freelance for the youth music press. He established The Sloan Group, a small creative agency specialising in youth, entertainment and technology in 1993. Six years later the group was employing over 60 people and had won numerous awards with a client list that included: MTV, Turner, MasterCard, Disney, Nickelodeon and early in his career, the Michael Jackson Pepsi campaign. In 2000, Sloan sold his company to 'The Interpublic Group of Companies', one of the largest advertising, marketing and communications organisations worldwide and The Sloan Group expanded their clientele to include financial services and government agencies with Sloan as President and Chief Creative Officer overseeing all activities. As the interview progresses, Sloan describes how in 2001, as head of the agency leading a major government sponsored post-9-11 campaign, he began to fundamentally question the direction of his work.

He left the agency, studied philanthropy at Columbia University, set up a small retail business while taking on private clients, before co-founding Phil & Co[215] in 2008 with Gary Zarr. Phil & Co is an agency specifically orientated towards marketing philanthropic ventures and matching 'not-for-profits' and 'cause marketing' with companies wanting to 'do good'. He now also teaches[216] 'Cause Branding' and 'Marketing' at the School of Visual Arts, New York City.

[xxxvi] The inclusion of this utterance at this stage in the dialogue serves various functions. On one level it encapsulates one of the threads in the dialogue – the economic linkage between creativity and innovation in business – and paves the way for the intervention to follow. On another level it illustrates the tendency for actors to be 'type cast'.

Debbie Millman is a designer, design expert and President Emeritus of AIGA (March 2013) and originator of *Design Matters. Design Matters* is part of the Design Observer Group[217] and its associated websites. The websites contain a huge repository of design resources and information, co-ordinated by a collective of designers, design critics and commentators. Starting life in 2005 as the first weekly Internet-based US radio talk show about design, *Design Matters* hosted by Debbie Millman comprises weekly interviews with leading graphic designers, artists, writers, educators and strategists.

Person-in-charge: [As before]. This is a proxy voice for a person-in-charge, confident in their role as controller of the flow of talk but flexible enough to respond to a non-verbal intervention.

Panel member 3: Anna Craft, 2008. Professor Anna Craft is an influential voice in the field of creativity research in education in the UK and internationally. She is based partly at the University of Exeter[218] where she leads a research team investigating 'Creativity, the Arts and Educational Futures' and partly at the Open University where she is Reader in Education[219]. She describes her work on her University of Exeter webpage as: 'focusing on the twin areas of the 'what, how and why' of creativity in education, and possible education futures'. A former primary teacher, she has worked extensively 'in the field' with teachers and pupils, from early years to aged 19, and has an active interest in ethics, creativity and wisdom, and the participative possibilities[xxxvii] of technologies[220] and other forms of 'possibility thinking' (PT)[221] in the service of everyday creativity. A frequent speaker at conferences, Craft has authored numerous articles and various books on creativity, including collaborations with her Open University colleague Bob Jeffrey, who has written extensively on performativity cultures and creativity in primary education and on ethnographic methods. Craft has also received various national grants (including from the ESRC) and awards and was founding editor of the international journal 'Thinking Skills and Creativity' and produced a major analysis of the literature on creativity for the UK's Qualifications and Curriculum Authority in 2001.[222] She works with practitioners, researchers and policy makers, to promote what she describes as ' lifewide creativity'.

[xxxvii] In a YouTube interview (uploaded 2011) Anna Craft speaks positively about the role of collective virtual spaces of technologies to inform teaching and nurture creativity in a culture where the focus on standards and assessment may deter risk and restrict possibilities. She sees virtual spaces [*used wisely*] as key to the development of collective wisdom particularly in schools, informing individual and collective decision-making in the co-production of learning. Her model of the four 'Ps' of changing childhood and youth in the world of virtual technologies offers: Plural (environments), Possibilities (choices into actions), Playful (spaces) and Participative (learning and action). < http://www.youtube.com/watch?v=CICzqQrsVPU>

She contributed to the independent 2009 'Cambridge Primary Review' (CPR) [223] led by Professor Robin Alexander[xxxviii] and to the last Labour Government's 'Creative Partnerships' and the 'Beyond Current Horizons: Technology, Children, Schools and Families' initiatives. 'Beyond Current Horizons'[224] was a collaborative research initiative (2001-2009) involving the Department for Children, Schools and Families (DCSF) and the National Foundation for Educational Research (NFER) [225] team, 'Futurelab,'[226] with start-up funding from the Department for Education. The task for the project team, with the input of 'world-leading researchers [including Craft], thinkers, practitioners and stakeholders', was to gather evidence and draw conclusions that could be used to inform policy makers and educators as to how the social and technological changes anticipated over the subsequent 25 years might impact (positively or negatively) on the future for education, in its broadest sense. The NFER website defines its role and measures its success as: '… the UK's largest independent provider of research, assessment and information services for education, training and children's services. We make a difference to learners of all ages, especially to the lives of children and young people, by ensuring our work improves the practice and understanding of those who work with and for learners' [op.cit. NFER].

Citation: Craft's first contribution to this Dialogue is a constructed proxy, to open up the possibility for her to ask a specific question and thus shift the direction of talk towards the ethical and moral dimension of certain forms of creative practice.

Person-in-charge: [as before].

Citation: Proxy for person-in-charge agreeing to a 'conditional' change of talk direction.

Panel member 3: Anna Craft, 2006. (Second contribution to this dialogue.)

Citation: Craft, A. (2006). Fostering creativity with wisdom. *Cambridge Journal of Education,* 36(3), 337 + 341.[227] The text used in the dialogue comprises a montage of two separate sections from Craft's 2006 article; the first is taken from the abstract and the second from

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[xxxviii] Despite eager anticipation from many in the sector and the CPR's unquestionable academic provenance, its impact on policy, even before publication, was fractured by shifts in the fault lines of politics and rhetoric. In his February 2010 address 'Reform, retrench or recycle? A Cautionary tale' at the *National Curriculum Symposium* 25 - 27 February 2010 held at the University of Melbourne, Robin Alexander suggested that the *Independent Review of the Primary Curriculum* led by Sir Jim Rose commissioned by the Labour Government was an attempt to pre-empt and divert attention from what government believed to be the CPR's attack on the core of their policy. When interviewed for the BBC News website in February 2009 Alexander was quoted as saying that for primary pupils in England, 'their education, and to some degree their lives, are impoverished if they have received an education that is so fundamentally deficient'. This brings us full circle to Graham Gibbs' parting comments to higher education delegates at the Singapore conference in 2008 (represented in Dialogue Two, voice № 4) when he concluded 'many universities are imposing quality assurance guidelines and regulations that virtually guarantee that student learning is damaged' [Gibbs, 2008].

the main body. In the first, the original text has been re-sequenced [indicated by the use of the first and second …] and some words edited out, to aid speech flow. The second beginning after the **[slight pause. …]** is verbatim other than to begin the second sentence with the colloquial 'And', and to reproduce Craft's written WISE as 'wise.' In this article Craft argues for the need for creativity to be nurtured in parallel with pedagogies that also develop thinking tools that in turn inform *wise* decisions and encourage *moral* and *empathetic* actions. She draws on the work of the American psychologist and psychometricist Robert Sternberg (2003) and his emphasis on 'wise actions' [228] representing the ability of protagonists to balance 'intrapersonal, interpersonal and extrapersonal' perspectives and needs [ibid. p. 344]. The key argument highlighted in Craft's abstract, and expanded in her article, is the need to promote 'responsibility as well as rights to [creative] expression' to counter a 'market-driven model of creativity in education' [ibid. p. 337]. In another article for the British Journal of Educational Studies 'The Limits to Creativity in Education: Dilemmas for the Educator,'[229] written the same year, Craft identified three 'dilemmas of principle' when considering creativity in education. These were the tensions between: valuing culturally-specific models of creativity in a culture of universal education; the idea of creativity as complicit in the 'throw-away society'[xxxix] where innovation and obsolescence are the fuel of economies; and creativity as feeder or challenger of the 'status quo' [ibid. pp. 122-123]. Craft explores the work of various prominent North American psychologists[xl] working in the field of creativity in education, business and leadership contexts and examines how, since the late 1990s, successive UK governments appropriated aspects of this research to further economic and social agendas. Central to Craft's paper is the idea that there are important limitations (social, cultural, environmental and ethical) to the uncritical embracing of creativity as a universally 'good thing.' Her very direct question to the creative practitioners assembled in Dialogue Four echoes the second of her dilemmas and provides an opening for a new *direction of talk*.

[xxxix] Craft expands on the dilemma of creative education in a *throw away society* when she says: 'How appropriate is the implication that creativity is a good thing for the economy, for the society and therefore for education? For implicit in this is the idea that innovation is of itself a good thing. That the old, or the borrowed, the inherited and the unchanging are not desirable, whereas the new is, by contrast, of paramount value, by virtue of its newness. For creativity, in the sense of the process which leads to constant change and innovation in products, contributes toward the economy, in that having a short shelf-life to any product means increased sales, and so on. How far is it appropriate for the fostering of creativity to occur without critical reflection on the environmental, social and other consequences there may be in treating the 'market as God' in this way?' [Craft 2003, p. 123].
[xl] These include: Teresa Amabile, Scott Isaksen, and Ellis P. Torrance and Howard Gardner and Mihaly Csikszentmihalyi and Howard Gruber.

Practitioner Quantrill: **Ian Anderson, 2008.** (Second contribution to this dialogue.)

Citation: *Escola Superior de Artes e Design Conference Series 1V*: Personal Views, 2008. Ian Anderson: Personal Views [video online]. Retrieved from http://www.esad.pt/pt/eventos/ian-anderson [230] The text used is a verbatim (unless indicated apart from the removal of 'filler' sounds) record of: 13.09 – 13.49 minutes of Anderson's one-hour 40-minute video presentation.

Practitioner Peddigrew: Jonathan Barnbrook, 2010. (Second contribution to this dialogue.)

Citation: *AJBrown, 2011*. AntiDesign Festival Debate: talk by Jonathan Barnbrook [video online]. Retrieved from http://vimeo.com/20248460 [231] The text used is a verbatim transcript of: 12.32 – 12.36 minutes of Barnbrook's 19.15-minute presentation on 24th September 2010 as part of the AntiDesignFestival in which he focuses on the need for designers to have a critical distance from their work and understand (culturally and politically) the role of graphic design as a *service industry* to commerce. He argues towards the end of his presentation (18.02-18.08 minutes that 'we don't need a heroic revolution, just a proper discussion about an evolution.'

Practitioner Dunham: Milton Glaser 1997. (Second contribution to this dialogue, made 24 years after his first contribution. Glaser also featured in Dialogue One.)

Citation: Heller, S., & Glaser, M. (1997). Reputations: Milton Glaser [interview with Steven Heller]. *Eye: The International Review of Graphic Design.* 25(7), 12, summer 1997.[232] Prefaced by another proxy linking phrase, Glaser is responding to Heller's question about the potential tensions between creative freedom and experimentation; in particular the changes in design and the increasingly 'professionalised and market driven' culture, since Glaser started working in the 1950s. Heller is probing Glaser on the role of the 'underground' as a means of subverting convention or finding other forms of expression [ibid., p10]. Glaser responds by arguing that design in the late 1990s is 'so highly segmented in terms of objectives and activities' that it's difficult to generalise, especially when some designers are 'inside' and others are 'outside' and 'don't have a practice that helps people sell goods and use design as a kind of theoretical enterprise …'. This interview was re-published in full in *Design Dialogues*, a collection of interviews by Steven Heller and Elinor Petit with international designers in 1998.[233] On 19 April 2013, Heller posted an image of Glaser's 2013 poster 'SHAME SHAME SHAME' on his weekend blog spot *Imprint* on the *Print* magazine website.[234] The poster, in black and white, comprises four lines of

photographs of the 46 US senators (both parties) who voted against Obama's new gun law proposals with their names and States as captions. The rows of faces are interspersed with the words 'SHAME SHAME SHAME'. Heller titled the entry 'Ignoring the 90%' and said of the poster: 'Milton Glaser responded to the cowardice of the United States Senate to pass the minimum gun legislation with a poster. While posters won't end gun violence, at least the 90 percent who advocate for some kind of legislation can see who voted against it.'

Practitioner Pettis: Ellen Lupton, **1998.** (Second contribution to this dialogue.)

Citation: Lupton, E. (1998). Ellen Lupton on Curating Design [interview by Steven Heller]. In S. Heller & E. Pettit, *Design Dialogues.* New York, NY: Allworth Press, p. 131.[235] The text used in the dialogue starts with a proxy linking phrase. The first part of the utterance is Lupton's response to Steven Heller's final question in Design Dialogues (1998): 'Do you believe that the roots of your design education – postmodern theoretical models – is [sic] still valid today?' The second proxy phrase relates to the researcher's email communication with Lupton 21 May 2013 where Lupton responded to a query about whether the ideas expressed in the *Design Dialogues* quote still held for her. She responded, 'the "big ideas" that I explored in the mid-80s and early 90s as a young designer remain central to my thinking today. I still refer to these writers (Barthes, Foucault, Derrida, Baudrillard) in my writing and teaching. Other ideas have come along and inspired me as well, but none have had the scale of impact that critical theory has held for me.'

Practitioner Quantrill: Ian Anderson, 2008. (Third contribution to this dialogue.)

Citation: *Escola Superior de Artes e Design Conference Series 1V: Personal Views.* 2008. Ian Anderson: Personal Views [video online]. Retrieved from http://www.esad.pt/pt/eventos/ian-anderson [236] The text is a transcript (with fillers removed) of 11.13 – 11.41 minutes of Anderson's 1 hour 40 minute video presentation.

Practitioner Peddigrew: Jonathan Barnbrook, 2010. (Third contribution to this dialogue.)

Citation: *AJBrown, 2011.* AntiDesign Festival Debate: talk by Jonathan Barnbrook [video online]. Retrieved from http://vimeo.com/20248460 [237] The text used is a transcript with minor modifications of 11.48 –12.08 minutes of Barnbrook's 19.15-minute presentation on 24th September 2010 as part of the AntiDesignFestival (ADF). Barnbrook, along with Milton Glaser, Ellen Lupton, Ken Garland[238] and thirty other prominent international graphic designers were also part of the 'First things First Manifesto 2000' (see Milton Glaser

reference in Dialogue One for further information). In 2012 Ken Garland, the originator of the 'First things First manifesto 1964', was invited to give a presentation at the 'Manifesto Project' symposium held at the Otrascosas de Villarrosás Gallery in Barcelona. In a transcript of this presentation, published in *Eye* magazine,[239] Garland, then 82, describes his thoughts 48 years on. He thanks a lifetime of clients whom he failed to acknowledge in 1964 and he challenges the notion of 'them' and 'us' as being simplistic, arguing that clients and designers need to be partners. He concludes his presentation by saying: 'when the socialist future I've always worked for arrives, there will still be goods and services to be promoted and, yes, sold. And we, or more likely our grandchildren, will be there in the middle of it still having a great time, getting our hands dirty. And this just may be my last word on the subject. Maybe.'

Practitioner Hutto: Neville Brody, 2010. Brody is a UK graphic designer born in 1957, with an international profile. Like Peter Saville and Ian Anderson, other prominent graphic designers of his generation, Brody was initially known for his work for the independent music industry. In Brody's case his pioneering art direction and typographic design for *The Face* magazine, now defunct, established his reputation as a distinctive and radical visual voice. Brody's experimental design and typography was showcased at the Victoria and Albert Museum London in 1988, in a retrospective *The Graphic Language of Neville Brody* curated *by* Jon Wozencroft. Its catalogue, edited by Wozencroft, *The Graphic Language of Neville Brody*[240] and the 1994 *The Graphic Language of Neville Brody 2*[241] are considered essential postmodern typographic texts. Less in the public gaze, but equally important in the field, was his subsequent design work over many years for numerous major clients and his critical engagement with digital design culture for *FUSE* magazine and its related conferences, again working with Wozencroft. Brody designed many new typefaces and in 1989 co-founded 'FontShop'[242] the first independent digital repository and sales and freefont space for accessing 'digitally forged' fonts. 'FontShop' now includes a typographic intelligence blog and resources for education. In 1994 he established Research Studios[243] in London now with branches in Tokyo, Paris, New York, Berlin and Barcelona. Clients, on the Research Studios website, listed as for example: Nokia, BBC, Converse, The Times London and the London Sinfonietta. Research Studios' 2013 web profile for Brody describes him as: 'an internationally renowned designer, typographer, art director and brand strategist'. In 2010 Brody launched the 'AntiDesignFestival'. In the same year, he was appointed Dean of School of Visual Communication at the Royal College of Art (RCA).[244] Brody is President of

D&AD[245] (formerly British Design & Art Direction) for 2013-2014 and has used his voice in D&AD,[xli] the RCA and other key roles to critique design practices and recent government education initiatives.

Citation: Brody, N., & Rodgers, P. (2010). An*tiDesignFestival Manifesto* [pamphlet online]. Retrieved from http://www.antidesignfestival.com/images/adf%20minifesto.pdf [246]

Practitioner Gatchell: Cliff Sloan, 2013. (Second contribution to this dialogue.)
Clitation: Millman, D., & Sloan, C. (2013, March 29). Cliff Sloan [online audio interview] *Design Matters blog 2009-2013 series*. Retrieved from http://observermedia.designobserver.com/audio/cliff-sloan/37795.[247] The text used is a slightly modified transcript of: 29.25 - 29.59 minutes of Millman's 39-minute audio interview with Sloan.

Practitioner Challen: Charlotte, 2010. (This is Charlotte's third contribution, see Dialogue Two [Charlotte], Dialogue Three [Voice K].)
Citation: In Spring 2010, the participant digitally recorded her responses to a series of questions about design. The text with the addition of the phrase: 'It's clear to me that despite all that's been said design …' is a verbatim transcript of her transcribed, spoken thoughts when asked about the role of design in society.

Practitioner Hudspeth: Debbie Millman, 2009. Millman is an American designer, design advocate, educator, an editor of *Print* magazine, author of several books on graphic design and President of the Design Division at *Sterling Brands*, a leading US brand identity agency, working internationally. She coordinates, with Steven Heller and J'aime Cohen, and is Chair of the Masters in Branding at the School of Visual Arts, New York. As a former President and now, as stated earlier, President Emeritus of AIGA, the US-based professional association for design, Millman is committed to advancing design as a professional craft, strategic tool and vital cultural force'.
Citation: Millman, D. & Popova, M. (2009, March 9). Maria Popova [audio interview with Debbie Millman] *Design Matters blog 2009-2013 series*. Retrieved from http://observermedia.designobserver.com/audio/maria-popova/32518/ [248] The quotation is a transcript of 51.32 – 51.37 minutes of a 52.07-minute interview. The utterance used in

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[xli] D&AD is a membership-based organisation, founded in 1962, promotes and rewards excellence in the creative industries globally, through jury and education prizes, and networking like its US counterpart AIGA. Former presidents include Tim Mellors (1997/1998) and Rosie Arnold, the only female president to date (2011/2012).

the dialogue is Millman's closing remarks in her interview with Maria Popova for *Design Matters*. The same Millman phrase is repeated at the end of the Cliff Sloan and other *Design Matters* interviews. It brings the interview(s), and Act Two, to an end on a good natured, co-conspiratorial, somewhat exclamatory note.

Person-in-charge: as before.

Citation: The person-in-charge closes down the talk and draws the investigation, and the enactment, to its penultimate stage. The final utterance, which is incomplete, begs completion from the reader.

Act Three

Anna: Anna[xlii] was born in winter 1987. She left comprehensive school at 18 having achieved two A-levels in art-based subjects (grades B + C). Then she completed a one-year Foundation Art and Design course achieving a Distinction, while still living at home. Information is not available as to whether Anna visited any universities before deciding which graphic design course to apply for or, whether where she studied was her first choice. We do know that she moved some distance from her family to begin undergraduate study in autumn 2007.

Anna's father is a senior-level professional working in the private sector and her mother has a co-ordinating role in the public sector. Both parents went to university, as did her siblings. Anna's family home is in a ward where young persons' higher education participation rates are in the next to the highest quintile nationally. Her parents were positive about her studying for a degree in art and design.

In spring 2008, when selecting one from a number of statements concerning her creative drive she chose, 'I have always been exceptionally self-motivated and driven' and at the same time when invited to position herself on a creativity scale (1 = average and 5 = absolutely exceptional) when compared to her peers Anna considered herself to be '4.5',

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[xlii] The information included in Anna's profile and the contents of her contributions to act three were extracted from three on-course surveys and one post-qualification survey. The second survey and the post-qualification survey were submitted electronically. Anna digitally recorded her own responses to three questions about 'creativity' in spring 2010 and was interviewed in summer 2010 at the conclusion of her undergraduate study. Some additional information (2011 – present) used in Act Three (Part 3) has been gleaned from websites, blogs and social networking sites. **Anna also spoke in Dialogue Three, Act Three as Voice L.**

making her one of only two of 106[xliii] respondents in this category. This confidence was also evident when Anna identified herself with one of the two most ambitious propositions about aspirations indicating that she was 'determined to be recognised as outstanding' as a design practitioner.

In spring 2009 when asked what institutions could do to encourage art and design students to be more creative Anna thought students should spend 'more time designing and exploring than worrying that their style of writing is not good enough' or they were 'not producing enough' of what she termed *academic* sketch books.

During her degree Anna worked seven hours per week part-time and did a small amount of freelance work to help support herself. She left university with a debt of over £20,000. In summer 2010, she stated that if fees were raised to £6,000 or more she 'would still have gone to university but perhaps only because my family would have been able to support me'.

When interviewed during her final show in summer 2010, Anna said of herself: "I don't think I am a graphic designer and at the same time, do I know what I really am?" She considered herself to be "quite a multi-faceted person" who enjoyed working with other people with different skills, in collaborative projects. She spent almost four minutes speaking in detail about a particular self-generated independent project undertaken in collaboration with someone from another discipline, about which she said "all the content was original … I was very proud that I was able to produce the work all on my own". When asked to reflect on her strengths she spoke of being "capable" of digital design, but being "more of an ideas person … rather than the technical side" saying, "It doesn't really excite me that much." During her degree Anna worked extensively on self-generated collaborative projects and exhibitions inside and outside her university mostly in the broader field of the 'the arts' and this work was featured on various blogs.

Anna graduated with a first class degree; she said it was a higher classification than she had expected. Of the 16 participants receiving Firsts where postcodes were also known, Anna was one of eight (50%) to come from a ward where young persons' participation in higher education was rated in one of the two highest quintiles nationally.

[xliii] Five student participants, of the 111, chose not to respond to this question.

After graduating, she completed an Internship in a design company in the city where she had studied. After two months she was offered a full-time job. She remained in this job for six months before leaving to work freelance. Since then she has completed design work for a range of clients, including her former tutor, and engaged in and initiated various small and large scale projects, working collaboratively in the field of design, publishing and events.

Kay: Kay[xliv] was born in autumn 1988. She left comprehensive school at 16 with five GCSEs grade A-C including two A-stars. While still living at home, she completed a two-year National Diploma in Graphic Design achieving Distinctions. She visited a number of universities offering graphic design before deciding where to apply. She was accepted by her first choice university and moved to another part of the country to begin undergraduate study in autumn 2007.

Kay's father is a skilled craft worker. Neither of her parents went to university. Kay's family home is in a ward where average young persons' participation in higher education is in the next to lowest quintile nationally.[xlv] A sibling hoped to go to university in autumn 2011. Her parents were only 'partly' positive about her studying for a degree in art and design because of 'the fear of not having academic qualifications as a back-up solution'.

In spring 2008, when selecting one of a number of statements concerning her creative drive Kay chose: 'I have always been exceptionally self-motivated and driven' and at the same time when invited to position herself on a creativity scale when compared to her peers Kay was the only respondent (of 106) who rated herself as 'absolutely exceptional'. She was also one of only 3% (of 111 respondents) who identified themselves with the two most aspirational projections, suggesting that she was determined to be 'recognised as outstanding' in her career, and also determined to have 'a successful career'. For non-art and design readers these are not necessarily coterminous aspirations.

[xliv] The information included in Kay's profile and the contents of her contributions to Act Three were extracted from three on-course surveys and one post-qualification survey. The first three surveys were handwritten and the post-qualification survey submitted electronically. Kay was interviewed in spring 2007 and again in summer 2010 at the conclusion of her undergraduate study. Some additional information (2011 – present) has been gleaned from websites, blogs and social networking sites.

[xlv] Although there have been changes to the proportion of young persons in Kay's area locality quintile nationally and regionally (mostly upwards), the local area code for Kay's family home has not changed since the publication of HEFCE Polar2 figures in 2007.

In spring 2009 when asked what institutions could do to encourage art and design students to be more creative Kay suggested, 'They could give examples when telling someone to improve something, instead of telling them to develop it on. Also try to understand the person's way of thinking'.

Kay worked in the holidays throughout her degree to help support herself and left university with a debt of over £20,000. In summer 2010, she stated she would not have chosen to go to university if the tuition fees were raised to £6,000 or more per annum. When interviewed during the Final Show in summer 2010 she spoke of how her expertise in *realising* design concepts through traditional and new technologies had developed over the duration of the course. She said that by the second year she'd understood, for example "typographic rules" and "just kind of knew what to do". She spoke of using technology "with ease", describing it as becoming "more natural", saying it was "not conscious" but "more about practice". When asked to talk about what she felt was her most creative project to date, she spoke continuously for over four minutes about the conceptualisation, research and development that led to the practical realisation of a particular ecologically focused piece. The work in question was included in a portfolio but not displayed prominently in her final show. Kay's undergraduate design work was selected for inclusion in national competitions and has been featured in various design blogs.

Kay graduated with a first class degree; it was, she reported, the classification she had 'expected'. Kay was one of four participants achieving a First who had completed a two-year National Diploma course before going to university, two of whom, including Kay, left school after taking GCSEs at sixteen.

After graduating, Kay moved to another region and completed four placements at various agencies saying that she was 'really lucky to be offered two jobs at the same time'. In autumn 2010 she accepted a full-time contract with a prestigious national design company, as a 'junior designer'. She was subsequently promoted to 'designer' for the same company and has worked with high profile clients in the commercial and 'not-for-profit' sectors.

Epilogue: Isadore Ducasse, 1870. Isadore Ducasse (1846-1870), better known as the infamous le Comte de Lautréamont, was born in Montevideo, Uruguay but lived most of his adult life in France. His only surviving works comprise *Les Chants de Maldoror* and *Poésies*

(both forms of poetry) and a few personal letters. Largely ignored in his lifetime, for the Surrealists, Lautréamont's *Maldoror* was a pre-eminent manifestation of the dark, modern imagination. André Breton said in 1924 of Ducasse's imagination, it: "makes you aware of so many other worlds at once that soon you don't know how to behave in this one." (Breton, cited in Bachelard, 1986, p.50.) [249]

Citation: Comte de Lautréamont [Isadore Ducasse]. (1965). *Les Chants de Maldoror* [together with Poésies]. (G. Wernham. Trans.). New York, NY: New Directions, p.339.[250] Le Comte de Lautréamont was the pseudonym of the Uruguayan-born French writer, much lauded by the Surrealists, Isadore Ducasse (1846-1870). There are two reasons for the inclusion of Ducasse's voice in the Epilogue to this dialogue. First, it serves to remind us that the imagination is an unpredictable creative force, and that leads us to Bachelard's *Lautréamontism* and the 'poetry of the project' in which: 'The *pure imagination* designates its projected forms as the essence of its proper fulfillment. It delights naturally in imagining, thus in changing forms. Metamorphosis thus becomes the specific function of imagination. The imagination cannot comprehend a form except by transforming it, by dynamizing its becoming … ' [op. cit., Bachelard, 1986 p.89]. Second, for those readers familiar with Ducasse's *Maldoror,* his presence provides the perfect *feral* opposite to the *tamed* and *governed* language of education.

N.B. An unexplained extract from the 'Beyond Current Horizons: Executive Summary' (2009) was displayed as one of a series of **WALL TEXTS,** *three of which were projected in the performance of Dialogue Four at the Higher Education Academy Arts and Humanities Conference in Brighton, May 2013 (see Appendix F).*

Ruth

Ruth was born in spring 1988. She attended a comprehensive with an emphasis on technology. She achieved three A-levels, one in practical art (grade A) and, improving on her AS-level grades, one in an applied technology subject (grade B) and one in a science subject (grade D). After A-levels, Ruth completed a one-year Foundation Art and Design at a local college, achieving an overall Distinction. She then moved to another region to study for her degree in fine art. She had a close friend who went to the same university.

Neither of Ruth's parents went to university or college. Ruth's mother works in a support role in the public sector and was positive about Ruth electing to study art and design and a sibling had gone to university. No information was provided about Ruth's father. Ruth was one of 14% (eleven of the 78) respondents where postcodes were provided whose family homes were located in wards with the lowest average participation rates for young people in higher education.

Ruth did not complete survey two so we do not know if she had a regular part-time job during her degree. She left with debts of over £20,000 but stated that she would still choose to study art and design at university if the fees were £6,000 or more each year. We also know that she had a period of absence in her third year and that alongside her degree she studied for anther humanities based A-level.

Ruth's need for extrinsic approval was evident in her disclosures in Year one and Year three and, on the basis of her disclosures, dominated her intrinsic creative drive. Her ability in art and design was recognised and rewarded at primary and secondary school and reinforced by her acceptance on a Foundation Art and Design course. Her outstanding achievement on Foundation set a challenging benchmark in terms of her experience as an undergraduate. We know from her responses in Year one that she identified her most important influences as her art teacher and her mother, both of whom she described as having 'pushed' her 'a lot'. That same year, she spoke of a slackening off of effort, compared to her approach on Foundation and this being reflected in the creative results she achieved. She described her work at that point as a planned and largely methodical process and although acknowledging the role of 'inspiration' said she was unsure that there were any links between creative development and taking creative risks.

In summer of Year three, when Ruth's final exhibition was on display, she completed a final-year survey and was interviewed. Her comments illustrate the tensions between needing approval and finding her own way in the field of contemporary fine art practice. For example although, by now, she recognised the advantages (extrinsic and intrinsic) of being able to use the freedom afforded her, it was clear from her survey and her interview that she was still very reliant on guidance and positive encouragement of a particular tutor.

An annotated summary of Ruth's commentary on her development over the period of this study closes this section of the thesis.

In her final-year survey, Ruth wrote of her motivation being 'kick-started' by a 'disastrous' review after having had time away from university and of 'thriv[ing] on creative criticism', an attribute that would definitely be seen as a positive on an art and design undergraduate course. Being able to articulate a sense of critical awareness, in one sense, implies that Ruth recognises its commodity value as cultural capital, however other statements made at the same time suggest a less assured position. Ruth openly acknowledged that despite a growing understanding of the dangers of limiting her creative options, she was still 'scared to commit to an idea in case it's "wrong"'. At the same time she was speculating that her worries about not '*being* or achieving the best' may be suppressing her creative development. When asked to reflect on what she had said about creative risk-taking in Year one, she indicated that she thought that 'playing safe' had been 'detrimental' to her getting a 'top honours degree' and how 'heart-breaking' it would be to do badly in her degree, having done so well in her Foundation course. Whether Ruth was literally contemplating failure when she exclaimed 'I DON'T LIKE FAILURE!!!' or whether she regarded anything less than an upper-second as a failure was at that point unclear but we do know that, for Ruth, success was also equated with her desire 'to make work my friends, family and I are proud of'.

In an interview, after viewing Ruth's exhibition of work and reading her survey, the researcher invited her to summarise how the themes and methods contained in her final show had developed over time. Ruth described her creative work in Year one as being fairly formal and traditional. By the final year, this had developed into a more conceptual approach, as shown in the work selected for her degree show. Ruth was asked where the interest began. She replied:

I really don't know [….] I think it came from [pause] one of the workshops […] I don't know, I just I decided to [try a different approach] and […] then I just carried on with [it] because I kept getting feedback that [it] was the most interesting part of the work, it evolved from there. […] And in the first part of the second year I got really, really strong feedback about it and obviously it had a positive [impact].

When asked if she could expand on the importance of feedback, Ruth said:

I found it really important. Cos' I know a few people that haven't listened at all to anything their tutors have said and they [are] now questioning how well they'll have done. So, on an academic level, [if they] are telling you to do something, then it must be for your own benefit – kind of thing – but [pause] definitely because [my tutor works in a similar way] as well. [...] I've been really scared to commit to an idea so [my tutor's] been opening up the idea that I've got and allowing me to think about things I wouldn't probably have thought about.

Reflecting on her overall development as an undergraduate (conceptual, intellectual and practical) Ruth was clear that she thought that her "writing and practice" had "definitely" developed. However she identified her lack of specific "making skills" as something that she worried about. When asked why this worried her she replied: "Because I think I'll leave and they'll be like 'what's your skill?' And I'm not sure what it is?"

Ruth saw being able to determine and articulate her "intentions" conceptually as a novice fine artist as a high point that occurred half-way through her final year, having "struggled before that to pinpoint" what her intentions were. When asked if she thought she could have done anything differently, she said:

I think I would have started with more conviction. It was picked up [by tutors] that I was only making work for, […] a presentation or a staged piece of work that we had to do. […] I felt because I was doing it daily, it would culminate into [something] but actually that I could [have been] doing lots more […] and it would have developed more naturally rather than of me thinking 'oh gosh I need six things to have in my documentation, what else could I do?'

When asked how she felt about the work displayed in her final exhibition, Ruth spoke very enthusiastically about it and said that even though the course was over and her exhibition on display, she was: " Still doing [artwork] now!"

At the conclusion of the interview Ruth was invited to reflect on how her creative practice fitted with her future aspirations as a teacher. She said:

> … I think I've decided that I like other peoples' work and helping other people develop their work rather than making it myself but I don't know now if that's because I've been doing it for three years but now I'm like 'I don't want to make any more'. But obviously my work's going have to sort of influence other peoples' work, now. […] I definitely think I will [make artwork], but I was like, I was talking to my friend, that it would be lovely to go back and do painting because it's like because I decided on text in the second year I've had to sort of keep going with it, they said you can't spontaneously decide to make a sculpture or something. So I was like, it would be nice really to sit down and do a painting, or do a sculpture or do a light installation or something that I'm really passionate about rather than having to make it because I've got to do it because I've got to get marked and it's all got to be in order of why I've done it and things like that.

Ruth graduated with a lower-second degree in fine art. According to her post-qualification survey, completed a year-and-a-half after graduating, it was 'not really' what she expected. She expected a '2:1' but she qualified this by adding that she was 'hoping for higher, rather than expecting higher.' After graduating, Ruth moved to another part of the country to begin a Post Graduate Certificate of Education (PGCE) in secondary art and design. By autumn 2011 she had successfully completed her PGCE and had moved again within the same region and was working as a supply teacher. She had also taken part in various skills-based workshops and hoped to enroll on others in the near future. Looking back on her degree, she evaluated her creative development as 'less than expected' and reflecting on her undergraduate experience as a whole Ruth wrote:

> I had a very mixed experience because I feel I didn't reach my full potential. [My] lack of drive reflected in my work and I became frequently frustrated by the feedback [...] in 'group' presentations. Comments would be made, I would

positively implement the comments […] to then be told in follow-up tutorials [that] they were not working or were no good. However, in terms of becoming more aware of the potential for creative response, the experience of a fine art degree has had positive repercussions on my post-graduate teaching degree.

When asked if she would do anything differently if she were to have her undergraduate time again she wrote:

Take more risks … it was often commented by tutors that my work was 'safe' and that it could well be holding my development back. At the time I didn't really understand 'how' to take a risk. However after a year of teaching and myself enforcing GCSE and A-level students to themselves 'take more risks' with their work, I now have a clear understanding of where I perhaps went wrong. Looking back at the work produced over my three years at university, I now feel I could have explored numerous avenues of enquiries, by not pre-empting the reception of the work but by producing and then developing it further as a result of the feedback gained.[xlvi]

Ruth's various contributions, made between 2008 and 2011, evoke the tensions faced by individuals striving to fit in (and be rewarded), without having accrued the 'capital' that vests in them the knowledge, confidence or authority to do so. Reflected in the guilelessness of many of her utterances (and those of other students in this thesis) is an image, albeit refracted, of *education*.

In Ruth's final comments, made a year-and-a-half after she graduated, we witness her ability (evident in other students too) to revisit the processes that almost eluded her and to begin to appropriate them in her own time and for her own purposes.

[xlvi] The information above and the contents of Ruth's monologue in Volume One were extracted from two on-course surveys (one and three) and one post-qualification survey completed in autumn 2011. The on-course surveys were handwritten and completed in the presence of the researcher. Survey four was submitted electronically. The researcher also interviewed Ruth in her final year and viewed her final show of artwork.

Notes & citations for Imagined Dialogue Five: knowing & unknowing – methodology in the interpretation of lives

Act One

Operative D: Pierre Bourdieu, 1980. In this reference Bourdieu is referring directly to the work of the North American anthropologist **Marvin Harris**. Pierre Bourdieu (1930-2002) was, in his lifetime, one of the most influential of the European social theorists and public intellectuals and the impact of his work continues to inform our understanding of the social. His *theory of practice,* crystallised by the 1970s, articulates how his concepts of *habitus, field* and *capital* provide practical insights into developing an understanding of the complexities of the social and political spheres. Michael Grenfell has written extensively on Bourdieu. He describes in 'Pierre Bourdieu: Agent Provocateur' [251] how Bourdieu's upbringing in a rural community in Southwest France, his education and his experience in Algeria (1955-1960) were instrumental in shaping what became an evolving *theory of practice*. Bourdieu's academic legacy (including major studies of Béarnaise[252] and Algerian[253] society, the French education system,[254] social class[255] and the arts[256]) collectively embodies his philosophical, political and social contribution to a theory of practical knowledge capable of changing the way we think about ourselves, and the worlds we inhabit. **Marvin Harris[257]** (1927-2001) was in his lifetime an influential, if controversial, North American anthropologist and anthropological historian and a contemporary of Bourdieu. His major field studies were based in Latin America and Brazil but he also wrote extensively on industrial and post-industrial societies and had a media profile in his later life. He identified the patterns and shifts in social and cultural life in the communities he studied as having an ecological/naturalistic (biological) root in the necessity for communities to survive. In the introductory paragraph of a journal article[258] published in 1976, he describes the theoretical and methodological bases of his approach to practice: 'Cultural Materialism shares with other scientific strategies an epistemology which seeks to restrict fields of inquiry to events, entities, and relationships that are knowable by means of explicit, logico-empirical, inductive-deductive, quantifiable public procedures or "operations" subject to replication by independent observers.' He concedes however that

this is an ideal rather than pragmatic goal. [Harris, 1976, p. 329.][xlvii]

Citation: Bourdieu, P. (2010). *The Logic of Practice*. (R. Nice. Trans.). Cambridge: Polity, p. 62.[259] The quotation that opens Dialogue Five is deliberately ambiguous. It originates as an in-text note in chapter three 'Structures, habitus, practices' of *The Logic of Practice* first published in French in 1980. Modified slightly to aid contextual readability,[xlviii] Bourdieu is critiquing, somewhat mischievously, fellow academic Harris' 'observer-oriented' ethnographic technique extrapolated in Harris' first book *The Nature of Cultural Things* (1964).[260] Harris, in his introduction to *The Nature of Cultural Things* articulates his theoretical position, which he claimed challenged the received social science conventions for the understanding of social categories, i.e. traits, customs, institutions, roles. He explains how his 'taxonomy of cultural things', his 'meta-taxonomy of cultural parts' was rooted in classifying, charting and measuring the non-verbal behaviours of individuals starting with the simplest behaviour units [ibid., iv-vi]. Using the experimental example of observing the minute actions of his wife in the kitchen, he was able to advance and defend the value of his 'meta-taxonomy' of cultural things [ibid., iv]. Harris argued that by painstaking application of his 'observer-driven' coding system that recorded the 'episode chains, nodes and nodal chains' of observed action, he was able to 'analyze episodic content of [the non-verbal] behavior stream' of any given individual [ibid., p. 72]. He also claimed that the same coding system could, at least theoretically, be applied to populations of the same actors-types when observed performing the same tasks or goals [ibid., p. 74].

There are similarities between positivist observational methods such as this, in the field of anthropology, and those observational techniques of 'Time and Motion' used in post-war Western economies, where observation becomes a legitimate warrant to change the work behaviours of operatives in order to increase productivity. The industrial engineer and one of a number of key 'Time and Motion' advocates, Professor Mervin Mundel, in 1958, described how by close observation, categorisation, coding, comparison and analysis of operatives' actions in a given task, in this case using photography and film 'it is a relatively easy matter to reassign the work' […] 'where we have two men on the machine doing the whole cycle, with a saving of one whole payroll …' (Mundel, 1958, pp. 37-38).[261]

[xlvii] Harris also expressed frustration with sociology in the 1970s when he wrote: 'The plain fact of the matter is that many social scientists literally do not know what they are talking about and cannot communicate with each other because they cannot ground any significant portion of their discourse in a coherent set of describable, observational practices' [Harris. 1976, p329].

[xlviii] Bourdieu's original wording: ' …one only has to mention the grandiose, desperate undertaking of the anthropologist fired with positivist ardour who recorded 480 elementary units of behaviour in 20 minutes' observation of his wife in the kitchen.'

Similar techniques for the detailed non-participant observation of individual behaviours have been widely used in the social sciences and education for many years. For example, in the early 1970s The National Society for the Prevention of Cruelty to Children (NSPCC) commissioned a research project to evaluate the impact of their ten therapeutic playgroups[262] established nationally to provide early educational interventions for pre-children deemed at risk of under-achievement later. Part of this project involved fieldworkers[xlix] being trained by a university social science faculty to make timed, classified and coded observations, on pre-prepared observational charts, of pre-school children's interactions with playgroup adults, which were later analysed centrally.

In *The Logic of Practice*, **Bourdieu** uses Harris to illustrate the absurdity of adopting a mechanistic, positivistic approach to the interpretation of social data, arguing that his own concept of *habitus* 'contains the solution to the paradoxes of objective meaning without subjective intention' [Bourdieu 2010, p. 62]. Bourdieu's disdain is palpable when describing Harris and his work as: 'grandiose', 'desperate' and 'fired with positivist ardour' (ibid, p. 62). Bourdieu's reference to Harris, uttered by an **operative,** might be taken to be joke or mockery but may also be open to other interpretations; readers will, no doubt, have decided for themselves.

Operative E: Witold Gombrowicz, 1965. Gombrowicz (1904-1969) was a Polish novelist and dramatist whose troublesome, anti-nationalist work was only fully recognised as outstanding towards the end of his life. Gombrowicz.net[263] provides a comprehensive account of his life and work. Similarly to his fellow countryman Sławomir Mrożek (see Dialogue Three), Gombrowizc was exiled from his homeland, in his case to Argentina in 1939, and his work banned in Poland. Initially trained as a lawyer and later working in a bank, he was rapidly drawn to writing and to the literary life. According to the above Gombrowicz web-resource, he had many influences (literary, philosophical and political), one of the most significant being Alfred Jarry (1873-1907) with whom he shared an interest in playing with metaphysical narrative form (for Jarry, 'Pataphysics') and in themes such as power and corruption, the absurd and on ideas such as status and freedom.

Citation: Gombrowicz, W. (1985). *Cosmos* and *Pornogr*afica. (E. Mosbacher & A. Hamilton Trans.). New York, NY: Grove Press, p. 149. [264] The quotation is taken from 'Cosmos', an

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[xlix] The author of this thesis was appointed as one of the fieldworkers in this project. The revelation for someone new to this methodology was not the process that, by design, eliminated much, but the realisation that even if all actions were observed, some children were repeatedly unable to attract the attention of playgroup adults.

extraordinary novel first published in 1965. The novel presents a series of ever more perplexing interior and exterior narratives about a young student and his traveling companion when on vacation. Gombrowizc said of the novel when interviewed by Dominique Roux,[265] "Cosmos is an ordinary introduction to an extraordinary world, to the wings of the world, if you like". Operative E speaks the words of Gombrowizc's Mr. Leo Wojtys, a retired bank manager who, with his wife, runs a boarding house in which the anti-hero student and his traveling companion stay. In the text used in the dialogue, Wojtys is recounting, with irony, how many seconds of married life he had 'enjoyed' up until that evening.[i] Immediately afterwards he stands and sings: 'If you can't get what you want, you must want what you've got'. Three years before Gombrowicz's *Cosmos* was published in Poland, in the Soviet Union Alexander Solzhenitsyn's *One Day in the Life of Alexander Denisovich*[266] evoked a very different *weighing up* of a life: 'There were three thousand six hundred and fifty-three days like that in his stretch. From the first clang of the rail to the last clang of the rail. The three extra days were for leap years.' (Solzhenitsyn. p. 143.)

Act Two

Expert 1: Lord Robbins, 1963. The economist, Lionel Robbins, later Professor Lord Lionel Robbins (1898-1984), was appointed by the Conservative Prime Minister Harold Macmillan as chair of the *Ministry of Education's Committee of enquiry on higher education* (the Robbins Committee) in 1961.

Citation: 1963 Ministry of Education. *Report of the committee of enquiry on higher education.* [The Robbins Report]. Her Majesty's Stationery Office, Cmnd. 2154, chapter 1, paras. 2 + 11. Retrieved from http://www.educationengland.org.uk/documents/robbins/index.html [267] The quotation is a shortened version of verbatim texts taken from paragraphs one and eleven of chapter one of the Robbins Report. *N.B. Any numbers over ten and under 100 are expressed numerically in the dialogue i.e. 31 and 90. The dialogic utterances are an attempt to convey something of the scale of the report and provide a flavour of the methodology that informed its findings.* Many of the tensions around the early expansion of higher education and its purposes, highlighted in this report, remain current and are explored in this dialogue. The committee was asked to review the provision of full-time higher education in 'Great Britain'

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[i] Accounting for one leap year, Wojtys had been married for 4 years, 24 weeks, I day, 22 hours, 29 minutes and 44 seconds.

and advise on its long-term development in terms of principles, patterns, types of institution and issues of governance and resourcing. A number of causal factors framed the committee's proposals for the expansion and broadening of higher education over the next twenty years. These included: the post-war baby-boom; developments in secondary education since the Butler Act of 1944; developments in teacher education; changes in the labour market and in particular the role of technology; and best practice internationally. The committee comprised twelve 'experts' and a Treasury Secretary. External to the committee, Professor Claus Moser and his statistical team provided what was considered the defining national and international data in support of the case for change. The committee had ambitious guiding principles. These were identified as the need for: a co-ordinated system of higher education; fair access; equality across academic awards for equal performance; the elimination of artificial differences of institutional status; ease of transfer for students; freedom for institutions to develop and organise their provision flexibly; and a culture of high excellence [ibid., pp. 8-10]. The Report's recommendations primarily advocated the development of existing education institutions offering *advanced* provision.[li] The Robbins Report on higher education was published in October 1963, shortly after the Newsom Report,[268] which dealt primarily with raising the aspirations and achievements of secondary-age children of average or less-than-average ability. While some considered Robbins' proposals laudable believing in their democratising and expansionist principles, others, for example John Carswell, a Treasury official during Robbins and post-Robbins phases, considered that the report relied too heavily on the Oxbridge model and that it lacked fundamental insights into the burgeoning role that science and technology would have on society. Carswell in his *Universities in Britain 1960-1980* (1986) [269] was critical of the composition of the committee in light of the guiding principles outlined above. In particular he highlighted the dominance of certain types of voice.[lii] He argued there was poor representation from state secondary schools and none from technical colleges and noted that the three members representing the employers had little to contribute [ibid., pp. 29-34].

[li] Advanced provision was determined as: 'universities; Training Colleges and Scottish Colleges of Education; and further education in those institutions for which the Ministry of Education and the Scottish Education Department have a general responsibility, namely Colleges of Advanced Technology, technical colleges of various kinds, Colleges of Commerce and Schools of Art and the Scottish Central Institutions. The work here is of differing levels: we shall only be concerned with that which [...] is defined as *advanced.'* (The Robbins Report, 1963, p. 13, para. 44).
[lii] According to Carswell, apart from Robbins, the most influential members of the committee were: former Oxbridge don, Lionel Elvin, Director of the Institute of Education; Harold Shearman, Chairman of the London County Council and former academic; Sir David Anderson, University of Edinburgh; James Drever, University of Edinburgh; Helen Gardner, Fellow of St. Hilda's College Oxford, Sir Patrick Linstead, Rector of Imperial College; Sir Philip Morris, Vice-Chancellor of Bristol University and former Oxford scholar. (Carswell, pp. 27-32.)

Running parallel with these developments were national changes in advanced art and design education in the form of the eventual introduction of a new qualification, the Diploma in Art and Design (DipAD Honours), with the first courses approved to enroll students in the autumn of 1963. (See Appendix G for a brief contextual summary of changes in advanced art and design qualifications and some examples of curriculum and assessment, for comparative purposes). Stuart Macdonald, the artist and academic, chronicled this period in his important text, *The History and Philosophy of Art Education,*[270] first published in 1970. His observations relating to art education at the time were prescient regarding the immediate future of the DipAD and sobering when one considers the current university system. He wrote:

> In July 1968 the Coldstream Council, prompted by the recent unrest[liii] (see also Appendix H for archival sources on student unrest and responses from academia), invited written views on *any matters relating to the general structure of art and design education in colleges and schools of art*, and we now await their deliberations. Perhaps in the future, under the Polytechnic umbrella, major art institutions may eventually achieve the freedom both to develop their own policies and to administer completely the award of a degree of their own institutions. [Macdonald, ibid., p. 364.]

The Conservative Government accepted the Robbins Report recommendations but by 1964, the newly elected Labour Government had their own vision for the expansion of higher education and by 1970 Labour had presided over the most 'dramatic expansion of the sector.'[271] Eric Robinson[272] and John Pratt[273] provide detailed accounts of this period. The Labour Secretary of State for Education and Science at the time was Anthony Crosland. In his Woolwich Polytechnic address in 1965, he outlined his vision for a 'binary' system of higher education that had at its core the idea of the democratisation of higher education, which was way beyond the Conservative vision for the implementation of Robbins. Crosland's 'binary' system, crystalised in draft of the 1966 White Paper: *A Plan for Polytechnics and other Colleges,*[274] was based on a passionate belief that the polytechnics, built on the expertise in advanced further education colleges (technical and teacher training colleges including the art colleges) would provide a parallel, equal but different, route into higher education to that of the universities. He also championed part-time and

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[liii] Macdonald was referring to the occupation of Hornsey College of Art in May 1968.

sandwich routes (Draft 1966 White Paper, p. 8, paras. 23 + 24). By the end of the decade, the expansion was achieved by various means including: the funding of additional places to existing universities; the amalgamation and reclassification of advanced technical colleges into new higher education institutions (polytechnics); and the creation of new institutions (the so-called plate glass universities and higher education colleges). Pratt quotes Robinson in describing how the art schools were, by the early 1960s, beginning to emerge as a distinctive force in the advanced sector (Pratt, p. 125). Crosland's list of proposed new polytechnics (1967), appended by Robinson, indicates that all but five of the 24 proposed English polytechnics included significant provision from schools of art offering advanced provision (Robinson, p.242-5).

The new system required a new infrastructure. The Council for National Academic Awards (CNAA) was founded in 1964 to support plans for the expansion of higher education as outlined in the Labour Government's 1966 White Paper. The recommendations of the Robbins Committee on Higher Education regarding the administration of the expanded higher education sector, led to the formation of the Department of Education and Science (DES) in 1964. The DES was responsible for the 'encouragement and supervision of education in England and Wales and for civil science and higher education throughout the UK. […]The DES also had special responsibility for sport and the arts.'[275] The universities (established and new) received direct funding through the University Grants Committee (UGC) whereas other new institutions continued to be funded through government grants to local authorities. The CNAA, the central degree awarding body for all non-university institutions and the polytechnics for almost 30 years, was a significant force in the higher education landscape.

The body responsible for advanced art education, the Joint Committee of the National Advisory Council On Art Education, in its 1970 report for the Department for Education and Science 'The Structure of Art and Design Education,'[276] recommended to government and the CNAA that the DipAD be retained 'in a more flexible and comprehensive form, as the qualification in art and design studies corresponding to a first degree in other subjects' (ibid, Foreword p. vii). By 1974 the DipAD qualification was defunct and the provision nationally granted full-degree status under the auspices of the CNAA. Those receiving their qualification prior to the changeover were required to pay five pounds to the CNAA to covert their DipAD (Hons) to a BA (Hons). Not all diplomates craved degree recognition or

believed this to be a progressive move for art education.

The Universities Funding Council (UFC), Polytechnics and Colleges Funding Council (PCFC) and the Further Education Funding Council were established as part of the Education Reform Act of 1988, but the polytechnic enterprise was superseded by the implementation of the 1992 Further and Higher Education Act. Key developments in the act were: the vesting of university title to polytechnics; the vesting of award-bearing powers to most new universities; the formation of a single funding council the Higher Education Funding Council (HEFCE); scrutiny of quality and standards, initially by HEFCE, moved in 1997 to newly formed Quality Assurance Agency (QAA). These developments heralded the arrival of the fully blown 'higher education system' we have today, including the move, spearheaded by the new universities, to semesterised, modular outcomes-led curricula.

Agent 1: Graham Stuart MP, 2012, speaking on behalf of the House of Commons Education Committee. Graham Stuart, Conservative MP for Beverley and Holderness, is chair of the Commons Education Committee.[277] It is interesting to compare the panel members on this committee, with those of the Robbins committee above. The Conservative/Liberal Democrat Coalition Education Committee[liv] appointed by the House of Commons is responsible to the minister for the examination of the Department for Education's expenditure, administration and policy. Its members comprise MPs elected by their party to represent the constitution of major parties in parliament. The Coalition Government determined, on a proportional basis, which party should chair which committee after which, for the first time, members of the House elect chairs for each committee. The Education Committee was allocated a Conservative chair and Graham Stuart, MP for Beverley and Holderness, was elected to the role. Three national education experts provided key input, Professor Alan Smithers, the Committee's standing adviser on education, specialist adviser for this particular inquiry, Professor Mike Cresswell and, in the early stages, Professor Geoff Whitty. This Committee's work is supported by six House of Commons staff appointed to co-ordinate the collection and presentation of written and oral evidence and provide methodological, analytical and drafting expertise for its inquiries and reports.

Citation: 2012 House of Commons Education Select Committee, *The administration of examinations for 15-19 year olds in England.* First Report of Session 2012-13 Volume I.

[liv] Some of this information was sourced through the parliament business website, as indicated. Additional information was gleaned via a telephone conversation 6 November 2012 with a member of the committee staff.

London: The Stationery Office, HC 141-1, part I, p. 8+9, paras.4-7.[278] *N.B.* The text in the dialogue is an amalgam of sections of paragraphs 4 + 5, prefaced by a summary of examples of other evidence sources from paragraphs 5, 6 + 7. This particular report is central to the Coalition Government's emerging policy on examinations and takes forward reforms of GCSEs and A-levels articulated in the government's White Paper *The Importance of Teaching* (2010),[279] published two years earlier. The report's recommendations include: changes to examination content and the role of the Office of Qualifications and Examinations (Ofqual) in the maintenance and regulation of standards including; the development of national syllabuses; benchmarking (nationally and internationally); oversight of exam boards and their maintenance of standards; greater involvement of the learned bodies and universities and national subject committees tasked with development of criteria for and accreditation of new A-levels; and greater use of data to identify unacceptable practices in the system such as multiple entries.

The only references to Michael Gove's English Baccalaureate in this report appeared on its final page, in a list of the Committee's other outputs during the current Parliament [ibid., p. 101]. This is despite the fact that the English Baccalaureate (EBacc) [280] had been introduced in 2010 'as a performance measure' for what are deemed *core academic subjects,* English, mathematics, history or geography, the sciences and a language. In September 2012, Ipsos Mori produced their second report for the Department for Education to assess the impact of their EBacc performance measures entitled: *The effects of the English Baccalaureate*.[281] The key findings of this report indicated that in the 2011/2012 survey, 47% of the respondents (618 schools) considered that the EBacc measures would have an impact on the curriculum they offered pupils, whereas in 2011 the figure was apparently higher, at 52% of the (692 teacher) respondents. The report indicated that in 2012 49% of Year 9 pupils had selected subjects that could lead to them achieving the EBacc in 2014. This average however comprised an aggregation of 84% in selective schools, 48% in comprehensive and 33% in secondary modern schools. Elsewhere in this report it is clear that there had been a diminished take-up of arts[lv] subjects, a situation that many in education feared for GCSEs and vocational qualification options. Much has happened since then.

[lv] According to the 2012 Ipsos Mori report, the most commonly withdrawn subjects are drama and performing arts, which had been dropped in nearly a quarter of schools where a subject had been withdrawn (23%), followed by art (17%) and design technology (14%). BTECs have also seen a decline.

This Select Committee report is a perfect metaphor for the circular nature of policy. It illustrates how shifts in political ideology have over the years shunted policy to and fro, compounding the often negative impact of examination and assessment on pupils and teachers. In the almost seventy-year time frame of Act Two, we see the introduction of the General Certificate of Education (O-levels) with its expanding range of individual subjects established in 1951 replacing the School Certificate (a single certificate awarded at two levels for passes in clusters of traditional subjects), the Certificate in Secondary Education (CSE) introduced in 1965 of which a grade one was said to be the equivalent of a grade C O-level, to cater for those secondary modern students who were not registered for the GSE O-level.[282] By 1988, GCEs and CSEs had been replaced by the General Certificate of Secondary Education (GCSE). After 25 years of GCSEs and the expansion of school-based 14-16 vocational qualifications, this 2010 Select Committee Report recommended a complete reform of secondary examinations and awards by 2015.

Expert 2: One of seven authors, **2010, representing Oakleigh Consulting** and **Staffordshire University.** Oakleigh Consulting and Staffordshire University were commissioned by the Higher Education Funding Council for England (HEFCE) to prepare the key information sets that would be required to properly inform intended higher education users (students) of what universities were offering. University research departments and consulting agencies provide research services to inform education policy and strategy for government and government agencies. Projects such as this provide a significant income stream for private companies and are increasingly important to universities. According to Peter Davies, one of the Staffordshire authors now based at the University of Birmingham,[283] the project generated £130,070 for the partners in this project. Oakleigh's[284] 'core business is managing change and the effective integration of people, processes, information, technology and environment.' They have an extensive client list from the public and private sectors. As well as specific projects and programmes Oakleigh offer expertise on business analysis, procurement and IT/ICT. Since the company's formation in 2009 Oakleigh has been commissioned by HEFCE on a number of occasions. For example in July 2011 Oakleigh completed a project, in conjunction with 'The Career Development Agency,' to evaluate opportunities for higher education students to undertake 'high quality' work experience. **Citation:** Renfrew, K., Baird, H., Green, H., and Davies, P., Hughes, A., Mangan, J., & Slack, K. (2010). *Understanding the information needs of users of public information about higher education.* Manchester: Oakleigh Consulting. *A report to HEFCE* by Oakleigh Consulting and

Staffordshire University, p. 3, para.11.[285] The citation begins with a proxy phrase that functions as a summary of some of the research methods used by the research teams, leading into the verbatim text. The quotation represents a summary of the evidence base for the findings under the paragraph heading 'method'. The mixed-methods approach reflects the backgrounds of the research teams. This report is HEFCE's response to a chain of actions relating to the increasing emphasis on student expectations and satisfaction, in light of changes to the regulation and funding of higher education prompted by previous and current government policies and outlined in the 2011 *White Paper: Students at the Heart of the System.* It informed the publication of HEFCE's Key Information Sets (KIS) and the requirement for institutions to provide public information at course level, in addition to information already available e.g. National Student Survey, Higher Education Statistics Agency. The HEFCE website[286] explains how prospective students are now able to compare courses on the government-supported Unistats.[lvi]

Expert 3: One of five authors, 2009, representing the National Centre for Social Research (NatCen). According to the NatCen website,[287] the centre is Britain's leading independent social research institute. Their work covers a wide range of social topics related to policy including 'children, families and schools', 'social and political attitudes' and 'employment, skills and education'. The Economic and Social data website,[288] which hosts a number of NatCen's major surveys, states that NatCen is the: 'UK's largest non-profit making social research institute founded […] in 1969 […]. [It] now has a staff of over 350, including around 130 researchers plus a national fieldforce of 1,200 interviewers. As well as a large Quantitative Research Department, there is a specialist Survey Methods Unit, which provides advice on questionnaire design and on statistical and sampling issues, as well as carrying out original methodological research.' NatCen have also been very active in software development to support research and in 2011 formed a partnership with QSR International, developers of the leading qualitative software analytical tool, NVivo. NatCen's Chair of Trustees since February 2012, **Professor Sir Robert Burgess** (see Dialogue Three), in a recent interview[289] when asked what he expected to be the key challenges for NatCen, replied: "… to continue to win contracts", adding "any organisation that relies on

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[lvi] **Postscript 3:** Jack Grove and Elizabeth Gibney writing in the *THE* (*Times Higher Education*) page five and six, on 27 September 2012 challenged the idea that the KIS, by including student satisfaction scores, would provide students with more choice suggesting that expert had warned that Key Information Sets: 'could heap additional pressure on academics to improve results.'
Postscript 4. A recent study undertaken on behalf of HEFCE challenged the premise, articulated in the 2011 White Paper *Students at the Heart of the System,* that more information for prospective HE students means better choice. The study conducted by CFE Research, paraphrased by David Matthews on page three of *THE* on 3 April 2014, suggests that 'bombarding prospective students with information about degree courses can lead to "decision paralysis" which results in poorer choices'.

competitive tendering is clearly in for a tough challenge, but NatCen Social Research has the expertise and an excellent track record."

Citation: Callanan, M., Kinsella, R., Graham, J., Turczuk, O., & Finch, S. (2009). *Pupils with Declining Attainment at Key Stages 3 and 4: Profiles, Experiences and Impacts of Underachievement and Disengagement.* Department of Schools and Families, p. 1. [290] The quotation used in the dialogue hints at the scale of NatCen as a research *enterprise* while the reference to: the ' four ['various' in the dialogue] strands', 'data bases', and 'in-depth qualitative work' signals its reliance on an integration of methods. The Department for Children Schools and Families commissioned this NatCen report to inform the progress of the Labour Government's 2005 14-19 White Paper which set targets for increasing participation of young people over 16 and the 2008 'Education and Skills Act' that provided the regulatory framework for raising the age requirement for young people to participate in education and training (or until achieving a level 3 qualification) to 18 by 2015. The report was commissioned specifically to address the problem of why a significant group of young people, who performed well up to key stage 3, either do less well at key stage 4 or elect to 'disengage' in various ways from educational goals. The report found that identifying the reasons for underachievement and disengagement were complex. It was suggested some aspect of the school, its curriculum, its teaching and its community would have a bearing, as would family, peer group, poverty, health, future aspirations and life events. In the case of underachievement (i.e. a drop in attainment levels between key stages 3 and 4) factors such as: being a White British male, being eligible for free school meals, having Special Educational Needs and/or living in a deprived area, were identified as significant. The report considered how and when achievement levels dropped suddenly and might be understood as 'crisis-driven' or whether achieving less was a disposition that developed much more gradually. The causes of disengagement were more problematic to interpret and manifested themselves in behavioural, motivational and attendance problems [ibid., p. 2, para 3]. A number of complex factors relating to the correlation between attainment and engagement were considered, as were other forms of intervention that might support positive post-16 experiences and aspirations. The report concluded that, particularly in light of the planned adjustments to the school leaving age (to 18+), more research was needed to support the development and engagement of groups of young people in this category.

Agent 2: Xavier Prats Monné, 2012. Prats Monné is the Deputy Director-General for Education and Culture at the European Commission. On the morning of 11 September 2012

Prats Monné, on behalf of the European Commission, hosted a press conference where the findings of the Organisation for Economic Co-operation and Development's (OECD) report *Education at a Glance 2012* were presented by Andreas Schleicher, Deputy Director for Education and Special Advisor on Education Policy to the OECD's Secretary-General. **Citation:** Prats Monné, X. (2012). Introduction to the launch of the Organisation for Economic Co-operation and Development *Education at a Glance 2012* report [video stream], 16.57-17.05 minutes. Retrieved from http://scic.ec.europa.eu/streaming/index.php?es=2&sessionno=69f268fb2ba1068615b321 9c6e8f57e8 [291] In Prats Monné's introduction he highlights "three simple reasons why" the Commission was "so happy" to host the launch of this report. The first reason was the excellence and scope of the report with regard to education in Europe. The second related to what Prats Monné described as "feeding well" into the efforts made by the Commission to respond to the growing importance of education and training in the agendas of its member states and the growing realisation of the importance of education's contribution to moving "from the crisis and to sustainable growth." Finally, in relation to the phrase used in the dialogue, he felt the most important thing was for countries to have "the right evidence for reform."

The data generated in this and other OECD reports have been used to inform or justify the policy reforms of successive UK and other governments. For example Michael Gove, in his address to the House of Commons (17 September 2012) referred to earlier,[292] stated: "Only last week the OECD reported that in the years up until 2010 our education system still had not been reformed fast enough to keep pace with the best in the world". The OECD's 'Country Note'[293] for the UK, published online on 11 September 2012, reports many positive findings. In the UK 41% of young people (21-25) now have higher qualifications than those of their parents but there are also 'severe' penalties for those without basic qualifications at 16. They found that the 'socio-economic composition of UK schools poses significant challenges for disadvantaged UK students and students with an immigrant background.' This broadly correlates with the NatCen (2009) report from three years earlier, although it is interesting to note that methodological differences led to NatCen making less of ethnicity factors, with no mention of the impact of 'immigration' but more of the socio-economic factors associated with free school meals. Although not addressed in this study, the methods used to compare educational performance internationally in this and other OECD reports have been challenged.

Agent 3: Andrew Miller MP, 2012. Andrew Miller, Labour MP for Ellesmere Port and Neston, chairs the Conservative/Liberal Democrat Coalition, House of Commons Science and Technology Committee. The arrangements for elected members and the composition and role of House of Commons staff and expert advisers are broadly as outlined in the notes for Agent 1.

Citation: 2012 House of Commons Science and Technology Committee *The Census and social science: Third Report of Session 2012–13.* HC 322 [incorporating HC 1666 -i to -iii, session 2010–12]. London: The Stationery Office, p. 8, section 2, para.12.[294] This report is essentially an evaluation of the main UK Census, the consideration of any alternatives and recommendations to government as to its future. Perceptions of its value, given its cost, vary greatly. Although most of the expert witnesses had some reservations there was considerable support for its continuance. In his witness statement to the Committee on Wednesday 7 December 2011, Professor Leslie Mayhew of City University was much more critical and suggested: 'If the census was not available, it would be hugely beneficial to research because it would lead to a period of huge innovation in the research community as they would learn to use other sources and other datasets, which would become more available' [Ev19, qu.9]. Reading the range of witness statements and the recommendations, it is clear that the Committee felt that witnesses representing the Office for National Statistics and the ESRC broadly supported the continuation of the Census with ongoing improvements and supplementary data-gathering on shorter timescales. The Committee was, however, sufficiently influenced by Mayhew's reservations to reference him less than obliquely in their summary.[lvii] Although the future of the Census was assured for the time being, in their conclusion they raised an important issue regarding the impact of social scientist advisors: 'We are content that the structure of social science research in Government is organised in an effective manner to provide the information required by Ministers in planning departmental spending. We are, however, not convinced about the ability of social scientist advisors to influence Ministers when departmental considerations conflict with those of Government as a whole' [ibid., p289, para. 1].

Expert 4: Cyril Norwood, 1943. Sir Cyril Norwood chaired the Committee of the Secondary School Examinations Council for the Conservative/ Labour Coalition in Churchill's War

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[lvii] Mayhew's comments are reflected in the final paragraph of the report's summary: 'However, we anticipate that the absence of a census would also potentially stimulate a considerable amount of innovation in social science and examination of how to produce social data of an equivalent standard, but to much quicker timescales, than the current census data.' [Ibid p.4]

Ministry of 1943. The committee, comprising representatives from: universities and secondary schools, examination boards, regional education authorities and trade unions was appointed by Richard (Rab) Butler MP, President of the Board of Education for the Wartime Coalition 1941.

Citation: 1943 Report of the Committee of the Secondary School Examinations. *Curriculum and Examinations in Secondary Schools* [The Norwood Report]. HM Stationery Office, p. 142. Retrieved from http://www.educationengland.org.uk/documents/norwood/norwood1943.html [295] The quotation is taken from the concluding paragraph of this influential report. The summary is particularly revealing in terms of highlighting the evolution of the role of social 'research' in the UK which included a reference to the lack of statistical data with regard to primary education [ibid., p141 recommendation 18] and a more general indicator of the lack of an applied research culture in recommendation 19: 'The Board of Education should establish machinery for encouraging researches into educational problems and should collate and publish their results' [ibid., p. 141]. Despite the level of detail in the Norwood Report and the many references to 'evidence', the final sentence of the report which follows directly after the text used in the dialogue, reveals the cautionary tone and circumspection of this parliamentary committee of experts in 1943: 'Our readers will, perhaps, count it to our credit that in a period of rapid evolutionary changes we do not think it wise to read too closely and too confidently the possibilities of the distant future' [ibid., p. 142].

The terms of reference for what became known as 'The Norwood Report' were to consider changes that had been suggested to the curriculum and examinations system. The report was constructed in three related sections: Secondary Education, Examinations and Curriculum, with recommendations at the end. The defining characteristics of this report echoed many of the recommendations of the earlier 'Spens Report' published in 1938,[296] but any follow-up was disrupted by the outbreak of war. Based on educational theories of the day, the Norwood Report advocated the idea of there being three different types of 'mind' leading to variations in individual 'capacity' [potential academic and other forms of attainment] and 'endowment' [professional and/or occupational potential in adulthood] and that this should be reflected in a clearer structure and curriculum of secondary education (The Norwood Report, pp. 2+3). On the basis of their detailed inquiry, the committee set out their 'Preliminary sketch' for secondary education as it might be, i.e. a

tripartite system. Pupils at around the age of eleven[lviii] would enter a secondary Grammar School, a secondary Technical School, or a secondary Modern School. For the next two years all pupils would follow, with some limits and variations, a 'generally common curriculum' during which time the child's aptitudes and abilities would be appraised. After two years in lower school at 13+ depending on ability and aptitude a child might be recommended for transfer to another type of school [Norwood Report, p. 15]. The committee also argued strongly for: 'the doors to further study [to] be kept open along as many paths as possible' and envisaged further opportunities at 16+ and 18+ for all those young people who had the capability in greater numbers than was the case at the time to undertake further study after eighteen [Norwood Report, p. 15]. In the introduction to the curriculum section the committee asserted that what followed (13 chapters on specific subjects, including Chapter xii, on 'Art, Music, Handicrafts') were the basic principles of what they later referred to as a new approach to what should be included in a secondary curriculum, i.e. *Education for Life* [Norwood Report, p. 56]. They made it clear however that this was not an exhaustive list of what should determine the curriculum of the future, nor any sort of prototype for the methods or techniques by which teachers should deliver said subjects as they regarded them 'as matters for the individual teacher' [Norwood Report, p. 55].

Agent 4: Richard (Rab) Butler MP, 1944. Rab Butler (1902-1982), the Conservative politician, was in 1941 appointed President of the Board of Education by Winston Churchill, on behalf the Wartime Coalition Government. As President, he commissioned a panel of experts to undertake a survey of secondary curriculum and examinations. 'The Norwood Report' was completed in 1943. Butler was the architect of the 1944 Education Act but was not able to oversee its early implementation due to a change of government in 1945. The Act was considered radically reforming in terms of determining the universal rights for children to receive free secondary education and led immediately to raising the school leaving age from 14 to 15. The proposal to move to a leaving age of 16 was not implemented until 1972. The 1944 Act addressed academic structure, administration, finance and governance, regulatory requirements (on local authorities, schools, parents and pupils) and to some extent compulsory education's relationship with further education. In sum, the educational reforms were intended to have a profound social and economic

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[lviii] The criteria recommended that: Differentiation of pupils for the kind of secondary education appropriate to them should be made upon the basis of (a) the judgement of the teachers of the primary school, supplemented if desired by (b) 'intelligence' and 'performance' and other tests. Due consideration should be given to the choice of the parent and the pupil, (Norwood Report, p.139).

impact on all citizens. However, there was virtually no reference to the academic content of schooling apart from the section on religious education, which includes, on page 29 of the Act, detailed *provisions as to religious instruction in accordance with agreed syllabus*.

Citation: 1944 House of Commons debate on the order for the second reading of the *Education Bill* [online]. Hansard: 1803-2005, vol.396, cc.207-322, 19 January 1944, para. 211. Retrieved from

http://hansard.millbanksystems.com/commons/1944/jan/19/education-bill [297] The quotation[lix] captures the government's motivation and vision for post-war secondary education reform. With minor modifications it has been extracted from the Hansard records of the second reading of the Education Act by the House of Commons debate on 19th January 1944. Despite the Act's emphasis on a three-tier system, by the early 1950s it was clear that only grammar schools and secondary moderns were flourishing nationally, creating a two-tier system reliant for its differentiation on the so-called 'intelligence testing' of the 11 +. The promise of pupil movement from a technical or secondary modern school to a grammar school at 13+ or 16+ was not realised on any meaningful scale and opportunities to fully address 'technical' education not grasped.

The idea of comprehensive education was widely supported by the Labour Party, but it was not until 1965 that the Labour Government, under Harold Wilson, published the Department of Education and Science directive, 'Circular 10/65: The organisation of secondary education'[298] to end selective secondary education in order to 'eliminate separatism in secondary education' [ibid., p1 para. 1]. Where comprehensive schools were not already in place, local authorities were asked to submit plans for the reorganisation of secondary schools on comprehensive lines [ibid., p1 para. 1] and while the circular addressed local education authorities, the governors of direct grant, voluntary aided and special agreement schools, the impact was greatest on those authorities opening new schools where funding to meet the demand of the post-war baby boom was directly linked to a school's comprehensive status.

Agent 5: Kenneth Baker MP, 1988. As Secretary of State for Education and Science in Margaret Thatcher's Conservative Government (1979-90), Kenneth Baker was responsible

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[lix] Source in full: *Thus, it may be summed up that, instead of a rudimentary education, under this Bill we hope to institute the broader training of a citizen for all. Clause 8 (1) makes clear that the secondary stage will be designed, not only to provide an academic training for a select few, but to give equivalent opportunities to all children over 11, of making the most of their natural aptitudes.*

for the *Education Reform Act 1988*,[299] which crystallised the reforms first articulated by Margaret Thatcher when she was Education Secretary.

Citation: 1987 House of Commons Debate on the order for the second reading of *Education Reform Bill* [online]. Hansard: 1803-2005, vol. 123 cc. 771-868, 1 December 1987, 3.53 pm, para.771. Retrieved from http://hansard.millbanksystems.com/commons /1987/dec/01/education-reform-bill-1#s6cv0123p0_19871201_hoc_328 [300] In the quotation, Kenneth Baker is opening the debate [ibid., p. 771, para. 3] for the second reading of what became the 1988 Education Reform Act. The Act was considered the most radical since the Butler Act of 1944. It introduced many of the characteristics, which still dominate compulsory education: the national curriculum from age 5-16; key stages; national testing (SATs); league tables; the establishment of official bodies to oversee the new national curriculum and its examination and assessment; inspection scrutiny by a new body, the Office for Standards in Education (Ofsted), and changes to fiscal arrangements through delegated management of school budgets from local authorities to head teachers; and the opportunity for both primary and secondary schools to 'opt out' of local authority funding completely and become centrally grant maintained. As well, the Act introduced agreements for the establishment of 'city technology colleges' and 'city colleges for the technology of the arts'. Equally significantly, the Act promoted, albeit less overtly, a freer market for schools to compete to enroll pupils from outside what had previously been defined local catchment areas.

In terms of curriculum change, Richard Aldrich, the historian, makes some salient observations in his essay 'The National Curriculum: An Historical Perspective'[301] published before the Act was approved by parliament. He illustrates, on the basis of information in the government's consultation paper published by the DES in 1987, that the national curriculum in terms of foundation subjects, in one sense, was very similar to the 1902 curriculum instituted in the Balfour Act. The only differences were the shift from: 'foreign language' in 1904 to 'Modern Foreign Language' (which excluded Latin and Greek); 'Drawing' to 'Art'; 'Physical Exercise' to 'Physical Education' and the removal of 'Manual Work/Housewifery' and the inclusion of 'Technology' and 'Music' (Aldrich, 1988, pp. 22-23). Furthermore Aldrich argues that the proposed national curriculum's stated core and foundation subjects 'appears as a reassertion of the basic grammar school curriculum devised at the beginning of the twentieth century' [ibid p. 23].

In higher education the Act also allowed for the designation by the Secretary of State for

certain institutions to receive funding from the Polytechnics and Colleges Funding Council (PCFC), laying the groundwork for new higher education institutions to be set up as freestanding independent institutions, alongside existing polytechnics and universities. It could be argued that this Act irretrievably laid the foundations for what had previously been a broad amalgam of diverse, semi-autonomous higher education organisations into what was to become a 'system' of education.

Agent 6: David Blunkett MP, 2001. David Blunkett was appointed Secretary of State for Education and Employment in Tony Blair's 'New Labour' Government of 1997-2001. In this role, he presided over one major sphere of what was to become an increasingly regulated public sector committed to raising standards through the setting of stringent targets. Blunkett was responsible for a number of key initiatives linked to the government's broad educational aims. These included an emphasis on improvements in numeracy and literacy in schools and linked to this, the creation of 'Sure Start' for pre-school families. At the other end of the education cycle, in further education, the newly established 'Learning and Skills Council'[302] (2001-2010) was responsible for the education and training of those 16-19 year olds not in higher education. This period also saw the beginnings of an unprecedented expansion of higher education.

Citation: 2001 Department for Education and Employment. Green Paper: *Schools Building on Success: raising standards, promoting diversity, achieving results* [online]. Norwich: The Stationery Office, introduction, p. 6. Retrieved from https://www.gov.uk/government/publications/schools-building-on-success-raising-standards-promoting-diversity-achieving-results [303] This Green Paper reviews the first four years of the Labour Government's education policy reform and looks ahead to a new policy agenda. Acknowledging that many of the reforms since Labour took office in 1997 have been centrally driven primarily in order to raise standards, the Green Paper justifies more centralisation with the creation of the Standards and Effectiveness Unit in the Department for Education and Employment and the continuation and extension of the role of Ofsted.

Expert 5: One of the un-named authors, 2010, in the Department for Education who drafted 'Equalities Impact Assessment.'

Citation: 2010 Department for Education. *Equalities Impact Assessment* [online], p. 1, para.2. Document reference: DFE-00566-2010. Retrieved from http://webarchive.nationalarchives.gov.uk [304] The *Equalities Impact Assessment* was a

combined submission with the Department for Education's 2010 White Paper *The Importance of Teaching.*[305] The 2010 White Paper, with forewords by Prime Minister David Cameron, Deputy Prime Minister Nick Clegg and Minister for Education Michael Gove, sets out the Coalition's plans for *whole-system* reform of schools. The *Equalities Impact Assessment* was one of a number of combined submissions for the 2010 Department for Education, Schools White Paper, *The Importance of Teaching*. The text used in the dialogue, with its emotive phrase 'a unique sadness,' is unusual when compared to the homogeneous vocabulary of contemporary policy-related documents. Regardless of the anonymous authors' intentions, it perfectly exemplifies the intractability of the key educational inequalities as highlighted by Norwood and Butler in the 1940s and by successive experts and governments.

Expert 6: Harold C. Shearman, 1963. Sir Harold Shearman was a member of the Robbins *Committee of enquiry on higher education*. Shearman, a socialist, had an influential career as a senior figure in various organisations and authored a number of books on education. According to Carswell[306] (1985) at the formation of the Robbins Committee in 1961, Shearman was in his mid-sixties and chairman of the Education Committee of the London County Council (LCC). By the time the report was published he was chair of both the Greater London Council and the Inner London Education Authority [ibid, p. 30], having previously been an LCC Labour councilor since 1952.[307] His educational interests and expertise spanned all levels but he had a special interest in educational democracy and adult education [ibid, p. 30].

Citation: 1963 Ministry of Education. *Report of the committee of enquiry on higher education.* [The Robbins Report.] Her Majesty's Stationery Office. Cmnd. 2154. HMSO. Ref: Shearman's: 'Note of reservation on administrative arrangements', p. 293. Retrieved from http://www.educationengland.org.uk/documents/robbins/index.html [308] Although signing off the bulk of the recommendations, Shearman had serious concerns over what he referred to as the *machinery* proposed to administer the ministerial organisation of an expansion of higher education. He expressed his reservations in a lengthy note appended to the report dated 23 September 1963. He foresaw the dangers of an administrative structure that segregated the old from the new. He believed passionately in an integrated model, a higher education system that was 'one and indivisible' [ibid, p. 249]. Carswell refers to Shearman's remark as an embodiment of the ideal of the 'seamless robe' [Carswell op. cit., p. 73], a much-used phrase when the new universities of the 1990s

expanded by franchising the early stages of degrees to further education institutions. In his prescience, Shearman also emphasised the importance of learning being part of a continuous thread arguing for meaningful links between the schools, further education and higher education and the importance of part-time provision (The Robbins Report, p. 279).

Shearman's concerns were not acted upon. The Robbins reforms did not fundamentally challenge the old hierarchy in advanced higher education. Nevertheless, for a while Crosland's 'binary' system did vest in those non-university higher education institutions that, until that time, fell outside the existing university provision (advanced technical, art, other specialist colleges and teacher training colleges), a higher education identity that was at least *in principle* equal but different.

Agent 6: David Blunkett, 2001. (Second contribution to this dialogue, see earlier note.) When the Green Paper, *Schools Building on Success,* was published in February 2001*,* Blunkett was Secretary of State for Education and Employment in Blair's first Labour Government. The consultation period for the paper in the citation ended on the 1 June 2001, just six days before the election.

Citation: 2001 Department for Education and Employment. Green Paper: *Schools Building on Success: raising standards, promoting diversity, achieving results.* Cmnd: 5050. Norwich: The Stationery Office. Chapter 6: 'The Capacity to Deliver' p. 91, para.6.62. Retrieved from https://www.gov.uk/government/publications/schools-building-on-success-raising-standards-promoting-diversity-achieving-results [309] The quotation used in the dialogue is prefaced by a proxy utterance designed to link the rhetoric of policy reform with those for whom policy should productively serve, i.e. our subjects who are listening in. The first part of the quotation used in the dialogue – 'many lessons have been learned'[lx] – was selected to illustrate the vacuity, eleven years on, of this and other similar tropes.

The 2001 Department for Education and Employment Green Paper, *Schools Building on Success* makes the case that Labour's reforms of primary education (literacy- and

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[lx] The 2009 online Oxford English Dictionary (via Athens) cites an article in the Lancet (14 June 1969) as its first contemporary etymological usage in print but the phrase could have been uttered by any of the contemporary voices in Act Two of this dialogue.
It could be argued that, particularly since 2000, this trope has been so over-used by public bodies, private individuals and organisations, that it has all but lost positive meaning and valid social inference. Arguably it has become a euphemism for the embodiment of its opposite – especially in the political and economic spheres – suggesting a thinly veiled cover for inexcusable *mis*management, the full implications of which may conceal culpable failure, neglect or sometimes even criminality.

numeracy-related) are working and 'that the lessons of success at primary level [should now] be refined and adapted to take account of the greater complexity of the secondary school and curriculum'. The report concludes by suggesting that only when reforms are 'consistently pursued over several years' will their impact become 'irreversible' [Green Paper, ibid., p. 91, paras. 6.62 + 6.63].

Proxy for all experts and agents, 2012.

Citation: Proxy – Absolutely! – spoken by all **experts and agents**. This imagined response represents an even more ubiquitous contemporary trope. The etymological origins of this word, as documented in the Oxford English Dictionary online[310], display its usage as a simple intensifier with positive and negative connotations, as well as various other usages: to mean accurately, categorically, unreservedly, without reference to and essentially from as early as the 1400s. From 1825 it was in common usage as meaning *yes, certainly, definitely, without a doubt*. In 2012, the word has crept so deeply into the public consciousness that it is now used in many spheres of formal and informal talk in English-speaking countries. Its origins as a qualifier or intensifier have been extended and its meanings have become so vague and ambiguous that many of us no longer 'hear' it, when spoken, or are aware we are 'saying' it. Others, on hearing it, cease to listen or immediately question the substance of what is being said. In one sense it has replaced the 'nod' or the 'yeah/ yes' in affirming informal or formal *authentically* expressed agreement with another speaker; but it is increasingly difficult to know whether it denotes simple agreement, agreement with deference – or lack of it – or the concealment of actual opinion for the purposes of maintaining 'face' or deflecting the direction of talk.

Subject A: Charlotte, spring 2010. (This is Charlotte's fourth and final contribution. She had a speaking role as 'Red' in Dialogues Two, as 'Voice K' in Dialogue Three, and as 'Practitioner Challen' in Dialogue Four.) Charlotte was born in the autumn of 1987. After infant and junior school, she attended a comprehensive school where she completed two A-levels in humanities subjects achieving A grades and one in an art-based subject for which she achieved a B grade. After A-levels she completed a one-year Foundation in Art and Design, where she gained a Distinction, before starting a degree in graphic design in autumn 2007.

Both of Charlotte's parents attended university and a sibling is currently at college. Before becoming self-employed and managing their own business, her father had a professional technical role and her mother a skilled ancillary educational role in the public sector. Charlotte's parents were positive about her studying art and design at degree level. Charlotte supplemented her finances during her degree through regular part-time work, and by working during the holidays. She graduated in 2010 with a very high upper-second degree in graphic design and with a debt of over £10,000. When asked if she would have attended university if the annual tuition fees had been £6,000 or more, she said 'very difficult to say – don't feel I could possibly have got the career I wanted without going to university but this is a ridiculous amount of money and debt to get in – depending on parental support – I probably would have looked at alternatives'.

After graduating Charlotte had various concurrent internships and placements before getting her first post in autumn of 2010. Web searches conducted in Spring 2011 confirmed that at some point since then she had found full-time work with a design company and has undertaken freelance design work for numerous clients. She has subsequently moved to another design company where she now has a coordination role and she has started her own company.

Citation: The text used in the dialogue is a transcribed record of an informal comment made by Charlotte in the spring of her final undergraduate year. Charlotte and two fellow participants from the same institution had been recording, in private, a short discussion sharing their ideas about three aspects of art and design education that the researcher had suggested they discuss. After completing the recording, the participants were chatting informally. The researcher, who at this stage was familiar to all three participants, returned to find them still conversing. Charlotte made the comment voiced by Subject A. One of the other participants (Michelle playing the part of Practitioner Buskin in Dialogue Four), responded: "You are trained to work because you get marks". The researcher made a verbatim written record of both comments. A few moments later, when the conversation ceased the researcher asked if she might add their comments to their other contributions. Both said they were comfortable with this and confirmed that the wording recorded was accurate.

The first sentence of Charlotte's three-sentence quotation in the dialogue has been slightly

modified.[lxi] The circumspective and somewhat revelatory attributes of this comment are illuminating when considered in the context of Charlotte's disposition towards study over the three-year period. Charlotte's family background and achievements at school and on Foundation shaped her expectations of herself as an undergraduate. Although therefore pre-disposed to doing everything necessary to acquire the attributes and dispositions of a successful undergraduate, as disclosed in her contributions to Dialogue Two and Three, by Year two Charlotte had begun to question whether this approach, per se, rewarded creativity or would validate her desired entry into the 'real' world of design after graduating. In her final year this was expressed as: 'a constant battle between pleasing tutors, hitting the mark scheme, making sure [her] portfolio [was] suitable for a job and doing what [she] enjoy[ed]'. Some months after graduating Charlotte was extremely enthusiastic about her creative development and ranked her tutors, peers and placement experience as having had the most impact on her creativity. However when asked to rate her undergraduate experience as a whole, she said she'd mostly had a positive experience except for: 'obvious things such as not getting grades on particular projects, high workload etc.' Readers might wish to consider this statement in the context of Charlotte's apparently knowing observation about the *'system'* in this final dialogue.

Act Three

N.B. The setting of Act Three, so obviously academia, provides a space for some aspects of the ideologies that might determine what constitutes methodological authenticity and truth in research, to be explored. Bourdieu, in conversation with Loïc Wacquant in 'An Invitation to Reflexive Sociology' (2007),[311] said of academia:

> In academia, people fight constantly over the question of who, in this universe, is socially mandated, authorized, to tell the truth of the social world […]. To intervene in it as a sociologist carries the temptation of claiming for oneself the role of the neutral arbiter, of the judge, to dispute right and wrongs. [Ibid., pp. 70-71.]

Expert 9: Martyn Hammersley, 2001. Professor Martyn Hammersley[312] is a prominent member of one strand of the British research community. As Professor of Educational and Social Research at the Open University (OU) he has taught research methods for many years (MSc and MRes) and co-authored the OU's 1994 Masters Programme in Education

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[lxi] Charlotte's **verbatim comment**: *You are in the system for so long. We've never been out of the system. We've been told what to do since primary school.*

Handbook, *Research Methods in Education*.[313] He is an influential and distinctively critical

voice in the field of qualitative inquiry in the UK and internationally. His academic focus

(expressed in his teaching, extensive publications and conference presence) has moved

from an early career interest in the sociology of education to an ongoing extended

engagement with: the methodological and ethical issues that frame approaches to

sociological and educational enquiry; the role of research in relation to policy and practice;

the media's representation of social science findings. In his undated, conversational

Biographical Journey in Sociology[314] Hammersley describes his trajectory at 16+ from

secondary modern to comprehensive to take his A-levels[lxii]. His situation could be seen as

the embodiment of Norwood and Butler's vision for the education of every citizen

described in Act Two. After A-levels in 1967, he went to the London School of Economics to

study the relatively new[315] and rapidly expanding discipline of Sociology. He entered an

established university at the time of the post-Robbins expansion and student unrest. He

describes his leanings towards the sociology of education as relating to his 'political

concerns about poverty and social inequality' and the sense for him at that time that

schools were the 'bastions of cultural imperialism,' which was he said the reason he later

developed an interest in 'the sociology of education' [ibid p. 1, para.2]. Yet as a

consequence of his developing sociological education, he 'soon became sceptical about the

radical political claims of the student movement, and about what have subsequently come

to be labeled *critical* approaches in social science' [ibid p. 1, para.3].

His ongoing criticality of these 'critical' approaches in sociologies is axiomatic of his later

work. For example, he critiqued conversation analysis and discourse analysis not for their

general methodological utility, but for their paradigmatic isolation and insulation from

other sociological perspectives in his 2003 article 'Conversation Analysis and Discourse

Analysis: Methods or Paradigms?'[316] Linked to this theme in his 2010 article 'Reproducing

or constructing? Some questions about transcription in social research',[317] he questions the

legitimacy of the production, translation and interpretive deployment of audio and video

'transcriptions' when used as a central facet of 'evidence-based' policy informing research

in sociolinguistic research. In doing this he examines ideas about how the nature and

validity of 'data' as taken to be unmediated and empirically 'given' to us (referred to as

foundationalism) has been outmoded by the idea that data is inevitably a mediated

phenomenon based on what we 'take' from it in terms of the inferences we make of it

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[lxii] Hammersley, interested in sociological ideas from an early age, took A-levels in History, Economics and Geography, as Sociology was not widely available in schools at that time.

(functionalism). This shift, he suggests, has consequences for both 'data' and 'findings' to be 'constructed'. He challenges, on the basis of literature, the inevitability of a partial view emerging from the decision-making used in transcription in sociolinguistics [and linguistic ethnography] and conversation analysis (CA). [lxiii] He then compares the processes used in CA and sociolinguistics with what he articulates as transcription based on documenting in the strict sense, what is 'given' to be heard, i.e. 'strict transcription' and describes its potential enrichment for example by 'field notes'. Hammersley's article develops from a comparative starting point, to a thesis that he returns to in much of his writing about the nature of meaning as epistemological reproduction or construction. In presenting his critique of the dangers of the advocacy of construction-ism and what he sees as the inherent dangers in any 'making up' of meaning, he cites Norman Denzin. Hammersley's conclusion – that the notion that all researchers need to carefully assess what any methodology or method can teach them about what they are attempting to understand – serves to illuminate the central epistemological and pedagogic themes expanded in his 2012 paper, 'Is it possible to teach social research methods well today?' [318] Presented at the Higher Education Academy teaching and learning summit in June 2012, this paper articulates Hammersley's serious concerns about what he describes as the 'contemporary' conditions[lxiv] and 'perennial' problems'[lxv] that render teaching of social research methods difficult to do well and furthermore points to a lack of consensus on what it means to teach research methods in the social sciences [ibid., p. 10]. Hammersley's examples of the moral and intellectual tensions facing academics teaching social research methods, when faced with colleagues whose views differ, are critical to this dialogue and to this study. He asks: 'Should these [differing and sometimes oppositional] views be expressed openly and debated in front of students or should a common front of apparent agreement be presented?' He then asks how one deals with a student who has adopted: 'a stance with which one has little sympathy, or to which one is opposed? In particular, how can their work be assessed fairly? For instance, if a student presents an assignment in the form of a play in the manner of Denzin and others, what should be our response?' [ibid., p. 6]. Hammersley's answer pinpoints the conundrum facing social research methods per se; how to provide clear 'assessment critieria' for students when there is 'fundamental disagreement' about how

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[lxiii] Hammersley writes about transcription as an act of *constructing* (rather than reproducing) meaning. (Hammersley, 2010, pp. 6-8.)

[lxiv]**Some examples of Hammersley's contemporary conditions:** the quantitative and qualitative research divide, deep divisions in qualitative fields; higher education hidebound by economics and 'new public management', research – similarly so – by ethical regulation and economic pressure, issues related to the changing student body.

[lxv] **Some examples of Hammersley's perennial problems:** the complexities of teachers being able to help students to develop their own research capabilities alongside the practical wisdom or 'phronesis' needed by both parties; the dangers of fixing or idealising of methods; the problem of sheer quantity and complexity of the nature of data.

such criteria might be constituted [ibid., p.6].

Citation: Hammersley, M. (2001). Some Questions about Evidence-based Practice in Education. Transcript of paper presented at the symposium *Evidence-based practice in education,* p. 10. Annual Conference of the British Educational Research Association, September 13-15, 2001. Retrieved from http://scholar.google.co.uk/scholar_url?hl=en&q=http://www.leeds.ac.uk/educol/docume nts/00001819.doc&sa=X&scisig=AAGBfm2ROVv0Dhc9gHiV4t4uxTnIBUeiJg&oi=scholarr&ei= bMWrUMSVIKWP0AXQsoCABw&ved=0CDQQgAMoADAA [319] This particular quotation was selected for two principal reasons: firstly to introduce the critical resonances of Hammersley's voice and secondly to function as a dialectical bridge linking and problematising the relationship between Act Two and Act Three. The utterance captures key aspects of what Hammersley regards as inherent problems with the evidenced-based practice movement informing policy, in a culture of 'new public management'.

Expert 10. The proxy is an imagined person speaking with the authoritative disposition of one who is at ease with their role. In a formal setting such as this they interrupt and impose, at least temporarily, 'order' on peers of equal or higher status to themselves. The very slightly deferential tone, of 'really sorry', is tempered by the slight smile and the reference to the explicitly expressed need, in terms of protocols, to 'tease out some other perspectives' and is indicative of someone who is vested with or adopts the role of a controller of talk (a chairperson).

Expert 11: Laurel Richardson, 1994. Richardson is Professor Emeritus of Sociology at Ohio State University.[320] She is an influential international voice in feminist and postmodernist sociological qualitative research and a significant voice in certain North American sociological circles. She has been associated with various constructionist practices: symbolic interaction, authoethnography and poetics as research. She has published extensively as an academic in the fields of gender and race, receiving many national grants and awards to conduct research. Some of this research has led her to direct action (campaigning/activism); other research has involved arts-based inquiry. She also writes fiction and personal poetry. During her graduate studies, supported by a National Science Foundation award, she was involved with the early development of ethnomethodology and ethno-science. After graduating she taught statistics and sociological theory at California State University. For the majority of her career she has been based at Ohio State University.

Between the years 1964 and 1988 she received funding from various public and private agencies to produce research on topics including: education, race, gender and bereavement. Concurrently and since 1988 her focus has been on research writing. This has taken the form of a prodigious number of books, articles and conference papers. In the first paragraph of her much quoted 1994 article 'Writing: A Method of Inquiry'[321] Richardson wrote of writing as 'a way of finding out about yourself and your topic' and also of writing as being 'a way of knowing – a method of discovery and analysis.' On her website she highlights this shift[322] as 'resituat[ing] writing from "a mopping-up activity" to a method of analysis.' Over a decade later Richardson produced an updated version of the 1994 article, this time co-written with Elizabeth St. Pierre for the *Sage Handbook of Qualitative Research*[323] (3rd ed. 2005, p.963). Here, among other themes, Richardson further develops her ideas about using the metaphor of 'crystallization', the expansive and structured interpretive prism that she claims offers more than the two-dimensional, three-sided paradigm of triangulation. When positioning 'crystallization' she proposed that the 'central imaginary for "validity"' in a postmodern ethnography is the ever-shifting reflective, refractive crystal represented by 'creative analytical processes CAP', (i.e. 'CAP Ethnography'). This, she argues, has challenged and displaced the 'fixed' and 'rigid' certainties of the positivist and post-positivist triangle [ibid., pp. 962-963].

Her 1993 paper 'Poetics, Dramatics and Transgressive Validity: The Case of the Skipped Line' published in *The Sociological Quarterly*[324] is one of the earlier public articulations in which her ideas about *writing* as method are formulated. In the abstract she makes the case for a postmodernist, feminist set of analytical and presentational practices, which 'challenge traditional definitions of validity and call for different kinds of science practices' and in doing so radically reconstructed the potential for how meanings might be generated through transgression of traditional social research methods.

Citation: Richardson, L. (1994). Writing: a method of Inquiry. In N. K. Denzin and Y. S. Lincoln, *The Handbook of Qualitative Research*. Thousand Oaks: Sage Publication, p. 518.[325] This quotation introduces into the dialogue Richardson's vision of a troublesome and uncertain form of meaning-making characteristic of *qualitative writers* in a post-structural world. This quotation presents an arresting contrast with her earlier research writing, where in: 'Secrecy and Status: The Social Construction of Forbidden Relationships' (1988) [326] she states: 'My conceptualizations are grounded in the data, and theoretical ideas are inductively generated (Glaser and Strauss 1967). All generalizations are based on the

dominant pattern or the clear majority of the respondents. When I quote from a particular interview, it represents a common interview theme. Since the interviews were fluid and open ended, not all respondents volunteered all themes. However, I do not discuss themes of processes that are not general' [ibid., pp. 211-212]. In comparing the two we can see the essence of one aspect of the debate that haunts the dialogue.

Expert 12: Paul Atkinson, 2009. Professor Paul Atkinson is Distinguished Research Professor in the School of Social Sciences at Cardiff University[327]. He is a renowned scholar[lxvi] with degrees in social anthropology and opera studies. A practitioner in the field of ethnography, he has an international reputation for his work on methodology per se, and in its application to the various fields of his interests: medical, educational, cultural and more recently the arts. He has published extensively in the UK and the United States.

Atkinson's *Ethnography: Principles in Practice*, originally published in 1983 and co-written with Martyn Hammersley, is now in its third edition and a key text in the field. In his recent (September 2012) keynote address 'Ethnography – Craft Knowledge' for the European Sociological Association'[328] held in Sweden, Atkinson stated: 'I shall use some of my current fieldwork to make a number of critical points about the current state of the methodological field. … I shall suggest that having ideas in the field and about the field is not captured by standardised, procedural models of qualitative data analysis. Equally, I shall argue that the craft of ethnography is not well served by a retreat to experimental writing about the self' [ibid., web text].

Citation: Atkinson P. (2009). Illness Narratives Revisited: The Failure of Narrative Reductionism. *Sociological Research Online,* 14(5), p. 16, para. 4.4. Retrieved from http://www.socresonline.org.uk/14/5/16.html doi:10.5153/sro.2030 [329] The citation is taken from the concluding paragraph of this article. Atkinson is articulating serious concerns about certain illness narratives, of which he argues there had been a rapid expansion in the literature, which he deems to be subjectively appropriated by researchers. He suggests that in some cases: 'When patients cannot or do not produce adequately developed narratives, then authors can help them to do so' [ibid., para 2.13]. Atkinson's deep-seated concerns about the lack of analytical rigour and intellectual distancing in the theoretical underpinning and methodological stance of interpretive and narrative research

are palpable. He argues that there is a problematic and assumptive correlation between the proliferation and privileging of the so-called authenticity of subjective narratives and the characterisation of a medical culture as impersonal and objective. The tone of the quotation is important in the context of Atkinson's view that narrative not only 'frequently strips the inquiry of any sociological or anthropological thrust' [ibid para.2.14] but also when 'uncritically proposed as an essentially human form of conduct, and as a special form of sense-making, […] there is little analytic impetus towards the investigation of the conditions of narrative production, the social distribution of narrative types, or the association of narrative with social position and status' [ibid para.2.17].

Expert 9: Martyn Hammersley, 1994, on behalf of himself and Paul Atkinson. (See earlier reference.)

Citation: Atkinson, P. & Hammersley, M. (1994). Ethnography and participant observation. In N. K. Denzin and Y. S. Lincoln. (Eds.). *Handbook of Qualitative Research* (1st ed.). Thousand Oaks: Sage Publications, p. 257.[330] The quotation is an edited version of the first two sentences of Atkinson and Hammersley's third paragraph on page 257. [lxvii] The chapter maps and critically examines the development of ethnography 'a highly complex and contentious discursive field' [ibid., p. 258] from Malinowski's fieldwork in the early 1920s to the post-modern approaches of the mid-1990s. In their 2007 prologue to the most recent edition of Atkinson and Hammersley's *Ethnography: principles and practice,*[331] the first edition written in 1983, they contrast ethnography's disciplinary past and its value in 'restating the importance of the ethnographic tradition' with their cautious scepticism about the 'many claims for innovation and novelty in research methods' [ibid., p. x].

Expert 13: Sara Delamont, 2007. Dr Sara Delamont[332] is a sociologist who is internationally recognised for her scholarly contributions in the field of ethnography. She was the first woman President of the British Education Research Association (BERA in 1984) and the first woman Dean of Social Sciences at Cardiff University (1983 - 85). The author of a key ethnographic text, *Fieldwork in Educational Settings: Methods, Pitfalls and Procedures,*[333] she has authored and co-authored numerous books and journal articles. Amongst other publications she co-edited, with Paul Atkinson, the four-volume, *Sage Qualitative Research*

[lxvii] Original text sequence: 'In recent years there has been such a consistent emphasis on the rhetoric or "poetics" of ethnography that there has been some danger of undue attention to these literary and aesthetic issues. Problems of logic and inference have been obscured.' (Atkinson & Hammersley, p. 257).

Methods 2011 which brings together key texts from back issues of 'Qualitative Research', the journal that they founded. According to the Sage website[334] 'the collection includes research from the past four decades and addresses key issues or controversies, such as: explanations and defences of qualitative methods; ethics; research questions and foreshadowed problems; access; first days in the field; field roles and rapport; practicalities of data collection and recording; data analysis; writing and (re) presentation; the rise of auto-ethnography; life history, narrative and autobiography; CA and DA; and alternatives to the logocentric (such as visual methods)'. Her University webpage lists her current research interests as: the sociology of education, sociology of the professions including science, qualitative methods, capoeira (a form of dance/martial arts), habitus and embodiment.

Citation: Delamont, S, (2007). Arguments against Auto-Ethnography [online]. Paper presented at the *British Educational Research Association Annual Conference*, Institute of Education, University of London, 5-8 September 2007, pp. 1-2 + p. 5. Retrieved from http://www.cardiff.ac.uk/socsi/qualiti/QualitativeResearcher/QR_Issue4_Feb07.pdf [335] This paper articulates and expands on six objections to auto-ethnography. The text used in the quotation is a condensed amalgamation of Delamont's six points. The architecture of Delamont's academic writing combines a rigorous formality with readability. It often conveys passionately expressed, critical judgements emanating from the object of study and her perspective on what comprises authentic methodologies. The tone of the text used in the dialogue is more direct than usual, perhaps because it was written to be spoken. It is representative of ideas expressed in other works.

Expert 14: Norman K. Denzin, 2006. (2012), Professor Norman Denzin[336] holds the post of Distinguished Professor of Communications, College of Communications Scholar, and Research Professor of Communications, Sociology and Humanities at the University of Illinois, Urbana-Champaign. With over 40 years of experience, he is considered to be one of the most influential figures in North American critical qualitative research, a champion of multiple forms of interpretive social inquiry. He was founding Director of the 'International Congress of Qualitative Inquiry'. His academic interests span social interaction, biographical, pedagogical and other forms of interpretive social theory – including areas such as performance ethnography and auto-ethnography – and cultural studies. He is perhaps best known in the UK for his work on critical qualitative methodologies but has also published widely on mass media and race. He is the author and co-author of numerous books on methodology and qualitative research and has edited and co-edited various

journals including *The Sage Handbook of Qualitative Research*, co-edited with Yvonna Lincoln, now in its fourth edition. Denzin's perspective on the social sciences is essentially a critical form of qualitative inquiry, post-modern in tone, fiercely anti-positivist, pro-paradigm and interpretivist in stance. His work has positioned him at the front line as an academic lever in the sociological enterprise and as an active agent for social change in the US. Although the theoretical strategies of inquiry and methodological preferences that Denzin (and others) have advocated are supported and celebrated by many in the field, they are also contested, as we have seen already, by those who hold other more traditional views about the purposes and practices of sociological research. From a dialectical perspective the critical exchanges (not the first apparently) between Denzin and the British academic Nigel Fielding[lxviii] acted out in front of readers of the international journal *Qualitative Research* in 2009 and 2010 are prescient given the recent emphasis in the UK on research students receiving instruction in a wider range of research methods. Denzin's paper 'The elephant in the living room: or extending the conversation about the politics of evidence' (2009)[337] outlined, as he saw it, the threats facing qualitative inquiry in terms of its position within the political, ideological and fiscal climate of global research culture. Denzin's argument is that the 'evidence-based' model, which he refers to as 'an intruder whose presence can no longer be ignored' [ibid,. p. 139] is negatively impacting on the type of research in the US and Europe being commissioned in the fields of health and education. Moreover he suggests that qualitative research communities must resist the pressure from internal and external agencies for the 'gold standard' of the evidenced-based model by defining and defending 'the moral and epistemological terrain we stand on' [ibid., p. 152].

Fielding's response, 'Elephants, gold standards and applied qualitative research' (2010)[338] acknowledges Denzin's passionate and 'long established contributions to the field of research methodology' then proceeds to drill down and unpick what he sees as 'some lapses of rigour that require attention' [ibid., p. 123]. In one example, Fielding questions how Denzin marries his current critique of mixed methods and triangulation with the fact he wrote the defining text on this method in 1970.[339] Fielding also contests Denzin's disregard for those agencies that Denzin claims cite findings based on mixed methods as a means of presenting 'credible' evidence for funding. He accuses Denzin of being US-centric,

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[lxviii] Professor Nigel Fielding is Professor of Sociology and Associate Dean (Research) in the Faculty of Arts and Human Sciences at the University of Surrey. He is an expert in the use of computers in qualitative research for data analysis. He is co-founder and director of the CAQDAS (Computer Assisted Qualitative Data Analysis) Networking Project. Between 1994 and 2011, CAQDAS received seven streams of ESRC funding, including an ESRC National Centre for Research Methods Mode as part of the ERSC Research Methods Programme and the Researcher Development Initiative.

having little understanding of the European and British higher education and research funding systems, and questions his grasp of the nature and purposes of qualitative software tools.

Denzin's response [2010][340] to Fielding, a peer whose work, Denzin claimed, he had 'been a fan' of for over 30 years, is very different in tone. Ultimately conciliatory, Denzin suggests that addressing Fielding's corrections had enabled him to improve his case and that he agrees with Fielding that more 'anger' is needed, as well as 'reasoned arguments that will persuade and move others' [ibid., p. 271]. On the other hand Denzin's response to the suggestion that he was now denouncing the very methods he once espoused is unapologetic:

> Words once spoken no longer hold. My interpretive journey has moved through several phases: postpositivism (1970–1985), poststructuralism (1986–2000), experimentalism (2001–present). Over the past four decades the discourse on triangulation, multiple operationalism, and mix-method models has become quite complex and nuanced. Each decade has taken up triangulation and redefined it to meet perceived needs. The very term triangulation[lxix] is unsettling, and unruly. It disrupts and threatens the belief that reality in its complexities can ever be fully captured. [Denzin. 2010, p. 270.]

Citation: Denzin, N. (2006). Analytic Autoethnography, or Déjà Vu all Over Again. *Journal of Contemporary Ethnography,* 35(4), p. 422. [341] The citation text was selected as being representative of Denzin's 'experimentalist' viewpoint. The proxy addition 'For sure, …' offers up Denzin's personable voice (evident in the Fielding and other exchanges), in what is otherwise a firm rebuttal to criticism.

Expert 15: Robert Donmoyer, 2012. With a degree in drama and philosophy, a Masters in political science and a PhD in education, Professor Robert Donmoyer's[342] over 40-year career in education has primarily focused on teaching and research. Beginning his career in schools and adult education, he subsequently taught in a number of universities in the US,

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[lxix] The training provided by the Universities' and Colleges' Staff Development Agency (UCoSDA) for QAA Subject Reviewers, in preparation for the 1997- 2000 UK higher education review cycle, focused on gathering and analysing qualitative and quantitative evidence. The process drew on *triangulation* to build an evidence-based methodology for the verification (or not) of claims made by institutions and to form judgements on the quality and standards of subject provision that were publicly available. While processes for ensuring quality and standards are maintained and enhanced in higher education may have changed over the last fourteen years, the basic methodology has not.

Canada and New Zealand, where he is known for his work in the fields of methodology, evaluation, education leadership and education policy. He currently holds the post of Professor of Leadership Studies overseeing doctoral and master's degree programmes in the School of Leadership and Education Sciences at the University of San Diego. Before that he was professor at Ohio State University where he was also Director of Ohio State's School of Educational Policy and Leadership and Director of Policy and School Organization Research for the National Center for Science Teaching and Learning. In 2005, his growing interest in the philanthropy and not-for-profit sectors led to the founding of the 'Caster Family Center for Nonprofit and Philanthropic Research' within the Department of Leadership Studies at the University of San Diego and Donmoyer was instrumental in establishing this specialisation at doctoral level. He also served as a consultant and evaluator for a number of foundations including the Rockefeller Foundation and The Getty Center for the Arts and Education.

Donmoyer has published extensively on the application of research methodologies to many diverse aspects of education (drama, the visual arts, maths, sciences, teacher education) and has been associated with developing innovative approaches to enhance the usefulness of research to both practitioners and policy-makers. This commitment to improving education is reflected in his numerous books and journal articles, conference presentations and awards that illustrate his breadth as an educational researcher and provide some sense of the scope and application of his research interests. Donmoyer has also held various editorial roles including, editorial board member of *Teaching Education* (1990-1994), editor of *Theory Into Practice (*1993-1997) and *Educational Researcher* (1996-1999) and, an editorial board member of *The Journal of Curriculum and Pedagogy* (2006-2011).

Citation: Donmoyer, R. (2012). 'Two (Very) Different Worlds: The Cultures of Policy Making and Qualitative Research. *Qualitative Research*, 18(9), p. 806 + p. 804. [343] The quotation comprises two separate elements from the Donmoyer article. The first, on page 806, includes minor modifications to more closely mimic speech and clarify context. Immediately before the text used in the dialogue, Donmoyer reflects on what he means by 'less-than-traditional thinking', suggesting it could be characterised by a preponderance of abstract ideas emanating from French theorists and the overuse of post-modern language forms such as the parenthesis and nouns used as verbs. The second part of the text used in the dialogue, apart from the addition of 'actually' and some conversational adaptations, is as written.

Donmoyer was invited to contribute to a special issue of the journal *Qualitative Inquiry* in 2012.[344] In their introduction to this special issue, commissioned by journal editors Norman Denzin and Yvonna Lincoln, the guest editors, Mirka Koro-Ljungberg and Lisa Mazzei, summarise the aims[lxx] and challenges of 'Problematizing Methodological Simplicity in Qualitative Research'. Towards the end of their summary they acknowledge a 'noticeable lack of policy discourse' in all but Donmoyer's contribution which they suggest 'keeps us honest and grounded in a practice of policy making by problematizing methodological simplicity in qualitative research' [ibid., p. 730].

Donmoyer's contribution is of interest not only for its pragmatic tone emanating from a researcher who has worked alongside policy makers, but also for his long term advocacy of those methods informed by 'less-than-traditional thinking' such as readers' theatre. Donmoyer, with June Yennie-Donmoyer, wrote of the value of readers' theatre as an interpretive tool that could be used in multiple settings on a number of occasions (e.g. Donmoyer and Donmoyer, 1995).[345] Arguing that, at least in principle, such practices have the potential to bridge practice and policy discourses. Readers' theatre has a well-established function in the US as a teaching tool, alongside 'story-telling' and other narrative-rich pedagogic methods to support oral literacy and the development of discipline knowledge in schools.[346]

Expert 16: Yvonna S. Lincoln, 2010. Professor Yvonna Lincoln is Ruth Harrington Chair of Educational Leadership and University Distinguished Professor of Higher Education Educational Administration and Human Resource Development at Texas A & M University. According to her curriculum vitae[347] after completing a degree in history and sociology, during her Masters in history in 1968 she secured her first research assistant post at the University of Illinois. She subsequently held a series of increasingly strategic posts in various US universities in the fields of higher education administration, policy and research. While maintaining a teaching role she has also held high-profile positions in various national bodies: the Association for the Study of Higher Education, the American Educational Research Association and the American Evaluation Association. Lincoln is a distinguished, international figure in qualitative research. She has authored numerous articles, books and book chapters and is perhaps best known outside the US for her academic collaborations

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[lxx] 'This special issue aims to address some of these concerns, further expand on the impact of methodological simplification in the context of qualitative inquiry, and discuss what can be lost when scholars and policy makers demand, perform, and build on (over) simplified knowledge claims', Koro-Ljungberg & Mazzei (Eds.) Qualitative Inquiry, 18(9), 728.

with eminent North American researchers, Egon G. Guba and Norman Denzin. *The Sage Handbook of Qualitative Research* co-edited with Denzin and first published in 1994[348]is regarded, in some quarters, as one of *the* essential texts in the sphere of critical qualitative research. Lincoln and Denzin collaborated on numerous other ventures, for example: *Turning Points in Qualitative Research: Rifts, ruptures and revolutions in interpretive inquiry* 2003[349] and for Sage, *The Landscape of Qualitative Research* in 2012.[350] Recurrent themes in Lincoln's other academic publications, in addition to her work on methodology, are: ethics, validity, education policy and reform, evaluation, trust and social justice.

Citation: Lincoln, Y. S. (2010). "What a Long Strange Trip It's Been …": Twenty-Five Years of Qualitative and New Paradigm Research. *Qualitative Inquiry,* 16 (1), p. 6.[351] In this article Lincoln is using her particular vantage point to address the developments and divisions in research thinking and research practices that have over 35 years[lxxi] [since 1975] taken qualitative research from its positivist beginnings to what she describes in her abstract as 'a multiple-models context'. She positions her discussion paper firmly behind the need for those who share her views to engage in urgent conversations in light of the threat besetting interpretivist and phenomenological inquiry from the pressure for 'a return to conventional scientific inquiry' [ibid., p. 3] from the US National Research Council [like the UK's ESRC, a major source of research funding]. She is also alert to positivism *hidden* within the broad field of qualitative research, arguing that some pragmatic proponents of mixed-methods, 'arguing as they do that philosophies, paradigms, and metaphysics do not matter, are part of a larger group seeking to surveil and contain interpretivist research' [ibid., p. 7]. The verbatim text used in the dialogue is an attempt to capture the essential reflexivity of Lincoln [and Denzin's] disciplinary position. This is expanded in Lincoln's summary of what she states Denzin refers to as, a 'field' of inquiry [ibid., p. 8]:

> We are interpretivists, postmodernists, poststructuralists; we are phenomenological, feminist, critical. We choose lenses that are border, racial and ethnic, hybrid, queer, differently abled, indigenous, margin, center, Other. Fortunately, qualitative research – with or without the signifiers – has been porous, permeable, and highly assimilative. Its practitioners, adherents, and theorists have come from multiple disciplines and have brought to the project of qualitative invention the literatures, philosophies, disciplinary stances, and professional commitments of the social

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[lxxi] This lack of correlation with the 25 years of the article's title relates to Lincoln's location of the source of what she refers to as 'the emergence of qualitative research as a counterrevolution' as being a 1975 text *Introduction to qualitative and mixed methods: A phenomenological approach to the social sciences* by Robert Bogdan and Steven J. Taylor.

sciences, medicine, nursing, communication studies, social welfare, fisheries, wildlife, tourism, and a dozen other academic specialties. Consequently, we have acquired richness and elaboration that has both added to our confusion and at the same time, been broad and pliant enough to encompass a variety of claimants. [Ibid., p. 7.]

Expert 17: Kate McCoy (2012). Dr Kate McCoy,[352] a North American academic, has a PhD in Educational Policy and Leadership from Ohio State University. An Assistant Professor of Educational Foundations and affiliated faculty in Women's Studies at State University of New York at New Paltz, she is also currently a visiting research fellow at Manchester Metropolitan University (MMU). McCoy's academic interests are interdisciplinary encompassing post-structural theory, the politics of knowledge and research methods. In particular her MMU web profile cites her interests as *exploring* 'the intersections of feminist, critical, and poststructural approaches to the production and legitimation of knowledge through research and popular culture'. According to her Ohio State University webpage[353] McCoy conducted 'quantitative and qualitative research' on drug culture and related health issues. She was awarded ten years' funding to conduct studies at the John Jay College of Criminal Justice, Albert Einstein College of Medicine and the New York Academy of Medicine, generating various papers.[354]

McCoy has published numerous articles in various journals in the fields of health and education including *Family Medicine* and *Educational Researcher.* With Lisa M. Mazzie,[355] also a visiting professor at MMU, she was invited to guest-edit a special issue[356] of *The International Journal of Qualitative Studies in Education* (QSE) on: 'Thinking with Deleuze in Qualitative Research' (2010). In McCoy's paper, 'Into the Cracks: A Geology of Encounters with Addiction as Disease and Moral Failing'[357] included in this 2010 QSE issue, she draws on Deleuze and Foucault to develop a methodology for examining the implications of the co-dependencies of such designations of addiction, to consider the possibilities of thinking differently about addiction and its treatments.

Citation: McCoy, K. (2012). Toward a Methodology of Encounters: Opening to Complexity in Qualitative Research. *Qualitative Inquiry*, 18 (9), p. 763.[358] The text used in the Dialogue is taken from the concluding phrase in the final sentence of her abstract for this paper. The colloquial 'surely' replaces McCoy's 'I believe' and a verb abbreviated [we'd] to aid the conversion to speech. The full abstract reads as follows [dialogue text in *italics*]:

I consider how poststructural orientations to thinking about epistemology and

ontology have been enriched by feminist materialist readings of quantum physics. In light of these developments, I suggest that greater complexity might involve opening up qualitative research to a methodology of encounters, an array of interruptive, aleatory practices, attending to encounters that are both accidental and on purpose. I show how this approach has informed my work, intervening in habitual analytics involving scholarly critique and inspiring new ways of dealing with and expanding what might be thought of as data in qualitative research. Refusing the repositivation of qualitative research, I believe that *what is at stake is more than just the knowledge we make, it's the worlds we would like to make, the kinds of people we want to be, the kind of work we want to do in the world.* [Ibid., p. 763.]

Expert 18: Michael Burawoy, 1998. (See Dialogue Three for biographical information on Professor Michael Burawoy.)[359]

Citation: Burawoy, M. (1998). The extended case method. *Sociological Theory*, 16 (1), p. 17. [360] In this dense and complex paper, twenty years in the writing, Burawoy re-examines and critiques his own longitudinal participant-observer research study *The Colour of Class*[361] (1968-1972) written 30 years earlier on the "Zambianization" of the copper industry following Zambia's independence. In this paper Burawoy re-examines what he describes as the virtues and limits of his own method and in doing so provides a critique of the less-than-innocent role of research and its uses by the powerful and of the uses of theory. He argues the case for a '*reflexive* model of science' (contrasting with 'positive science'). Reflexive science is the starting point for two forms of dialogue (*virtual or real*) between researcher and researched and between the micro (*local processes*) and macro (*extralocal forces*) inside a dialogue of theory [ibid. p. 5]. Intersecting with these dialogues is a detailed critical examination of the role of methodology and methods. Burawoy, operating in a world of post-colonial *others,* from his Marxist research perspective states: 'Usually it is not the problem that determines the method but the method that shapes the problem. Our commitment to one or the other model of science, it turns out, endures across the problems we choose to investigate'. Burawoy concludes:

Reflexive science […] takes context and situation as its points of departure. It thrives on context and seeks to reduce the effects of power–domination, silencing, objectification and normalization. Reflexive science realizes itself with the elimination of power effects, with the emancipation of the lifeworld. Even as that utopian point

may be receding, the extended case method measures the distance to be travelled. In highlighting the ethnographic worlds of the local, it challenges the postulated omnipotence of the global, whether it be international capital, neoliberal politics, space of flows, or mass culture. Reflexive science valorizes context, challenges reification, and thereby establishes the limits of positive methods.' [Ibid., p.30].

Epilogue to Dialogue Five

Voice from afar 1: Michel Foucault, 1961. Michel Foucault[362] (1926-1984) is one of a number of influential French thinkers (some also political activists) whose collective intellectual force has profoundly influenced Anglo-American critical writing, particularly in the fields of the social sciences and cultural theory since the 1980s. Many of these intellectuals, for example: Louis Althusser, Pierre Bourdieu, Jacques Derrida, Foucault himself, Jacques Lacan and Maurice Merleau-Ponty were directly associated either as students or teachers (often both) with the elite Ecole Normale Supérieure (ENS) in Paris from the 1930s to 1960s. Some were also appointed as professors at the uniquely French institution the Collège de France,[363] including Merleau-Ponty (1951- 1961) Foucault (1970-1984) and Bourdieu (1982-2001).[lxxii]

Foucault's difficult and controversial philosophical and historical works examine how ideas about *knowledge* embedded in the taxonomies of history, culture and language reveal deeply unsavoury truths about power, the state and the self. According to Didier Eribon (1991)[364] the roots of Foucault's interest in mental illness can be traced to his own psychological difficulties as a student and to his education at the ENS. He achieved his licence to teach philosophy at secondary level in 1948, when he began to study psychology under Daniel Lagache (a former ENS student) achieving his licence to practice psychology in 1949. Two years later he achieved his licence to teach at university level (agrégation de philosophie) and in 1952 he was awarded a diploma in psychopathology. From 1951 and while commuting from Paris to teach psychology at the University of Lille between 1952-1955, Foucault worked as a psychologist in various psychiatric hospitals and in a prison. He also taught an evening course at the ENS where, according to Eribon, he attracted a large

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[lxxii] Michael Grenfell, Bourdieusian scholar and author of *Pierre Bourdieu: Agent Provocateur* (2004, p.22), differentiates between British and French attitudes to the role of the intellectual by highlighting the unlikely prospect of the British State [actively] funding 'academic establishments and individuals who essentially [act] as fierce critics of the government'. It is interesting to consider whether this is still the case in France ten years on.

audience that included Jean-Claude Passeron (Bourdieu's collaborator) and Jacques Derrida. Periodically he would take small groups of students to his place of work, the Hôpital Sainte-Anne, to observe clinical diagnoses sessions with patients [ibid., pp. 41-50]. According to John Protevi's[365] chronology of Foucault's early academic career, in 1955 he left France after teaching psychology for three years at the University of Lille, to hold academic posts in Sweden and Poland. He was awarded his doctorate (supervised by the philosopher of science Georges Canguilhem) in 1959 when Director of the French Institute in Hamburg, West Germany (Germany). He returned to France in 1960, the year before the publication of his doctoral thesis *Madness and Unreason: A History of Madness in the Classical Age*. The later abridged version *Madness and Civilization: A history of insanity in the age of reason* was published in French in 1964 and its English translation, in 1967.

Citation: Foucault, M. (2007). *Madness and Civilization: A history of insanity in the age of reason*. (R. Howard. Trans.). Abingdon: Routledge, p. 16. [366] First published in English in 1967, based on an abridged French edition from 1964, *Madness and Civilization* is dazzling in its erudition and historical, literary, artistic and scientific breadth. Foucault unearths, through his daring and impeccable analysis of a massive volume of cultural and scientific textual sources and artefacts, the proposition that the evolving received conceptions of 'madness' and 'sanity' service the powerful in all their guises. In accounting for how history, the arts, religion and science determined the way *others* have been segregated from the state, be they 'mad' or maligned by association with disease or other forms of cultural enmity, Foucault not only challenges historical ideas of madness and sanity but also offered a method for understanding attitudes to, for example, mental health in our own time. Put another way, repeated readings of this, the first of Foucault's dense and difficult philosophical texts, has the potential to fundamentally challenge our relationship with what we believe to be 'evidence' and 'truth' in the presentation and understanding of the body of knowledge that represents the past and present; and as well to unnerve and to liberate constructions we might formulate for a *future*. In the particular quotation used in the dialogue Foucault is referring to the *unravelling* of otherwise hidden forces at play when madness is *cleaved* from the dark symbolism of a Middle Ages visual imagination to the apparent clarity of the Renaissance mirror thus giving 'access to a completely moral universe. Evil is not punishment or the end of time but only fault and flaw' [ibid., p. 24]. Foucault's study is both unsettling and exciting in its revelatory capacity. Foucault's utterance as 'voice from afar 1' is used as a tool to prise open the propositions about reality, truth and evidence laid before readers in the preceding dialogic texts.

Voice from afar 2: Luis Buñuel, 1962. Spanish filmmaker Luis Buñuel (1900-1983) worked in France, Spain, the United States and Mexico. His most famous early works, *Un Chien Andalou* made with Salvador Dali in France 1929 and *L'Age d'Or* made in 1930, were obligatory viewing for many British art students in the 1960s and retain the status of early milestones in the history of international Surrealist cinema. His films have the rare characteristic of combining an apparently straightforward cinematic style that draws an audience in, before exposing them to radical ideas expressed through irrational and disturbing images and disrupted narratives. Although his oeuvre included films in multiple genres from *Un Chien Andalou* to his final work *Cet obscur object du désir* (1977), a recurrent theme was a critique of *power* manifested either in his attempts to expose what he saw as the hypocrisy of the powerful or in his explorations of domination in human relationships.

Citation: Buñuel, L. (1969). The Exterminating Angel (C. Martin-Sperry. Trans.). In Buñuel*: Veridiana, The Exterminating Angel, Simon of the Desert.* New York, NY: The Orion Press, p. 152. [367] Made in 1962 when Buñuel was living in Mexico, *The Exterminating Angel* epitomises Bunuel's cinematic method and political stance. The masquerade of naturalism, in the first five minutes[lxxiii] of *The Exterminating Angel*, is breached as Buñuel begins, subtly at first, to disrupt our sense of reality. [lxxiv] It heralds a series of dream-like, sometimes violent, narrative disruptions that eventually transform the self-imposed boundaries of a privileged social order into the chaos of the hapless, helpless, filthy ungovernables that they themselves most fear. Buñuel metaphorically disrupts the forces of power by using the absurd to render the powerful powerless. The citation used in the dialogue was a slightly modified version of stage directions from Buñuel's screenplay. The first part of the quotation is a proxy functioning as a first-person response to the previous speaker.

[lxxiii] The credits appear over a cathedral facade at night, the *Te Deum* in the background. We fade from here to a panning shot from
 a street sign, to luxurious cars traversing an expensive part of town. An ornate gate opens to reveal an altercation between two servants, a butler and a valet called Lucas who is leaving. Behind them we glimpse a courtyard leading to the entrance of a grand house. The cast of characters is introduced. The *mis-en-scène* both establishes and disrupts the idea of the expected social order. While some servants prepare the grand house for the arrival of dinner guests, others defy their superiors and prepare to leave.
Two maids attempting to leave hide in a closet when twenty guests, dressed in the confident guise of the privileged, are ushered into the hall by their host Nobile. Nobile moves forward towards the camera and peers to the right calling for his valet Lucas, before leading his guests upstairs himself. When the maids think the guests are out of sight they make a second attempt to leave the house. At this point Buñuel reruns the sequence of the maids leaving the closet and as before, the sequence ends with Nobile calling for his valet again but this time the camera is placed at a slightly steeper angle. This repeated sequence has been cut from currently circulating DVD copies.
[lxxiv] Nobile and his dinner guests are unable to leave the house, they remain inexplicably trapped in a single room in the house. The police are holding back a crowd of curious onlookers. An engineer approaches a police officer to discuss what is happening. They are both incredulous that the army's earlier attempt to get into the house was a failure, particularly as they had all the appropriate equipment and nothing appeared to prevent them from entering. The text used in the dialogue is Buñuel's stage directions that describe what happened shortly afterwards when the crowd of onlookers surged forward towards the gate.

Thereafter changes relate only to a shift of tense from present to past.

Voice of someone who has already spoken: Pierre Bourdieu, 1972.

Citation: Bourdieu, P. (2010b). *Outline of a Theory of Practice*. (R. Nice. Trans.). Cambridge: Cambridge University Press, p. 22. [368] Richard Nice in his foreword quotes Bourdieu's own description of *Outline* as "a reflection on scientific practice which will disconcert both those who reflect on the social sciences without practising them and those who practise them without reflecting on them" [ibid., p. vii]. *Outline of a Theory of Practice,* considered a major theoretical text in the social sciences, marks the distillation of Bourdieu's earlier academic work and formative experience into the distinctive anthropological and sociological foundations of theory of practice that was to characterise – ideologically and methodologically – all of his later work. The Bourdieu quotation used in the dialogue is a response to the image conjured by the phenomenon of Buñuel's crowd, somehow rendered unable to step through the gate despite it being open. Later in the same text Bourdieu states:

> Every established order tends to produce (to very different degrees and with very different means) the naturalization of its own arbitrariness. Of all the mechanisms tending to produce this effect, the most important and the best concealed is undoubtedly the dialectic of the objective chances and the agents' aspirations, out of which arises the *sense of limits*, commonly called the *sense of reality*, i.e. the correspondence between the objective classes and the internalised classes, social structures and mental structures, which is the basis of the most ineradicable adherence to the established order. [Bourdieu, op. cit. p. 164].

Bourdieu and Buñuel's imagined exchange is intended to be both apt and preposterous, fueling an armoury of possible meanings.

Voice from afar 3: Sergei Eisenstein, **1929.** Sergei Eisenstein (1898- 1948), the Russian filmmaker, theatre director, writer and cinema theorist whose early films, *Battleship Potemkin* 1925; *October* 1927; *The Old and the New* [known as *The General Line* outside of Russia] 1929, represent what Nina Hibbin[369] in 1971 described as Eisenstein's 'principles of film construction' which she exemplified as 'each shot representing a subjective view of the total sequence and montage (the linking of one shot to another) used not just as a means

of going from A to B but as a dramatic force in itself' [ibid., p. 141]. Like the films of Buñuel, the early films of Sergei Eisenstein were obligatory viewing for many British art students in the 1960s.

Citation: Aumont, J. (1987). *Montage Eisenstein.* (L. Hildreth, C. Penley & A. Ross. Trans.). Indianapolis, IN: Indiana University Press & London: British Film Institute. p. 45. [370] The text used in the dialogue is taken from Jacques Aumont's comprehensive survey of Eisenstein's work. Aumont is referencing the extract from Eisenstein and Alexandrov's 1929 newspaper article as an illustration of Eisenstein's commitment to the mass communication of political ideas through cinematic and other artistic means, i.e. propaganda. The first part of the reference is a proxy phrase[lxxv] used as a 'first person singular' interventionist counterpoint to what might be interpreted as the objective distance of the previous speaker. On another level this imagined exchange (between Bourdieu and Eisenstein) reflects the power of *montage* to direct meaning and, as such, is a metaphor for *selection,* masking as much as it appears to reveal. For example the content of this exchange, in the context of Eisenstein's response, might lead a reader to think that Bourdieu was less inclined toward activism, which was indeed the case when the quotation originated. However Bourdieu's personal perspective on the private and public role of intellectuals shifted during his academic life. This aspect of Bourdieu is explored in detail in Michael Grenfell's *Pierre Bourdieu: Agent Provocateur*[371] and the reasons for the shift clearly articulated by Bourdieu himself in his works such as: *Acts of Resistance*[372] published in 1998 and *Firing Back*[373]in 2001. According to Grenfell, when *Outline of a Theory of Practice* was published in 1972, Bourdieu considered public-facing intervention by academics, a form of promoting their own work (Grenfell 2004, p. 2); whereas by 1998 when *Acts of Resistance* was first published in French, Bourdieu describes his own public interventions, increasingly evident from the early 1990s with others in France and abroad, as public *position-taking*, which he regarded as an essential force in 'trying to resist the scourge of neo-liberalism' (Bourdieu. 2001 [1998], p. 1). In *Firing Back: Against the tyranny of the Market 2* written in 2001 and published posthumously in English in 2003, he asserted, 'intellectuals (by which I mean artists, writers, and scientists who engage in political action) are indispensable to social struggles, especially nowadays given the quite novel forms that domination assumes' (Bourdieu. 2003 [2001] p. 20).

[lxxv] The original Eisenstein/Alexandrov quotation read: 'It is the duty of the cinema to grab the stunned spectator.'

Voice from afar 4: Edmund R. Leach, 1962. Sir Edmund Leach (1910-1989) [374] was a prominent British social anthropologist and a contemporary of Bourdieu and Foucault. According to information provided by the National Archives[375] and on his Kings College webpage, Leach left Marlborough College in 1929 to take up a scholarship at Clare College, Cambridge. Studying mathematics in the first year, he graduated with a First in engineering in 1932. After graduating Leach worked as a 'commercial assistant' in a British-owned company in Shanghai, travelling around China in his holidays. His first anthropological field study was completed in Tawain in 1938 before returning to England to study for his doctorate at the London School of Economics (LSE), under Malinowski and Firth (functionalist anthropologists). For the duration of World War Two Leach was based in Burma as an army officer providing him with an opportunity to further his LSE fieldwork. He moved to Cambridge in 1953 to lecture in the Faculty of Archaeology and Anthropology at Kings College and undertook his final piece of fieldwork in Ceylon (1954-1955). After being awarded a Readership then Chair in the Faculty, in 1960 he was made a Fellow of Kings College and from 1966 to his retirement in the late 1970s held the post of Provost. His status in academia, notwithstanding his publications, was reflected in his various fellowships and memberships of prestigious groups. For example: Fellow of the Center for Advanced Study in Behavioural Sciences at Stanford University (1961) and Vice President and then President of the Royal Anthropological Institute (1964-1966, 1968-1970). He was best known outside academia through his six 1967 Reith Lectures collectively entitled 'Edmund Leach: A Runaway World' (1967) [376] based on a book of the same name.

Citation: Leach, E. R. (1962). On Certain Unconsidered Aspects of Double Descent Systems. Presentation at the *Symposium on Descent and Residential Group Statistics: Tenth Pacific Congress,* University of Pittsburgh, Pennsylvania, p.9. [377] Leach's break with the dominant traditions of the functional anthropology of his teachers Firth and Malinowski led to a trajectory embracing, though not uncritically, structuralism and the work of structural anthropologist Claude Lévi-Strauss and is key to his response to Eisenstein's revolutionary polemic.

The identification of Leach as a potential voice in this dialogue began when reading in-text notes on Leach in Bourdieu's *Outline of a Theory in Practice.[378]* Bourdieu reflects the impact of Leach's 'structuralist abstraction' and its tendency to 'regress to a pre-structuralist model of the individual and his choices' [ibid., p. 26]. Later when critiquing aspects of Lévi-Strauss' 'highly eclectic philosophy' Bourdieu speaks of how Lévi-Strauss' structuralism,

which he refers to as a 'philosophy of mind', is 'beneath its airs of radical materialism', a return to a 'form of idealism affirming the universality and eternity of the logical categories while ignoring the dialectic of the social structures and structured, structuring dispositions – or, in a more eighteenth-century language, of mind and nature within which schemes of thought are formed and transformed …' [ibid., note 38, pp. 202-203].

Leach's perspective on the social is clearly reflected in the many propositions embodied in the quotation below. Taken from a transcript of the sixth lecture of his Reith series 'A Runaway World: Only Connect …'[379] delivered on the 17th December 1967, it is all the clearer for being directed at a lay audience:

> This human flexibility, which permits us to respond to external stimuli in a variety of different ways, should be very reassuring. We are not completely bound by what has happened before. It is natural to man, just as it is natural to any other animal species, to order his environment by fitting it into the categories of his expectations. We thus come to attach emotional value to the descriptive words by which our parents and our schoolmasters have explained the circumstances of existence. As more and more data accumulate we try to fit it all into the simplified slots which early education provided; when we fail to do this, panic ensues; the world seems to be running away, we are rushing headlong to chaos. The jobs we have to do just won't fit any more with the official regulations and the trade union rule book. But you don't have to rely on the old established categories; you can invent new ones. [Ibid., pp.2-3.]

For a sociological reader, the disciplinary nuances (theoretical, methodological and ethical) that appear to plague the correspondence between and within anthropology and ethnography will hopefully render the reference to Leach apt. For an arts reader, the presence of Leach on a reading list for students taking the Diploma in Art and Design in a provincial art school in 1968 reveals something of the nature of English art education at that time. A year after Leach's Reith lectures, and coinciding with the French student movement and its British counterpart – the Hornsey and associated sit-ins – this reading list included various thinkers from the fields of political theory, anthropology, sociology, psychology and linguistics including Marx, Leach, Levi Strauss and Foucault. (See Appendix I for contextual archival reference.)

Voice from afar 5: Walter Benjamin 1928. (See also note on Benjamin (1892-1940) in Dialogue Two.) Benjamin's ideological affiliations (and differences), and personal friendships with prominent contemporaries Theodor Adorno (Marxist philosopher and fellow member of the Frankfurt School of Critical Theory), Bertolt Brecht (Marxist dramatist and poet) and Gershom Scholem (scholar of the Kabbalah, Jewish mysticism, Judaism and Zionism) have been widely examined in the literature. Published discourses between Benjamin and these three thinkers[380] illustrate the problem of identifying a comfortable single classification of Benjamin's oeuvre. Peter Osborne and Matthew Charles who contributed the Benjamin section of *The Stanford Encyclopedia of Philosophy 2013*[381] speak of Scholem (1897-1982) as having 'a lifelong influence upon Benjamin's relationship to Judaism and Kabbalism, notably in his interpretations of Kafka in the early 1930s and in the messianic interpretation of the Paul Klee painting *Angelus Novus* in his later theses, *On the Concept of History*' (Osborne and Charles 2013 online). Scholem's biographical[382] portrait of his eight-year friendship with Benjamin provides a contemporary personal account of Benjamin as an intellectual force. It evokes through recalled discussions, diary entries and preserved letters Benjamin's literary, philosophical and political thinking and the characteristics of his mental and physical state. Unlike Adorno and Brecht, Scholem favoured a more theological interpretation of Benjamin's work, while acknowledging that no memoirist can claim complete credibility. For those who questioned his integrity and reliability, he responded somewhat wryly that all memoirs inevitably 'involve a kind of "bias" of which those who interpret away without qualms are of course completely free' [Scholem, ibid,. p.4].

Citation: Benjamin, W. (1997). One-Way Street, [The Critic's Technique in Thirteen Theses: Thesis v]. In *One-Way Street*. (E. Jephcott & K. Shorter. Trans.). London: Verso, p. 67. [383] The publisher's note suggests that 'One-Way Street' written between 1925-26, represents the seedbed of Benjamin's heuristic approach and that writing it propelled him 'from the banks of tradition to those of the avant-garde' [ibid., p. 35]. The volume also contains essays including: Surrealism, 'A Small History of Photography' and 'A Berlin Chronicle'. Written twelve years before his death in 1940, it preceded his massive, but incomplete study *Paris-Capital of the Nineteenth Century* known as *The Arcades Project*, parts of which, including copious, primary and archival notes and materials, were only translated into English in 1999.[384] Any evocation of Benjamin must also include his admiration for the Surrealists. As Susan Sontag, in her introduction to *One-Way Street*, posits, Benjamin was a man who

thought that: 'the freelance intellectual was a dying species anyway, made no less obsolete by capitalist society than by revolutionary communism; indeed he felt that he was living in a time in which everything valuable was the last of its kind. He thought Surrealism was the last intelligent moment of the European intelligentsia, an appropriately destructive, nihilistic kind of intelligence' [ibid, p. 27]. Margaret Cohen in her 1993 book *Profane Illumination: Walter Benjamin and the Paris of Surrealist Revolution*[385] likens Benjamin's project to a 'Guide Noir of Gothic Marxism' [Cohen, p. 1] and re-situates Benjamin through his critical relationship with Surrealism and Marxism. Benjamin's approach to Marxism, criticised at the time from different perspectives by Adorno, Brecht and Scholem, is according to Cohen using 'psychoanalysis to redeem the aberrational realm of subjective representation from its status as mere detritus' [ibid., pp. 128-129]. Cohen suggests that Benjamin 'also uses psychoanalyitic concepts to break down the Marxist opposition of material to ideal and its hierarchical ranking of economic and political reality over a culture's representations and desires' [ibid., p.129]. In defence of Benjamin's Marxism, Cohen draws illuminating parallels between Benjamin's use of nineteenth-century psychic, phantasmagoric references and Marx's rhetoric of the diabolical and phantasmagoric in his *casting* of ideological models in his major philosophical and historical text, *The Eighteenth Brumaire of Louis Bonaparte*[386] written between 1851-1852. (Cohen, pp. 246-267.)

In another fragment from 'One-Way Street' used as the Prologue to Dialogue Two, we witnessed the revelatory re-conceptualisation of the dark and oppressive city, transformed, at least momentarily, by *pencils of light* into a space of psychic sanctuary by the *idea* of a friend's bodily presence. Cohen points out that Benjamin's use of similar moments of transformation when 'subject meets the objective dimension' as being more often described 'in violent terms, at times threatening the subject's destruction in the process' (Cohen, 1995, p. 180).

Benjamin's short text used to conclude the final act of the final dialogue in this study is deliberately ambiguous. It might be interpreted in various ways, for example as: a scathing warning about the amoral power of the essentially bourgeois critic; a challenge to Bourdieu's conjuring of *pure disinterested respect for the rule;*[lxxvi] a critical polemical riposte to Leach's idea of an 'individual' free to 'manipulate' an inherently manipulate-*able* system; an uncomfortable juncture that brings Benjamin's reasoned revolutionary dialectic face-to-

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[lxxvi] In *Outline of a Theory of Practice*, Bourdieu describes second order benefits for exact conformance to the rule as being profitable in terms of prestige and respect accorded to, and motivated by, nothing more or less than *pure disinterested respect for the rule* in the first place [Bourdieu, 2010, p. 22].

face with Eisenstein's unequivocal *call to arms;* or a cry of desperation in the face of an enduring wrong.

Borrowing from Benjamin's *pencils of light*, through the medium of the reader's imagination, this thesis has attempted to present a projection (albeit partial and fragmentary) of what constitutes a vantage point on the *spectacle* of education in the first part of the twenty-first century, in order to reveal a glimpse of how it might feel to stand in the shoes[387] of those being educated.

Appendices

Field study – brief contextual account:
Appendix A

Preceding and running parallel with the practicalities of arranging and subsequently completing the field study that I am about to describe, were a number of directly related activities: researching and constructing informed questions about creativity; consideration of ethical issues; and testing and evaluating the survey prior to formal use as part of the field study. See Appendices B and C for other relevant information.

Practicalities: The field study began in the early part of the 2007-2008 academic year with an initial approach through Pro-vice Chancellors or Deans of School in three large post-1992 institutions offering undergraduate courses in applied arts, graphic design, fine art and fashion. I was also able to use my contacts in two other institutions to arrange to test and as a result further develop the material that was finally used in the field study. This top-down approach was feasible because I was known in the field, and had contacts, at that time, with senior staff in the sector. In a Bourdieusian sense, I was knowingly operating in a field where my presence was already in some senses, *authorised*. This approach was critical in terms of the project's viability.

Channeled through the offices of senior academic managers, communication between student participants and myself occurred in the first and second year of the study, through nominated intermediaries. In two institutions a particular member of the administrative staff was commissioned to communicate via the participants' university email addresses. In the third institution, senior academic managers liaised directly with course leaders who then communicated with their students.

Students presented themselves in a voluntary capacity and as a consequence, discipline groups varied in size from six to eleven and participation rates varied across the three institutions. The only provisos to participation were that student volunteers should be full-time, UK-educated and in their first year of undergraduate study in the stated disciplines.

It was clear from the onset that the sample size needed to be large enough to have the potential for longitudinal continuity but small enough to be manageable, in the time frame, by one person. In the first academic year of the study (2007-08), **114** volunteers came forward across the three institutions. This was a much larger group than initially anticipated. Three were overseas students and although they chose to complete survey one, their contributions were not included in the final sample of **111** participants.

Very conscious of the difficulties some art students experienced with 'academic' writing, I attempted to overcome this by rendering the experience of completing a survey more akin to 'talking' in terms of intimacy, emphasising the idea of a 'silent' conversation. After transcribing the surveys and interviews in Year one, two things became apparent; firstly, even if only a third of the students came forward in the following year, conducting *in-depth* interviews with such a large number of students would be prohibitive for one person; and secondly, the surveys had functioned unexpectedly well. Completing the surveys as a group, in my presence, in whatever linguistic or visual format individuals wished to adopt, seemed to offer some sort of proxy for the immediacy and physicality of more direct forms of communication. The intense silence repeatedly recorded in field notes confirmed this, as

did similarities of *voice* between surveys and interviews. I therefore decided to continue using this particular survey format.

In the second year 2008-2009 of the field study, there were considerable difficulties in communicating with students. In two of the institutions, participants later claimed either that they did not see the emails or that they didn't always read institutional emails while others had read the emails but opted, as was their prerogative, not to attend. In the institution where course leaders had been involved, participation was notably higher. Believing that more students would have participated had communications been as direct in the other institutions, I requested (via senior management contacts) to meet with course leaders. As a result I subsequently gained agreement in all three institutions to communicate directly with students, through their university emails. This greatly improved participation in the final year, 2009-2010, and helped to sustain participation at the post-qualification stage.

The post-qualification survey emailed directly to participants between November 2010 and March 2011, was the first of the surveys to ask directly for demographic information, apart from family home addresses and postcodes requested on the Research Consent Form in Year three.

As the field study progressed, it became part of a larger-scale **qualitative** inquiry exploring the wider *field* of education. Collectively, Volume One of this thesis and the notes and citations from Volume Two, are the articulation of this.

Quantitative elements. The longitudinal field study generated a considerable volume of material that lent itself to quantitative scrutiny. Although not methodologically central to the thesis at that stage, I wanted to find a way to be able to *see* these quantitative elements more clearly. With no experience of quantitative analysis, in 2011, I decided to import on to an Excel spreadsheet all quantifiable elements of the material I had collected from each participant. This included numeric detail (numbers of surveys completed etc), all demographic and related information and where possible all responses to multi-choice questions. In total, there were over sixty quantifiable elements. Part of this process involved converting the postcodes to the relevant Higher Education Funding Council England's (HEFCE's) Polar3 classification system for higher education participation nationally 1<5. I also collected employment profiles for both parents (or self if mature) and at one point cautiously converted the information provided to national Social Occupational Coding (SOC 2000 + 2010) scales 1<4. However, anxious about my lack of experience in categorising material such as this, concerned that coding based on one parent might be misleading and unsure of the ethics of combining codes, I decided not to use SOC codes.

After numerous time-consuming attempts to manually analyse specific sections of the quantitative material, I was able, in the final stages of writing up the thesis, to draw on specialist help from an anthropological demographer, to re-code the data for importing into an SPSS (Statistical Package for the Social Sciences) data file. Although my understanding of SPSS is extremely rudimentary, I have been in a position to request frequency tables and cross-correlated data sets that were subsequently generated for me. I have tentatively used a small number of these to situate the voices represented in monologues and dialogues against a backdrop of my wider participant sample. There is a great deal more that could be done with this material.

Quantitative scale: The original sample of **111** participants comprised **85** females and **26** males. Their ages ranged from **18-63 years** and of these **97 were aged 18-24 years** and **14**

aged 25-63. In addition to completing a handwritten survey, **24** individual participants volunteered to take part in a short semi-structured interview.

56 participants completed a survey in year two.

Between spring 2008 and summer 2010, **twelve** of the original **111** participants had either: left their university, transferred to other institutions, been required to repeat the year or in two cases withdrawn from the final stages of the project in year three for personal reasons.

84 of the remaining **99** eligible participants completed a survey in year three; of these, **38** also participated in a short semi-structured interview. In addition, **12** participants made a digital recording of their responses to three propositions about creativity and a further **14** responded in writing. **Eight** of these individuals across the three institutions (**two groups of three and one of two**) then participated in a short, focused discussion to share and discuss their responses, which they digitally recorded. The researcher visited and documented the 'final shows' of all those participants who had completed surveys one and three and then graduated in summer 2010.

The **84** participants who had completed survey three were invited to complete a post-qualification survey electronically. **72** subsequently returned a final survey. All but four were completed electronically; one was conducted on Skype and three by mobile phone. Although only **72** students returned the final survey, some demographic and/or achievement information was gleaned from earlier surveys or from publicly available internet sources for a further **seven** of the original **111** participants, making information available on **79** participants.

Ethical intervention: All Research Consent Forms (see Appendix B) were submitted to the Schools Research Ethics Committee for approval. When meeting with student groups, before asking them to read and sign the consent form, I carefully explained what was about to happen, what might become of the material they donated and the reasons for requesting formal consent. I also stressed the voluntary nature of the project. However it was soon apparent that one primary function of the ethical safeguards, to protect anonymity, was flawed. While I had disclosed to no one, other than my supervisors and my partner, where the research was taking place, the consent process could not prevent colleagues in the sector and students talking to each other. Thinking about this, I was reminded of *Art Students Observed*, a research project conducted by the sociologists Charles Madge and Barbara Weinberger in an English art school in the late 1960s and published by Faber and Faber in 1973.

Those teaching in art schools at the time of the Madge and Weinberger study, who may not have been aware by word-of-mouth of its existence, would easily have been able to recognise the institution – despite its pseudonym 'MIdville College of Art' – and identify specific staff members from the descriptions of the Fine Art curriculum, which was very distinctive. In my own case, I read the book for the first time in the library of the regional art school, where I was teaching part-time in tandem with teaching in a secondary school in 1975. 'Midville' was the talk of the art school staffroom. The identity of Midville was also known to the young head of art in the secondary school who, like myself had been an art student when Madge and Weinberger were conducting their study. This classic study, funded by the Social Science Research Council, epitomised traditional approaches to qualitative work in the social sciences at that time. It is interesting for many reasons, not

least because it was conducted in the middle of a period of considerable change in art and design education nationally. This began with a new qualification and ended with the birth of the new polytechnics. The timing of the study coincided with the international student movement and the Hornsey College of Art 'Sit-in' in 1968 and its impact on Midville students, was briefly addressed. Madge and Weinberger's classic ethnography gathered field data from students and staff on the Pre-Diploma Art and Design, Diploma in Art and Design (DipAD Hons) Fine Art and Diploma of Art and Design (DipAD Hons) Design and included interviews with secondary pupils and their parents from a cross section of secondary provision. With *Art Students Observed* now described on Google as: 'A study of the functioning of an important British art school, Coventry College of Art', it appears that even any illusions of anonymity have long since gone.

Aware that being able to protect the identity of participating institutions would inevitably be problematic, I made a decision to focus my attention on protecting the anonymity of the individual student participants. To do this I have removed all references in the thesis to specific institutions or other obvious locating factors, or publicly obvious private distinguishing factors. Given that all participants with speaking parts in the thesis were educated in the UK and (in all but one case) were born in the 1980s and (apart from one individual) were ethnically of British White origin,[lxxvii] I elected to use a single, proxy first name. Although gleaned from various online lists of popular first names from that time, the proxy names bear no similarity to the participants' own names.

Concluding observations: By the time David, Emma, Lucy, Robert and Ruth – and all but one of the students speaking in Volume One and over 90 of the 111 who donated material to the project – started school, the UK's 1988 National Curriculum was fully operational. Phased in initially through the core subjects in the primary and secondary sectors, the National Curriculum was intended to fundamentally reform and centralise UK compulsory education (teaching, learning and assessment) as well as to improve standards by determining what was taught and assessed. By the late 1990s, the Labour government's focus on the 'basics' added a plethora of additional assessment and testing. The 1990s also saw a gradual shift from the traditional linear A-level examination towards a unitised model. Curriculum 2000, regarded as the first major reform of the A-level curriculum since its introduction in the 1950s, shaped their next educational experience. A unitised AS and A-level curriculum replaced the old linear model, summative single assessment in Year two was replaced by multiple, phased assessment across both years. For those who elected not to take A-levels, further education courses offered those students a unitised 16-19 curriculum,[lxxviii] not dissimilar in unitised structure and assessment regimes to the National Curriculum.

The majority of students who participated in this research project were part of the first generation of young people to emerge from state schools and colleges that had been pedagogically *formed* by the demands of the National Curriculum, Curriculum 2000 and the further education curriculum. By 2007 they were studying in a post-1992 university where the degree curriculum, like most in the higher education sector in England, was by now a fully modular, outcomes-led, assessment-driven model.

[lxxvii] This does not include the three placard holders in Dialogue Three.
[lxxviii] The one-year Foundation Art and Design (level three but normally taken after A-levels) provided students with a wider diagnostic experience than A-levels or National Diplomas. Very unusually, although unitised, by this time Foundation Art and Design had fewer graded assessment points than most other further education courses.

Field Study Documents: Appendix B

Development of surveys

Survey Content and format

List of questions survey 1, 2008

List of questions survey 2, 2009

List of questions survey 3, 2010

List of survey questions, post-qualification 2010/2011

Other field methods 2008-2011

Examples of statistical material

Development of surveys

The inquiry themes in surveys were based on a combination of key typological elements gleaned from the literature on creativity and on tacit knowledge acquired over 35 years of working with art and design students, and as the project progressed, on themes emerging from earlier surveys. See also Appendix C. The first three surveys were intended, in terms of their content, tone and language, to be markedly different in focus and feel from the unit/ module, course and institutional surveys that these student participants were required to complete as part of their education.

After scrutinising the first and second surveys in December 2009 one of my supervisors questioned the lack of demographic focus. As a result of this discussion, instead of waiting until the post-qualification survey to collect demographic information, I invited participants to supply a family home address and postcode on the Research Consent Form before completing their third on-course survey. By the time I was drafting the post-qualification survey I had been introduced to the work of Pierre Bourdieu when attending a five-day residential course at Kings College London on *Key Concepts and Methods in Ethnography, Language & Communication* in July 2010 and this enriched the demographic focus. The final post-qualification survey, although including some open questions and evaluative queries, became primarily a means of collecting 'hard' demographic and achievement information.

All surveys included a mix of open and multi-choice questions. Some themes such as creative focus, intrinsic and extrinsic motivation and aspirations spanned two or three surveys. The third survey completed towards the end of the participants' final undergraduate year attempted to provide an opportunity for participants to reflect on their creative development, achievements and motivations. Survey three and the post-qualification survey included a total of three questions that were bespoke to individual participants.

The post-qualification survey was issued electronically only to those participants who had completed survey three.

The three draft on-course surveys were developed over months then 'tested' in other higher education institutions with groups of students from the four disciplines featured in the final field project. On the basis of observations and suggestions made by these students, the wording on a number of questions was changed, others were combined or omitted and the layout of questions on the A4 sheet amended.

Survey content & format

The researcher's name, institution and working title for her doctorate topic – *Maximizing the potential for individual creative development in art and design higher education* – appeared at the top of each survey.

In Year one student participants were given a unique code denoting: institution /discipline / participant number. For example: Y25/EDUP/05. Thereafter surveys were coded to individuals. Participants were asked to record their gender and age and the date before answering any questions. The layout was design to facilitate handwritten responses, see table i) below for examples. Where there was insufficient space to complete a response, participants wrote on the back of the page.

Sample survey one.

Doctorate topic: 'Maximizing the potential for individual creative development in art and design higher education'.
Researcher: Diane Peacock. University of East Anglia, 2007-8.

Participant code: AXX/XX1/XX   Gender: Age: Date:

Thank you so much for agreeing to complete these survey questions. Try to respond to each question as honestly and clearly as possible. If you think a question is unclear, ask the researcher to explain. If you do not wish to answer a question, just leave it and move onto the next one. You will be asked to complete two further questionnaires one in your second year and one in your third year.

GENERATING CREATIVE IDEAS
1. Can you describe what it 'feels' like when you have a new idea? (Add visuals overleaf, if appropriate).

2. Are there any particular **situations** (e.g. physical locations/ ambient sounds/ temperature/ times of day/ alone/ with others etc) when you feel **most able to generate new ideas**?

3. Please describe how **one idea leads to another** when you are working creatively.

4. What function, if any, does **intense thinking** or **contemplation** (away from your work) have in the development of new ideas?

Sample survey two.

5	Undergraduate study, so far, has mostly (please circle):			
	Been an inspirational experience	YES	NO	SOMETIMES
	Been creatively challenging	YES	NO	SOMETIMES
	Been technically challenging	YES	NO	SOMETIMES
	Been intellectually challenging	YES	NO	SOMETIMES
	Expanded my knowledge of the discipline	YES	NO	SOMETIMES
	Expanded my knowledge of related subjects	YES	NO	SOMETIMES
	Expanded my general curiosity	YES	NO	SOMETIMES
	Made me more reflective and self-critical	YES	NO	SOMETIMES
	Made me more confident about my abilities	YES	NO	SOMETIMES
	Made me more enthusiastic about my work	YES	NO	SOMETIMES
	Made me more hardworking	YES	NO	SOMETIMES
	Made me feel I 'belong', doing what I am doing	YES	NO	SOMETIMES
	Other:			

Section 2: Other people's perception of you.

6. In what ways and why are the **opinions of tutors** important to your creative development?

7. In what ways and why are the **opinions of fellow students** important to your creative development?

8. In what ways and why are the **opinions of people outside University** important to your creative development?

Table i) Two examples to illustrating showing open and multi-choice questions on A4 page layout.

Surveys one, two and three were handed-out, completed and collected in by the researcher working with groups of participants (apart from a very small number of surveys two and three where students were unable to be present and requested to complete a survey retrospectively by email or, in one case, by post). This meant that, in the main, participants had no record of what they had written in a previous survey.

At the transcription stage the box, see table ii) below was added to all electronic versions and all donated material retained in one unique participant file. The student sample comprised those 111 who completed Survey One. Any student who had completed survey 3 was invited to complete the post-qualification survey.

BOX ADDED AT TRANSCRIPTION STAGE	2007/8	2008/9	2009/10	Post-qualification
Surveys completed				
Interview/3Qs/Focus group/other		N/A		N/A

Table ii) Participation record attached to main files

Before completing a survey or making other contributions, participants were asked to read and sign a Research Consent Form, see table iii) for an example. The School's Research Ethics Committee scrutinised and approved these forms. The final consent form in 2010-2011 was completed and returned electronically with the post qualification survey.

Research Consent Form: Student Survey 2008-9

My name is Diane Peacock and I am a part-time research student at the University of East Anglia undertaking a three year fieldwork project, which will form part of my doctoral thesis entitled: *Maximizing the potential for individual creative development in art and design higher education.* Part of my research involves conducting a written survey, with groups of fine art, fashion, graphic design and applied arts students in a number of UK institutions, to understand more about how individual creativity develops during undergraduate study.

To confirm your willingness to continue to be a research participant, please read the information below and sign to say that you are in agreement with statements A and B.

A. What will be required of you?

I am over 18 years of age and a second year student studying full time at .... on the BA (Hons) ....

I understand that during the academic year 2008-9, I will be required to meet with the researcher with for a maximum of one hour by arrangement with the University and on University premises. During this hour I will receive a short briefing about the research and complete a written survey that asks about my individual approach to creative practice.

N.B. I understand that I can withdraw from participation in the research project at any point.

B. Ethical framework designed to protect the interests of all participating individuals and institutions

The original surveys will be available only to the researcher and her supervisor.

In her research report or any other papers or presentations relating to the research, all individuals and their institutions will remain strictly anonymous. None of the ideas or opinions gathered, as part of the research process, will be attributed to named individuals or their institutions. Any quotations or diagrams used will be completely anonymised to protect confidentiality.

I understand that the researcher may wish submit research papers based on the thesis, for publication or to present her findings at conferences or seminars.

I have read the statements in boxes A and B and confirm that I agree to participate in the 2008-9 stage of the research: *Maximizing the potential for individual creative development in art and design higher education.*

Signed .... Dated ....

Thank you for agreeing to participate.

N.B. Other aspects of the research

In the 2009-10 academic year as well as being invited to complete a final written survey, you may be approached (via the University) to ask if you are willing to participate in a focus group or a one-to-one interview conducted by the researcher in the University, by telephone or online. In all cases, you will be asked to complete another Research Volunteer Form.

Table iii) Research Consent Form for the student survey 2008-9

Complete lists of survey questions

SURVEY 1: spring 2008

Section 1: GENERATING CREATIVE IDEAS

1. Can you describe what it '**feels**' like when you have a new idea? (Add visuals overleaf, if appropriate).
2. Are there any particular **situations** (e.g. physical locations/ ambient sounds/ temperature/ times of day/ alone/ with others etc) when you feel **most able to generate new ideas**?
3. Please describe how **one idea leads to another** when you are working creatively.
4. What function, if any, does **intense thinking** or **contemplation** (away from your work) have in the development of new ideas?
5. What function, if any, do sudden **flashes of inspiration** or **intuition** have on the way you generate ideas?
6. What function, if any, does any kind of **drawing** or **2D visualising** have in helping you to generate ideas?
7. What function, if any, do **materials, media and/or equipment** have in helping you to generate ideas?
8. What impact, if any, does the work of **other artists and designers** have on your ideas generation? Please give an example
9. What role does **research** - in libraries, on the Internet or via visits to galleries - have on your ideas generation?
10. Have you ever had a **creative block** or struggled to have ideas?

Section 2: IDEAS DEVELOPMENT AND REALISATION

11. When **deciding which idea to develop to the end product/realisation stage**, please ✓ which of the following best describes how you work.
a) I start with lots of ideas then quickly narrow it down to one
b) I start with lots of ideas and gradually narrow it down to one
c) I start with one idea, expand to lots, then find a new final one
d) I start with one idea, expand to lots, then decide to go back to the first one
e) I start with one idea and more or less stick to it
f) I have a number of ways of working. These are: a b c d e (please circle which combination)
g) I usually do something different. Please describe: ………………
12. What is the relationship, if any, between the **effort** you put into your work and achieving the most creative results?
13. What is the relationship, if any, between the **time** you spend on creative development and achieving the most creative results?
14. What links, if any, are there between **creative development and taking creative risks**?
15. In what ways are **planning and organisation** important, if at all, to your ability to complete a successful finished piece?

Section 3: PERSONALITY, IDENTITY AND SOCIAL CONTEXT

16. At what age and in what circumstances did you first think you had **particular creative/artistic ability**?
17. Who, if anyone, in your **family** is particularly creative/artistic? Please state relationship to you e.g. sister/uncle and in what way if any they influenced your interest in art and design.
18. Please ✓ which one of the following best describes **the way you played as a child**:
a) I mostly played on my own
b) I mostly played with other children
c) I mostly read books on my own
d) I mostly watched television, played on a computer or games console on my own
e) I mostly watched television, played on a computer or games console with other children
f) My childhood was mostly a mix of: Please circle which: a b c d e.
g) Other, please describe:
19. As a child did you ever play any **imaginary games**? If yes, what did this usually involve?
20. Please ✓ which of the following **creative activities you frequently did at home** as a child:
a) I drew and painted
b) I made models/things with 3D materials or kits
c) I made films/took photographs
d) I made things out of fabric
e) I wrote stories or poems
f) I played a musical instrument
g) Other practical creative activity. Please state what:
21. At **primary school** was your creative ability recognised by your teachers? If yes, what in particular did your primary school teachers think you were good at?
22. At **secondary school** was your creative ability recognised? If yes, what in particular did your secondary school teachers think you were good at?
23. Who (or what) had the most significant **influence** on your interest in art and design **before you went to art college or university**? Please don't use actual names.
24. Please ✓ if you have ever been **described by other people** as having **<u>any</u>** of the following **characteristics**:

a) Original
b) Unusual
c) Different
d) Eccentric
e) Unconventional
f) Other similar description. Please state:

25. Please ✓ **if you feel** that __any__ of the following descriptions **reflects aspects of your personality** N.B. The above characteristics were presented as a single vertical list.

a) Introverted	n) Open minded
b) Willing to take risks	o) Stubborn
c) Sensitive	p) Responsible
d) Optimistic	q) Extrovert
e) Obsessive	r) Cautious
f) Rebellious	s) Able to concentrate intensely
g) Exhibitionist	t) Contemplative
h) Pessimistic	u) Energetic
i) Team-player	v) Self deprecating
j) Confident	w) Irresponsible
k) Playful	x) Self-critical
l) Enthusiastic	y) Easily distracted
m) Focused	z) Other, please state:

26. Please ✓ which one of the following statements best describes your **creative drive**:
a) I have always been exceptionally self-motivated and driven
b) I am more self-motivated than most of my peers
c) I am about averagely self-motivated when compared to my peers
d) I am less self-motivated than some of my peers but still want to do it
e) I know that I lack motivation
f) People say I'm not self-motivated enough
g) Other, please state:

27. Please ✓ which one of the following best describes your current **aspirations:**
a) I just drifted into it, didn't know what else to do, it was the only thing I was good at, not sure what I want to do next
b) I am determined to be recognised as outstanding in my career in art and design
c) I am doing art and design because I want to teach the subject
d) I am doing it because someone else wanted me to do it
e) I am doing art and design because I am absolutely driven to do it, and haven't thought beyond that
f) I am determined to continue to work on my art and design, but not necessarily as my main career
g) I am determined to have a successful career in art or design
h) I am doing art and design because I enjoy it, haven't thought beyond that
i) Other, please state. I am doing art and design because …………………………

28. What, if any, do you think are the links between **creativity and intelligence**?

29. On a **creativity scale** of 1-5 please circle **how creative you think you are**, in relation to other art and design students in your peer group:
 [1 = average] 1 … 2 … 3 … 4 … 5   [5 = absolutely exceptional]
[N.B. Responses to S1Q29 expressed in monologues as: 1 = about average in terms of creativity; 2 = a bit above average in terms of creativity; 3 = more creative than some of my

peers; 4 = much more creative than many of my peers; 5 = absolutely exceptionally creative.]

SURVEY 2: spring 2009
SECTION 1: GENERAL QUESTIONS

1. Can you tell me the **main reasons** why you **chose to study** art & design at undergraduate level?

2. How has studying for a degree **changed your outlook** on this decision, if at all?

3. How would you summarise **the main differences between year one and year two** of undergraduate study in terms of what is **expected of you creatively**:

4. Over the last year, have you experienced any **significant creative breakthroughs** in your thinking or ways of working?   YES | NO

If yes can you describe **how** and **when it happened** and **who** if anyone **was involved** (no names please) and **why** you think it happened?

5.**Undergraduate study, so far, has mostly (**please circle):

Been an inspirational experience	YES	NO	SOMETIMES
Been creatively challenging	YES	NO	SOMETIMES
Been technically challenging	YES	NO	SOMETIMES
Been intellectually challenging	YES	NO	SOMETIMES
Expanded my knowledge of the discipline	YES	NO	SOMETIMES
Expanded my knowledge of related subjects	YES	NO	SOMETIMES
Expanded my general curiosity	YES	NO	SOMETIMES
Made me more reflective and self-critical	YES	NO	SOMETIMES
Made me more confident about my abilities	YES	NO	SOMETIMES
Made me more enthusiastic about my work	YES	NO	SOMETIMES
Made me more hardworking	YES	NO	SOMETIMES
Made me feel I 'belong', doing what I am doing	YES	NO	SOMETIMES

SECTION 2: OTHER PEOPLE'S PRECEPTION OF YOU

6. In what ways and why are the **opinions of tutors** important to your creative development?

7. In what ways and why are the **opinions of fellow students** important to your creative development?

8. In what ways and why are the **opinions of people outside University** important to your creative development?

9. Can you tell me **who** has had the **most impact** on your creative development (no names please, just refer to for example to: a teacher at secondary school, a university tutor, technician, fellow student, student in another discipline, friend or family member) and say **why**?

SECTION 3: THE ROLE OF MOMOLOGUE AND DIALOGUE

10. How important to you is your ability to be **self-reflective** and **self-critical and why?**

11. Please describe a specific example of **how talking to someone** about your work **directly influenced your ability to think critically** about your own work

SECTION 4: THE ROLE OF FORMAL ASSESSMENT

N.B. In this context, formal assessment refers to how and when you receive final grades and any related verbal or written comments you receive from your tutors.

12. What impact has the formal **assessment** and **grading** process had on **your confidence** so far on the course?

13. What impact has the formal **assessment** and **grading** process had on **your creative development** on the course so far?

14. I **agreed with the marks** I received for my practical work so far: YES | NO | PARTLY
If no or partly say why:

15. How (if at all) has the fact you will receive a particular **degree classification** at the end of the course, influenced **how you approach your creative work?**

SECTION 5: BEING PART OF A CREATIVE COMMUNITY

16. When, if at all, since starting your course did you feel part of **'a creative community'** and what do you think was the trigger for this feeling of belonging?

Can you tell me about this **'creative community.** How far does it extend, who is part of it, what function does it have in your creative development, is it subject related or wider?

17. Do you produce any creative work **at home not connected** to your undergraduate course?
If yes, can you describe **what** you do and **why** you do it?

18. Indicate with a ✓ if you do any of the following sorts of **paid or unpaid work** to help support your studies:

Flexible full-time work

Regular part-time work

Occasional work (holidays etc)

Looking after family members

Doing voluntary work

Can you tell me something about what this work involves? (Hours worked, type of activities etc.)

What impact, if any, have these external activities had on your creative development and sense of community, over the last 12 months?

19. Please grade the following in terms of what is **important** to **you** in terms of being an art & design student. *1= least important. 2 = very important. 3 = essential.*

Working hard	
Attending regularly	
Having a good relationship with fellow students	
Having a good relationship with tutors	
Having a questioning attitude to what I am required to do	
Being well-informed about my discipline	
Being more widely well-informed (e.g. culture/history/politics)	
Being open to new ways of thinking	
Producing finished work	
Meeting deadlines	
Taking creative risks and making mistakes in order to find out new things	
Researching in depth before I start a new piece of work	
Being self critical	
Being self motivated	
Getting positive feedback from staff	
Getting positive feedback from fellow students	
Being able to explain my ideas to others	
Having my work praised by tutors	
Being able to defend my ideas	
Being able to write coherently in academic language	
Getting high grades	

| Following my own creative path | |
| Please add other attributes/preferences that are important to you: | |

20. What do you think educators/institutions could do to **encourage** art & design students to be **more creative?**

SURVEY 3: spring /summer 2010

SECTION 1: UNIQUE QUESTIONS BASED ON YOUR RESPONSES MADE IN EARLIER SURVEYS

N.B. Questions 1 + 2 were typed into surveys in advance and varied from participant to participant. If a participant had completed two surveys, Q2 usually was selected from their second survey and worded accordingly.

1. In survey one (date of survey) when asked ………..   You said/selected: …………
What, if anything, has **changed** since then?
2. In survey xxx (date of survey) when asked ………   You responded:
What, if anything, has **changed** since then?

SECTION 2: FACTORS YOU THINK HAVE IMPACTED ON YOUR CREATIVE DEVELOPMENT AS AN UNDERGRADUATE

3a. What particular aspects of **your undergraduate course** (e.g. people/structures/situations/circumstances), do you think have **helped and supported your creative development**? *N.B. No names please.*
3b. What particular aspects, if any, of y**our undergraduate course** (e.g. people/structures/situations/circumstances), do you think have **hindered or made it difficult for you** to develop as much as you would have hoped creatively? *N.B. No names please.*
4a. What aspects of **university life** (e.g. people/structures/situations/circumstances), do you think have **helped and supported your creative development**? *N.B. No names please.*
4b. What aspects of **university life,** if any, do you think have **hindered or made it difficult for you** to develop as much as you would have hoped creatively? *N.B. No names please.*
5a*.* In what ways do you think **aspects of your personality** have **helped your creative development** on the course?
5b. In what ways, if any, do you think **aspects of your personality** have **hindered or made it difficult for you** to develop as much **as you would have hoped creatively** on the course**?**
6*a.* What aspects of **your attitude towards and approach to study** do you think **helped your creative development**?
6b. What, if any, aspects of **your attitude towards and approach to study** do you think **hindered or made it difficult for you** to develop as much **as you would have hoped creatively?**
7a. What aspects of your **personal circumstances, outside of university**, do you think have **helped** you develop creatively?
7b. What, if any, aspects of your **personal circumstances, outside of university** do you think might have **hindered or made it difficult for you to** develop as much as you would have hoped creatively?

SECTION 3: YOUR CREATIVE PRACTICE

8. Now you are at the end of your final year of undergraduate study, please identify what you think **have been the three most significant developments** in **your creative practice.**
(These might relate to the work itself and /or to changes in your ways of working since you began the course.)
9.What would you say were **the key visual/aesthetic/conceptual influences** on your final-year work?

10. In what ways, if at all, would you say that **your current work addresses broader cultural issues** (e.g. social, political, environmental or economic references or meanings)?
11. In what ways, if at all, are **technical and/or materials expertise** a significant part of your final-year creative practice?
12. What impact do you think the theoretical part of your course (contextual, historical, critical studies etc.) has had on **your creative practice as an undergraduate?**
13. What impact do you think the theoretical part of your course (contextual, historical, critical studies etc.) has had on **your general academic development as an undergraduate?**
14. What impact do you think your developing understanding of **the professions relating to your discipline** has had on the way you work?

SECTION 5. YOUR FINAL SHOW AND YOUR FUTURE
15. What did you hope **to achieve in the final eight weeks** of your **course and did you achieve your goal**?
16. What are the **three key messages** you want your final show of work to send to a potential employer/sponsor/client or art and design-aware viewer?
17. Why, if at all, is the **degree classification,** you will receive at the end of your course, important to you?
18. Can you describe what **thoughts and feelings** are evoked when you reflect on **having reached the end of your undergraduate study**?
19. Please indicate with a √ what do you think you will be doing in the first year **after completing your degree**:

1.	Do **something entirely different**. Please say what and why ……………
2.	Undertake **further study**. Please state what and why ……………………
3.	**Start my own art and design related business**. Please state what …………………
4.	Work **freelance as an art/design practitioner.** Please say why ……………………..
5.	Work **full-time** for an **art and design related organisation** while working freelance as an artist/designer when possible**.**
6.	Work **part-time** for an **art and design related organisation** while working freelance as an artist/designer when possible.
7.	Work **full-time or part-time** in an **unrelated occupation** while working freelance as an artist/designer, when possible.
8.	Work part-time or full-time in a related or unrelated occupation, **maintaining an interesting in art and design but not practising yourself.**
9.	**Other.** Please state what and why ………………

This did not appear as a table.

20. Speculating on your future, please state what you **hope** to be doing **professionally** in **five years' time**

POST-QUALIFICATION SURVEY 4: 2010/2011
1. After three years of art & design study at undergraduate level, which of the following statements best **describes your creative development**?   Either EMBOLDEN or DELETE or TICK/MARK to indicate which:
  - Way above my expectations
  - More or less, as I expected
  - Less than I expected
  - Way below my expectations
  - Other (please state)

2. Please rank the following in terms of their **impact on your creative development** as an undergraduate

1= most important, to 8 = least important (you may wish to give some equal ranking)

  [   ] The studio environment
  [   ] The physical resources (kit, specialist equipment, workshops, library etc.)
  [   ] Practice-based tutors
  [   ] Theory-based tutors
  [   ] Peers on your own course
  [   ] Peers on other courses
  [   ] External stimulus, exhibitions/placements/study visits etc
  [   ] Other please state what …………………

3. Looking back, which of the following best describes how you now feel about your **undergraduate experience** as a whole: EMBOLDEN or DELETE or TICK/MARK to indicate which and add an explanation if appropriate:

  a) I had a totally positive experience
  b) I mostly had a positive experience except for: …
  c) I had a totally negative experience
  d) I mostly had a negative experience except for: …
  e) I had a very mixed experience because: …

4. Looking back, **what, if anything, could you have done differently** to maximize your creative development?

5. What **degree classification** did you receive**?** Is this what you expected?
If NO, what classification did you expect to receive?

6. **During or since completing** your undergraduate study has your work been featured in any: external competitions, exhibitions, regional, national or international awards or featured in any newspapers, magazine or journal articles or on websites/blogs (other than your own sites)?

Please state what/where, with approximate dates:

Please provide/update any 'urls' for your own website/blog:

7. Please briefly describe what **you have been doing since completing your degree:**

8 BIOGRAPHICAL/OTHER INFORMATION
  a) Date of birth:
  b) Type of secondary school attended (comprehensive, grammar, private etc.):
  c) 'A' or 'AS' levels taken with grades (if appropriate):
  d) Further education attended with grades (Foundation, National Diploma etc. if appropriate)
  e) Occupation of parent(s):
  f) If a mature returner, own occupation before starting undergraduate study:
  g) Did your parents attend university or college?   YES | NO
   Please state who studied, what discipline:
  h) Have any of your siblings attended university or college? YES | NO
   Please state who studied, what discipline:
  i) Do you have any wider family or close friends who studied art & design at university or college, not included above in g) and h) above? YES | NO
   Please state who (uncle, sister, friend etc.) and what art & design discipline they studied:
  j) Was your family positive about you studying art & design at degree level? Please delete as appropriate: YES | PARTLY | NO.
   If PARTLY or NO, please say why not?
  k) Roughly what level of personal debt did your undergraduate study incur: (Please either delete or embolden, as appropriate)

None   Less than £5K   Less than £10   Over £10K   Over £15 K   Over £20K   Prefer not to say

l) If undergraduate fees had been £6K per year or more would you still have chosen to go to university to study art & design?

9 In the last survey when asked what you hoped to be doing in **five years' time** you answered: ……………
Do you still have the same view, if not, how has it changed?

Other field methods 2008-2011: interviews; focus groups; documentation of final exhibitions of student work; and field notes.

YEAR ONE spring 2008, interviews: After completing the 2008 survey questions in my presence, I asked if two volunteers from each of the discipline groups in each institution, would participate in a short recorded interview, based on their survey. I arranged to meet with individual students after everyone in a discipline group had completed their surveys and I had had time to read the surveys of those being interviewed. The location of all interviews afforded privacy. Each interview was digitally recorded. Twenty-four interviews were conducted lasting between 10-15 minutes each. The interviews were semi-structured and based on the volunteer's hand-written responses to questions in their survey. There was usually time to ask between three to five questions. Field notes record the particular questions I asked each participant. See table iv) below for one example.
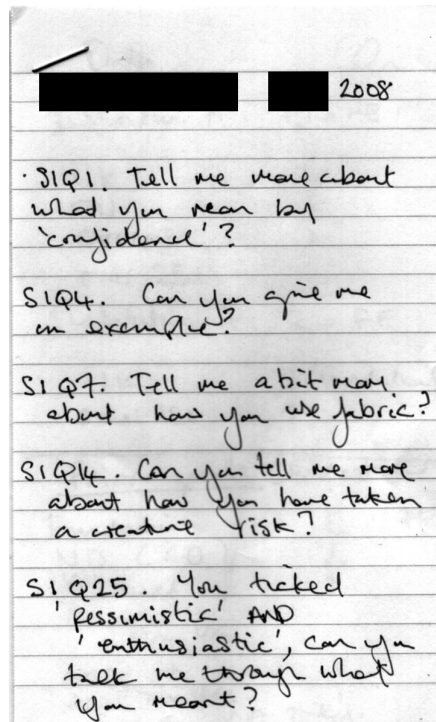

Table iv) example of bespoke interview questions from Year one

YEAR THREE, spring 2010, Part One three questions (3Qs): After completing the 2010 survey questions in my presence, I asked for volunteers who would digitally record their personal responses to the questions below. Volunteers were given a list of questions and a

digital recorder or a 'Post It' and asked to make a personal response. They were advised, in advance, that questions two and three were inviting general responses in terms of the national picture.

Q1. What have been the very **best aspects** of studying art & design at undergraduate level **for you?**

Q2. What would you say were the **most important characteristics** that **ANY** art & design university **course** needs to have, in order **to support and develop their students' creativity?**

Q3. In what ways, if at all, do you consider art & design **a significant force in society**?

A single focus group was arranged in each institution. In all cases it was based on two to three student participants who after completing their 2010 survey and making their responses to the 3Qs above, were willing and available to participate in a discussion. They were asked to share their responses to the three questions. In one case, I was present. In the other two, I joined the participants when they had completed their discussion. The participants recorded their own discussions. A total of eight students participated in focused discussions that lasted approximately 15 minutes.

YEAR THREE, Part Two: Documentation of final exhibitions of work. I arranged visits to institutions to coincide with final degree shows and fashion shows. Written permission was granted from participants in advance to digitally photograph (but not publish) their displays of artwork. Some students who had been unavailable to complete the survey in spring 2010 completed the final on-course survey at this point. I documented their artwork on a pro-forma, with no input from student participants. See table iv below.

Table iv) Form used to document student artwork and fashion shows

All student participants had been told of my final visit and those willing and available to be interviewed made themselves known. Before the interview I had been able to view each student's work. Interviews were semi-structured around five common themes and lasted approximately ten to 15minutes. They were asked:

- to select a single piece (or body) of work that they thought best represented their creative potential after three years of study, then talk me through how this work had come about, and what in particular made this work creatively important to them
- to talk me through the high points in their journey (conceptual, contextual, critical, skills-based) from the first to their final year
- to *situate* their creative practice in the world *out there,* in terms of their aspirations
- to talk about the very best aspects of their final year
- with the benefit of hindsight, if there was one thing that they could change (e.g. in their work, themselves, the course), what would that be?

YEAR ONE, TWO + THREE: Field notes were made during and after visits to each institution, they took various forms. They span a period from spring 2008 to summer 2010. One example was a handwritten record in a notebook of my second visit to an institution in spring 2008 to meet a group of student participants. This note records key points, made in advance that I wanted to stress about the study and general observations about how the session went. It records that ten students were assembled in a small studio with tables and chairs, waiting for me, and that among the group were some 'lively, confident individuals' and some who were 'quieter'. I recorded that the group began their survey questions at 11.20 am and the first student to complete their answers did so by 11.38 am, a further three students had completed by 11.57, and five by 12.06, leaving one who completed shortly afterwards but whose time wasn't recorded. The 'timing' of written responses ceased after year one, when it was clear after documenting twelve separate sessions with groups of students across the three institutions that the surveys, if continued, would take between 15 and 45 minutes to complete. Other types of field note took the form of: handwritten notes on paper, scribbled jottings and drawings, short narrative accounts – some handwritten and some spoken and digitally recorded. As well as documenting meetings with students, they also include descriptions of communal and studio spaces, describing how they 'looked' or 'felt in terms of ambience' and were used by students. The combination of all of the above and the digital photographs of student work and accompanying exhibition notes provided a memorable, impressionistic backdrop to the field study. This, combined with having met 72 of the participants at least twice, meant I could instantly put a face and voice, as well as a body of artwork, to transcribed texts.

Running parallel with the field study was: ongoing reading; national and local library study visits; personal and public archive visits; regular conference attendances; exhibitions; performances; interviews and numerous email exchanges with writers, researchers, government agencies, teachers and parents, all generating field notes and contributing to what eventually became *a parallel archive of the wider field*.

All of this subsequently combined to inform the experimental analytical framework that led to the development of the *imagined dialogues* included in Volume One.

Statistical samples

As described in Appendix A, the quantitative material generated from the field study (multi-choice questions and demographic data) was initially collated and categorised in Excel and later transposed to an SPSS file. Below are some samples of the tables and charts generated from the SPSS file.

Generic key

INA = information not provided; Missing = survey not submitted;

Age of participants when completed first survey spring 2008

Age	Frequency	%
18	10	9.0
19	37	33.3
20	36	32.4
21	10	9.0
22	1	.9
23	1	.9
24	2	1.8
25	2	1.8
26	1	.9
31	1	.9
32	4	3.6
35	1	.9
41	1	.9
44	1	.9
48	1	.9
54	1	.9
63	1	.9

HEFCE Polar3 analysis. 1= lowest national quintile for average young persons' participation in HE

		Frequency	%	Valid* %
Valid	Polar3 quintile 1	11	9.9	14.1
	Polar3 quintile 2	15	13.5	19.2
	Polar3 quintile 3	13	11.7	16.7
	Polar3 quintile 4	19	17.1	24.4
	Polar3 quintile 5	20	18.0	25.6
Valid		**78**	70.3	100.0
Missing		33	29.7	
Total		111	100.0	

S4Q8i wider family links with art and design

		Frequency	%
Valid	No	54	48.6
Valid	Yes	36	32.4
Valid		**90**	81.1
	INA	21	18.9
Total		111	100.0

S4Q8i friendship group links with art and design

		Frequency	%
Valid	No	58	52.3
Valid	Yes	19	17.1
Valid		**77**	69.4
	INA	34	30.6
Total		111	100.0

S2Q18: participants reporting being in regular part-time work

		Frequency	%	Valid %
Valid	No	30	27.0	50.8
	Yes	29	26.1	49.2
Valid		**59***	53.2	100.0
Missing		52	46.8	
Total		111	100.0	

This figure includes information gleaned from other surveys for three students.

S4Q5 : Degree classification

	Class	Frequency	%	Valid %
	1st	20	18.0	25.3
	2:1	39	35.1	49.4
Valid	2:2	17	15.3	21.5
	3rd	3	2.7	3.8
	Total	**79**	71.2	100.0
INA		14	12.6	
Missing		18	16.2	
	Total	32	28.8	
Total		111	100.0	

S4Q8d: prior qualifications

		Frequency	%	Valid %
Valid	Direct Entrant	11	9.9	13.9
	Foundation	44	39.6	55.7
	(ND) A&D/Fash/GD/ DesCraft	19	17.1	24.1
	Access to HE	1	.9	1.3
	ND unrelated	1	.9	1.3
	Other	3	2.7	3.8
Sub-total valid		**79**	**71.2**	**100.0**
INA		4	3.6	
Missing		28	25.2	
Sub-total		32	28.8	
	Total	**111**	**100.0**	

Although the frequency for classifications and prior qualifications (above) both indicate 79 participants; the two sets of figures each include seven participants where only one set of data are known. Hence, in the correlated table for prior qualifications and degree classifications information is available for only 72 participants.

Prior qualifications correlated with known degree classifications

		Degree classification				
Prior quals		1st	2:1	2:2	3rd	Total
Direct Entrant		2	5	2	2	11
Foundation		7	24	9	0	40
ND Art & Design		4	7	5	1	17
Other		1	2	1	0	4
						72

S4Q8l: participant debt levels on completing degree

		Frequency	**%**	**Valid %**
Valid	None	3	2.7	4.6
	Under 10K	12	10.8	18.5
	Under 15K	1	.9	1.5
	Over 15K	21	18.9	32.3
	Over 20K	28	25.2	43.1
Valid		**65**	58.6	100.0
	Pref not to say	5	4.5	
INA		8	7.2	
Missing		33	29.7	
Sub total		46	41.4	
	Total	111	100.0	

S1Q26: motivation type
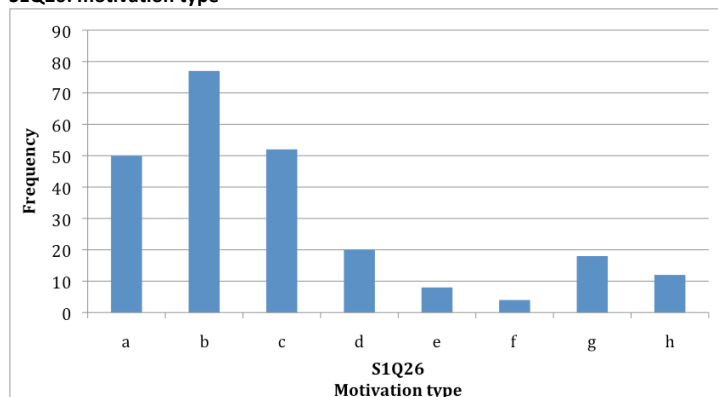
Key:
   a) I have always been exceptionally self-motivated and driven
   b) I am more self-motivated than most of my peers
   c) I am about averagely self-motivated when compared to my peers
   d) I am less self-motivated than some of my peers but still want to do it
   e) I know that I lack motivation
   f) People say I'm not self-motivated enough
   g) Other, please state:
   h) Selected more than one

Motivation type correlated with degree classification
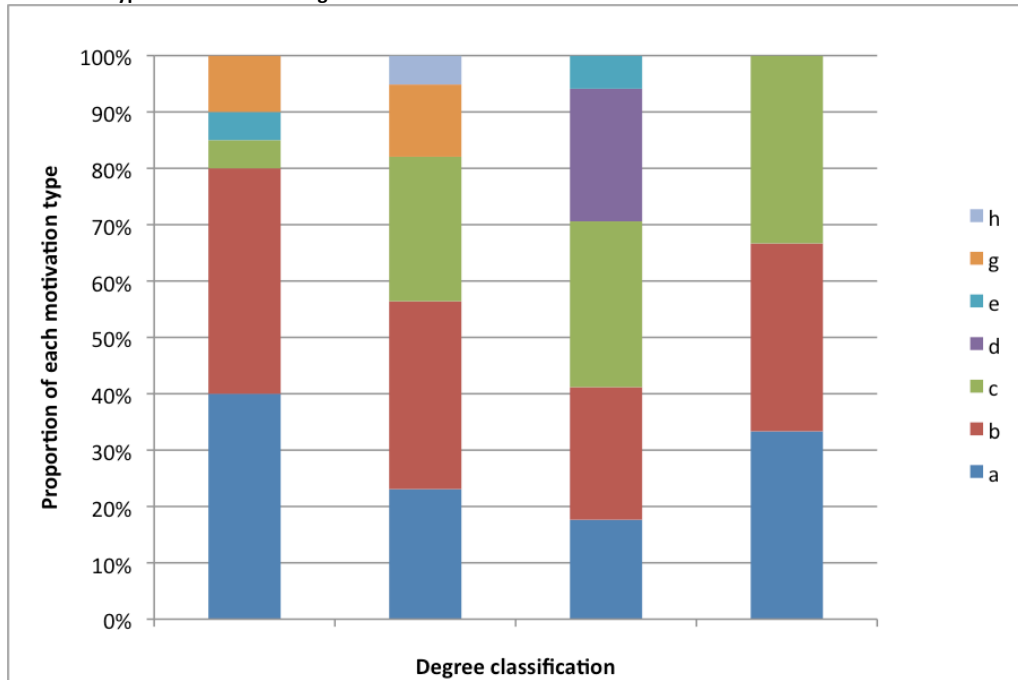
N.B. There are no 'f's in the chart able because in the only two cases of respondents selecting 'f' in the motivation category, one had a missing value for degree classification and the other also ticked another letter so was categorised as an 'h' (multiple answers ticked).

Creativity typology: mapping creativity theories to field study themes and questions: Appendix C

The table below brings together some of the theories of creativity that I attempted to explore in the field study, they have been retrospectively amalgamated into the table you see below and placed in broad chronological order. The table emanated from notes and tables of information generated between 2008 and 2010 that are reproduced, in most cases, as they were reported in the literature. When combined with empirical observations emerging from the field study itself, they provided a series of entry points into the field of art education from other disciplinary perspectives. Although allocated to broad themes, many of the themes were highly fluid and re-occurred throughout the duration the fieldwork. Other related themes were addressed directly in the monologues and dialogues and traversed in Volume Two. These include: creativity and assessment; creativity, innovation and the market; creativity, ethics and the market.

Field study references: Survey One, Question 22 = S1Q22 etc.; Interviews = IntY1, IntY3; Three Questions, question one = 3Qsi; Focus Group = FG; Student Work = SW.

Themes	Theories of creativity and creative development	Field study ref.
	Dewey [1916 + (1997) 1938]: 'Plasticity or the power to learn from experience means the formation of habits. Habits give control over the environment, power to utilize it for human purposes. ... Active habits involve thought, invention, and initiative in applying capacities to new aims. They are opposed to routine which marks an arrest of growth. Since growth is the characteristic of life, education is all one with growing; it has no end beyond itself. The criterion of the value of school education is the extent in which it creates a desire for continued growth and supplies means for making the desire effective in fact'. (1916 pp. 57-.58). Creativity is important to concepts of freedom, personal growth and community but dependent on a theory/ philosophy of experience that is irreducibly qualitative, consequential, purposeful, temporal and social (Dewey 1938).	S1Q1-7, S1Q10, S1Q16-23, IntY1.
Childhood: play; development& family.	**Read [1943 + 1955]:** 'The purpose of education can ... only be to develop, at the same time as the uniqueness, the social consciousness or reciprocity of democracy. As a result of the infinite permutations of heredity, the individual will inevitably be unique, and this uniqueness, because it is something not possessed by anyone else, will be of value to the community.' (1943, p.5.) The expression of feelings, inner mental states and thoughts in Read's concept of *aesthetic education* encompassed the visual and plastic arts including music, dance and drama, art, craft and design. *Aesthetic education* brought together all modes of perception, the senses and the environment. '...art should be the basis of education ... .' (1943, p.12). Read considered playfulness, an outer expression of inner feelings and creativity a central tenet of human socio/ cultural development.	S2Q4, S2Q8-11, S2Q16-18.
	Rogers [2004 (1961)]: internal evaluative focus generating a novel external, observable manifestation (product). Novel constructions emerge from the uniqueness of the relationship between the individual and the 'materials, people and circumstances' of their existence. Openness to experience, attracted to playing/toying with elements and concepts (pp. 349-356).	S2Q20
	Gowan in Gowan, Demos and Torrance **[1967]:** creativity in children enhanced by inspiration stimulated by teacher student relationship and freedom to emulate or disagree; stimulation (exposure to new/ unhackneyed experiences); amelioration (safe, warm, permission-giving atmosphere); direction – informed guidance and direction-giving when needed; encouragement and development – developing capabilities in a practical and intellectual critical framework 'when ready', (p. 6).	S3Q4, S3Q7-8, S3Q18, 3Qs, IntY3.
	Piaget in Donaldson **[2006 (1978)]:** observing children's behaviour provided Piaget with insights into their conceptions of the world (disappearing object or wide and narrow water glass test etc.). Concerned with the ways in which cognitive development (both conceptual and affective) correspond broadly to four sequential, biologically/epistemologically determined 'stages' from birth to sixteen years, not necessarily experienced in the same time frame for all learners. Piaget was concerned with the *qualitative* implications of development through the cognitive stages through: self-regulation and	S4Q2, S4Q8i+j.

Themes		Field study ref.
Childhood: play; development & family	equilibrium, assimilation and accommodation underpinned by a dynamic process of active learning, 'discovery learning' where they *construct knowledge of the world by learning at their own pace. [Development model not related to an instructional model of learning.]* **Vygotsky [1978]:** zone of proximal development, good learning, mastery. Learning under guidance of teachers and more capable peers, at the point when mental functions are in an embryonic/ pre-mature stage, characterised by Vygotsky as offering a prospective, dynamic understanding of mental development and potential, as opposed to the favoured, retrospective model of independent problems-solving, which dominated educational child psychology [and dominates still?] and lends itself to measurement and early categorisation of mental abilities. Re-conceptualisation of the role of imitation as extending proximal learning. *[All of the above also evident in arts practice development in adults, exposure at a specific point, to external stimulus that prompts internal development of more complex mental and physical development models and their corresponding linguistic forms – "awakening" at particular points in time internal mental processes that can then at particular times move individuals dynamically forward. They "get" some part of a mental or physical process, then can sometimes "do" it and later can begin to talk about it and develop it themselves – metamorphic/non-linear developments reliant on constant to-ing and fro-ing between the external and internal].* **Russ [1993]:** affective expression in play and creativity: - affects states (actual expression of feeling); <u>affect-laden thought</u> (played out and expressed as play content not necessarily as emotion) and <u>cognitive integration</u> (how well a child digests and reconstitutes affect and conflictual material as play) (pp.39-42). **Amabile [1996]:** a social psychological perspective. 'For children, at least, playful and fantasy-orientated activities prior to task engagement can lead to higher levels of creativity'; creativity fostered positively by having some personal choice and having encouragement from important others (p. 250). A certain element of interpersonal detachment from teachers/ parents can be helpful resulting in increased independence and personal control (p. 250).	S1Q1-7, S1Q10, S1Q16-23, IntY1. S2Q4, S2Q8-11, S2Q16-18. S2Q20 S3Q4, S3Q7-8, S3Q18, 3Qs, IntY3. S4Q2, S4Q8i+j.

Themes	Theories of creativity and creative development	Field study ref.
Personality & self-efficacy, cognitive & affective attributes, intrinsic & extrinsic motivation	**Rogers [1961]:** aspects of being a functioning, 'soundly and realistically social' person: able to live with the consequences of own actions, becomes own 'sifter of evidence, and is more open to evidence from all sources', (pp. 192-193). Driven by need to self-actualise to become one's own potential. **Gowan** in Gowan, Demos and Torrance **[1967]:** summarised creativity research at the time as having three characteristics: tolerance of ambiguity, 'not becoming anxious as a result of configural disorder', abundance of free energy, enhanced by being able to channel into focused interest and attention, (pp. 4-5). **Maslow [1968]:** five-stage hierarchy of needs – <u>biological and physiological</u> needs ; fundamental <u>human-safety</u> needs ; <u>social</u> needs: - belongingness, affection and love; <u>esteem</u> needs: - achievement, mastery, independence, status, dominance, prestige, self-respect, respect from others; <u>self-actualization</u> needs: - realising potential through self-fulfilment, seeking personal growth and peak experiences. Types of creativity – special-talent creativeness [more unique and domain specific] and self-actualised creativeness [more universal, humanness of being, related to self-acceptance, flexibility and energy, a way of thinking that can be nurtured by synthesis]. **Eisner [1972 + 2002]:** meaningfully related expressive and instructional objectives needed for creative development, as is continuity supported by sequenced phasing of learning, i.e. practice (1972, pp.155-162). Ability to identify actions and make creative judgments in the absence of rules. Non-propositional knowing. Free choice of task can enhance creativity; constrained choice can undermine (2002). **MacKinnon [1978]:** Openness to experience; freedom from (self imposed) restraints and inhibitions; independence of thought and action; unquestioning commitment to the creative endeavour; striving for solutions to self-determined problems.	S1Q1-10, S1Q12-15, S1Q21+29, IntY1, S2Q1-15, S2Q19-20, S3Q1-2, S3Q5-20, 3Qs, IntY3, S4Q1, S4Q3-5. S4Q9

| Personality & self-efficacy, cognitive & affective attributes, intrinsic & extrinsic motivation | **Sternberg [1988]:** Sternberg's 3-facet model – relationship between intelligence, wisdom and creativity. Six major behavioral types associated with creative people identified by professors in art, business, philosophy and physics in 1985 – 1. Unconventional, free spirit. 2. Capable of unlikely cognitive connections or combinations. 3. Aesthetic taste and imagination. 4. Intuitive decision-making can change direction. 5. Perspicacity, questions assumptions and norms. 6. Driven by accomplishment and recognition, energetic, **(p.128)**. On *mental self-government*, Sternberg suggests creative individuals tend to fit into his 'legislative' style in that they like to create own rules, do things their own way, prefer non-pre-structured problems; like to build structure as well as content and gravitate towards legislative occupations such as, creative writer, architect, artist, policy maker, investment banker, (p. 139).

 Tardiff & Sternberg in Sternberg **[1988]: traits** commonly associated with the literature on creative persons – relatively high intelligence, originality, articulateness and verbal fluency, and good imagination; cognitive abilities – able to think metaphorically, flexibility and skill in decision making, independence of judgment, coping with novelty, logical thinking skills, internal visualization, ability to escape perceptual entrenchment, finding order in chaos; approach to problems/style – using wide categories and images of wide scope, preference for non-verbal communication, alert to novelty and gaps in knowledge, using existing knowledge as a base for new ideas, (pp. 434-435).

 Runco [1990]: implicit theories [common creativity personality identifiers/adjectives] identified by teachers and parents. By teachers – 'artistic; challenging; curious; exploratory; expressive; flexible; good designing; imaginative; independent; innovative; intelligent; inventive nonconforming; original; questioning; self-directed; sensitive; uninhibited; unique; wide interests'. By parents – 'active; adventurous; alert; artistic; capable; changeable; clever; curious; determined; dreamy; emotional; energetic; enthusiastic; excitable; humorous; imaginative; impulsive; independent; individualistic; interests wide; inventive; original; resourceful; spontaneous; versatile' (p. 239).

 Russ [1993]: based on the literature on affect and creativity, Russ suggests the following personality traits that are important to creativity: - tolerance of ambiguity; openness to experience; possessing unconventional values; independence of judgment; curiosity; preference for challenge and complexity; self-confidence; propensity for risk-taking and; intrinsic motivation, (p. 12).

 Isakson & Murdock in Isakson et al **[1993]:** learner's needs and involvement provide the initial purpose and motivation for creative learning; what is relevant, meaningful and useful to learners varies according to each individual's background, experience, style and needs.

 Amabile [1996]: based on the literature, Amabile suggests there are a number of features of task engagement that could contribute to intrinsic motivation: 'The individual is curious about or otherwise stimulated by features of the task; the individual gains a sense of competence from task engagement; the activity, as perceived by the individual, is free of strong external control; the individual has a sense of engaging with play rather than work' (p. 131). Intrinsic motivation considered essential to creativity. Negative effects of evaluation or the expectation of evaluation on creativity; actual evaluation, even if positive can undermine future performance. Although there is evidence that undertaking an activity for extrinsic reward can be detrimental, when this is linked to intrinsic competitive drive, extrinsic factors can help performance and motivation. Extrinsic motivation can be productive if linked to the performance of technical tasks. Some positive motivational factors might be extrinsically driven: reward and recognition for creative ideas, clearly defined project goals, frequent constructive feedback, referred to as synergistic, extrinsic motivators, (p. 115-117).

 Bohm [2007]: a prerequisite for originality is the disinclination to impose preconceptions on what is thought-to-be-known of something. One must be able to learn something new even if this means challenging ideas that are cherished and valued (p. 4).

 Feinstein [2006]: Feinstein's work on exceptionally creative adults. By defining and pursuing own interests creative people define autonomously to a degree, their own creative development. This development occurs through cultural channels of transmission and influence, and includes creative collaborations, random events/chance encounters and practicalities such as 'resources'. Emphasis on creativity as a recursive, interrelated, linked | S1Q1-10, S1Q12-15, S1Q21+29, IntY1

 S2Q1-15, S2Q19-20

 S3Q1-2, S3Q5-20 3Qs, IntY3, SW.

 S4Q1, S4Q3-5. S4Q9 |

	process. Common intrinsic sources of creative interest: richness of domain; curiosity and wonderment; challenge and difficulty; novelty; desire for understanding, enlightenment and truth (p.p. 107-133). **Csikszentmihalyi [1997]:** ten antithetical/ paradoxical traits of creative individuals tend to be – very energetic, but also often quiet and at rest, smart yet naive at the same time; combine playfulness and discipline, or responsibility and irresponsibility; alternate between imagination and fantasy, and a rooted sense of reality at the other; harbour opposite tendencies of extraversion and introversion; humble and proud at the same time; to a certain extent, escape rigid gender role stereotyping; both rebellious and conservative; most are very *passionate* about their work, yet they can be extremely *objective* about it as well; and their openness and sensitivity often exposes them to suffering and pain, yet also a great deal of enjoyment. Also describes creativity as a state of flow, arousal, ecstasy, skills, timelessness, immersion, happiness (pp. 58-76). **Treffinger, Young, Selby, & Shepardson. [2002]:** Four characteristics of personal creativity: - listening to one's inner voice; openness and courage to explore ideas; generating ideas; digging deeper into ideas. Features of task engagement that could contribute to intrinsic motivation: the individual is curious about or otherwise stimulated by features of the task; the individual gains a sense of competence from task engagement; the activity, as perceived by the individual, is free of strong external control; the individual has a sense of engaging with the work'. The characteristics of openness and courage to explore ideas 'include problem sensitivity, aesthetic sensitivity, curiosity, sense of humor, playfulness, fantasy and imagination, risk-taking, tolerance for ambiguity, tenacity, openness to experience, emotional sensitivity, adaptability, intuition, willingness to grow, unwillingness to accept authoritarian assertions without critical examination, and integration of dichotomies or opposites. The *listening to one's "inner voice"* category includes traits that involve a personal understanding of who you are, a vision of where you want to go, and a commitment to do whatever it takes to get there. The characteristics in this category include awareness of creativeness, persistence or perseverance, self-direction, internal locus of control, introspective, freedom from stereotyping, concentration, energy, and work ethic' (p. viii). **Moran & John-Steiner** in Sawyer et al **[2003]:** argues that intrinsic factors that contribute to creative development develop <u>inside</u> social systems – test-driven education having a narrowing effect on imagination. **Feinstein [2006]:** interests of creative people (not directly linked to or based on their conventional knowledge hierarchy) sometimes features topics standard to another field, or hobbies and topics of general interest such as sport, politics. Although often remaining outside of an individual's primary creative focus, sometimes these interests emerge as very important (p. 186). *[Interested in exploring parallel practices of students.]* **Catterall & Peppler [2007]:** main conclusions of US study on how intensive exposure to high quality arts programmes can benefit all children, promoting growth in self-efficacy (combining feelings of accomplishment and a diverse range of positive social interactions with peers and expert instructors) with the suggestion that self-efficacious children can positively contribute to shaping their own future. Findings suggested exposure also impacted on children's originality (as measured by Torrance Tests of Creative Thinking TTCT). Children showed confidence in own creative ability when facing a mental block, suggesting originality linked to expansive rather than restrictive world-views. Caterrall & Peppler argue these characteristics benefit all children but particularly 'when considering the lives of underprivileged children for whom educational and social advantages are scarce' (report conclusions pp. 23-24).	S1Q1-10, S1Q12-15, S1Q21+29, IntY1 S2Q1-15, S2Q19-20 S3Q1-2, S3Q5-20 3Qs, IntY3, SW. S4Q1, S4Q3-5. S4Q9
Personality & self-efficacy, cognitive & affective attributes, intrinsic & extrinsic motivation		

Themes	Theories of creativity and creative development	Field study ref.
Identifying and fostering creativity as: confluences; convergence-divergence; behavioural models; cognitive types; and socio-ecological systems	**Wallas [1926]:** in Guilford, in Gowan, Demos & Torrance [1967]: outline of Wallas' problem-solving model – preparation (collecting information), incubation (temporary pause or relaxation of effort), inspiration (moment of insight/ inspired flash) and evaluation (with elaboration of the created product) (p. 193). Put another way, Wallas' four steps in creative production begins with preparation, then incubation (unconscious mental process), then illumination (solution emerging) and finally verification (solution tested and elaborated) (p. 193).	S1Q3-8
	Guilford [1950 + 1967]: divergent production/ creative operation as fluency and flexibility of thinking, originality and elaboration (1950). Four major types of operation in Guilford's problems-solving model – cognition, memory, production and evaluation. Guilford's three-dimensional *structure-of-intellect* creative problems-solving model includes a convergence of content, operation and product categories. The 'content' categories of problem-solving that inform memory storage, are articulated as figural (the visual world), symbolic (letters, numbers, musical notations etc), semantic (communication of ideas) and behavioural (communications with others). 'Operational' categories: are cognition, memory, divergent production, convergent production and evaluation). The 'product' categories represent a coming-together of all other information in any way or form as: units, classes, relations, systems, transformations and implications of what Guilford terms *conception*, or ways of knowing or understanding (1967 pp.200-206).	S1Q3-10, S1Q11, S1Q25. S1Q27. IntY1
	Arnheim [1956]: creative process never takes place in any simple order from the universal to the specific or the other way around; its trail cannot be read off from the finished work (p. 143).	
	Polanyi [1958 + 1962]: tacit knowing combines practical and intellectual knowing; knowing something is *more* than its knowable parts; unspecifiable knowing; hunches and imaginings; role of the senses, conceptually embodied knowing. [*Helpful to knowledge acquisition with regard to hand-eye skills in art and design*].	
	Rhodes [1961]: based on the analysis of 56 definitions of creativity Rhodes deployed an integrated model of – person | process | product | press model. [*N.B. widely referenced but not able to access original paper*].	
	Torrance, in Rothenberg and Hausman **[1965] + [1993]:** saw creativity as an observable, recognisable, natural human process of – sensing disharmonies, problems, knowledge gaps, difficulties etc.; then searching for, guessing or making hypotheses for solutions, testing/modifying/retesting and communicating results (1965 p. 217). Torrance harnessed this recognition into the design of various tools for identifying how these attributes might be measured and creative growth nurtured through different approaches to teaching/instruction and in 1966 devised the first of the Torrance Tests of Creative Thinking (TTCT). Later developments in Torrance's thinking (Torrance, 1979; Torrance & Safter, 1990) led in the to the *incubation model of* teaching, a 'three-stage model that provides opportunities for incorporating creative thinking abilities and skills into any discipline at any level from pre-school through professional and graduate education and the elderly. … 'The purpose of the first stage is to create the desire to know, to learn, or to discover; to arouse curiosity; to stimulate the imagination, and to give purpose and motivation. The purpose of the second stage is to go beyond the surface or warm-up and to look more deeply into the new information. For creative thinking to occur, there must be ample opportunity for one thing to lead to another. This involves deferring judgment, making use of all the senses, opening new doors, and targeting problems to be considered or solutions to try. The purpose of the third stage is to genuinely encourage creative thinking beyond the learning environment in order for the new information or skills to be incorporated into daily lives' (1993, p.233).	S2Q3-5, S2Q10-15, S2Q19-20. S3Q8-18. 3Qsi
	Skinner [1965a/1953] + 1965b]: In 1953 Skinner, an advocate of behaviorism, wrote 'operant conditioning shapes behavior as a sculptor shapes a lump of clay. Although at some point the sculptor seems to have produced an entirely novel object, we can always follow the process back to the original undifferentiated lump, and we can make the successive stages by which we return to this condition as small as we wish. At no point does anything emerge which is very different from what preceded it. The final product seems to have a special unity or integrity of design, but we cannot find a point at	S4Q2, S4Q4, IntY3, SW.

Identifying and fostering creativity as: confluences; convergence-divergence; behavioural models; cognitive types; and socio-ecological systems		Codes

which this suddenly appears. In the same sense, an operant is not something which appears full grown in the behavior of the organism. It is the result of a continuous shaping process' (1965a/1953 p. 91). Skinner maintained that teaching 'truly' creative behaviour was a 'contradiction in terms' and that efforts to teach creativity had 'sacrificed subject-matter' (1965b, p. 441). He advocated that knowledge was developed through the structuring of consequential actions to encourage operant behaviours based on stimulus-response reinforcement. He conceived effective teaching as being measurable as behavioural change and that the teachers job was to design relevant tasks to promote the skills of problem-solving, using clearly specified logically sequenced tasks of gradually increasing complexity, moving from one to the next when the student was proficient, i.e. 'programmed instruction'. He was against the idea of punitive measures to promote learning but in favour of the positive reinforcement of sequences of staged goals that are achievable, arguing less reinforcement needed as understanding develops. Skinner's model of behavioural science (rooted in biological experiments) included the 'Teaching Machines' of this 1965b paper, much favoured by some educationalist in the early 1970s in the UK.

Parnes [1965], in Gowan, Demos and Torrance **[1967]**: the Buffalo 'Creative Problem Solving' programme, for individuals and groups, saw creativity (or at least many aspects of it) as a learned set of behaviours and attitudes. Parnes with Alex Obsorn collaborated on a programme where perceptual, emotional and cultural blocks to creativity were explored in all stages of the creative process, from the orientation to evaluation stage. They identified and worked through different approaches to dealing with: perceptual blocks – difficulty in isolating problems, over-narrowing problem, lack of use of all senses; cultural and emotional blocks included – effects of conformity, over emphasis on competition or on cooperation, excessive faith in reason or logic, self-satisfaction, perfectionism, negative outlooks, reliance on authority, fear of mistakes and failure. The programme also advocated the principal of 'deferred judgment' – the deliberate separation of idea-production from evaluation, evaluation temporarily deferred to privilege imagination – in order to liberate the possibilities afforded by releasing space for more creative options (pp.24-35).

Rogers [2004 (1961)]: as before: an observable, novel construction *[or phenomenon]* fashioned from the relationship between the unique individual and the materials of their experience *[social/physical/temporal]*. Rogers believed all learning was best achieved through learning goals that are co-operatively planned by teachers and students, when there is freedom from time limits and fewer deadlines, with flexibility about how and when things are done. He believed there should be more emphasis on productivity and creativity, than evaluation (p. 210).

Eisner [1983 (1967) + 2002]: When writing in 1967 about how creativity might be fostered Eisner said 'The end achieved ought to be something of a surprise to both teacher and pupil. While it could be argued that one might formulate an educational objective which specified novelty, originality, or creativeness as the desired outcome, the particular referents for these terms cannot be specified in advance; one must judge after the fact whether the product produced or the behavior displayed belongs in the "novel" class, (p. 544). In 2002 he spoke of the intense transcending focus involved in creative acts, time- sense lost/ makers and making becoming one.

Rothenberg [1983 (1971)]: on the function of *oppositional thought* as shaping our understanding of originality/novelty within a pre-existing knowledge framework of values and contexts. Rothenberg's articulation of the Janusian analogy illustrates (on the basis of interviews with many highly creative persons) how creative people have the cognitive ability to transcend logic by conceiving multiple opposites simultaneously. This occurs as co-existing or equally valid discrete entities occupying the same space, and are able to form new entities in a multi-sensory fusion of perceptions.

Gardner [1983]: influential *theory of multiple intelligences* 1983: linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, personal (inter- and intra-personal) intelligences (1983).

Amabile [1983, 1990 + 1996]: Amabile's *[integrated, co-productive]* Componential Model of Individual Creativity – domain-specific *[discipline related skills and knowledge]* + creativity-relevant skills *[personality, thinking and self-management styles]* combined with task motivation *[primarily, but not exclusively, intrinsic applied to a specific action in time/ place]* occurring in specific social environments 1996, p. 113. The three building blocks of learning

Codes:
S1Q3-8
S1Q3-10,
S1Q11, S1Q25.
S1Q27.
IntY1

S2Q3-5,
S2Q10-15,
S2Q19-20.
S3Q8-18.
3Qsi

S4Q2, S4Q4,
IntY3, SW.

| Identifying and fostering creativity as: confluences; convergence-divergence; behavioural models; cognitive types; and socio-ecological systems | are linked to a five-stage process of: task presentation> preparation> response> generation> response validation> outcome that can be evaluated. Creativity relevant skills enables individuals and groups to utilise domain relevant + task motivation skills when dealing with difficulty, complexity; direction-change, unexpected problem-solving. The role of feedback is critical in the response generation/response validation and forms part of the chain with regard to task motivation, p.124.

Csikszentmihalyi [1988] + Csikszentmihalyi in Runco & Albert **[1990]: on** the basis of the study of individuals Csikszentmihalyi describes key characteristics of someone with expertise who is totally immersed in an activity they understand and enjoy, he describes this state of *flow* as: having clear goals every step of the way (a musician playing an instrument), prompts immediate feedback to one's actions (musician hears a wrong note), there being a balance between challenges and skills (new piece on the repertoire), action/awareness merge, distractions excluded from consciousness (totally focused), no fear of failure, no self-consciousness apparent, time-sense distorted, 1988, pp. 111-113. *[Implications for the novice.]* In 1990 Csikszentmihalyi writes of creativity as a manifestation of the relationship between: - the individual (genetic pool and personal experiences): domain/symbol system (culture), field/social system (social organisation though which a person gains acceptance in a domain). A dynamic model with creativity dependent on interaction between domain, person and field. 'The domain transmits information to the person, the person produces a variation, which may or may not be selected by the field, and in turn the field will pass selected variation to the domain. The sub-systems influence each other, and no act or product with claims to creativity can exist without an input from each', p. 200. *[Systems approach, very different to the more generalised person-centred view of creativity, provides a framework for the educational context.]*

Lave &Wenger [1991]: communities of practice, situated learning, legitimate peripheral participation. *[Trajectory from the outside to the inside of a domain of practice as a social process/ social reproduction. Student>Student or novice><expert applied to education or world of work.]*

Murdock, Isaksen, Vosburg, & Lugo [1993]: suggested that creativity is an indirect or unusual means of generating surprising results. When applied to a carefully posed problem it enables movement forward in a way not possible before. The process involves some sort of purposeful reconceptualisation and is characterised by dynamic elements of change, action and forward movement, pp. 124-125.

Russ [1993]: the interplay between affect and cognitive processes in creativity. Major cognitive abilities: - divergent thinking, transformation abilities, sensitivity to problems and problem identification, tendency to practice with alternative solutions, wide breadth of knowledge, insight and synthesizing abilities, evaluative abilities.' The major affect processes are: access to affect-laden thoughts, including primary process, openness to affect states, affective pleasure in problems solving, cognitive integration of affective material' p. 101.

Murdock & Isakson in Isakson et al **[1993]:** identify nine instructional implications for the fifth and the eighth are: ' What is relative, meaningful and useful to learners varies according to each individual's background, experience, style and needs'…'The deliberate learning and teaching of a problem-solving process has long-range importance for an individual's creative growth. Solutions to problems may have immediate benefit but these outcomes are the results of a productive interaction among person process, and environment', pp. 41-42.

Sternberg & Lubart, [1995]: investment theory (coming together of – intellectual skills; knowledge, thinking styles, personality, motivation, environment to broker unlikely or unexpected, but high stakes, rewards).

Bohm [1996]: 'a creative act of perception' first brings awareness, usually non-verbally, of relevant differences, prompting an individual to 'feel out or otherwise note a new set of similarities', not all based on past knowledge in whatever field. 'This leads to a new order', then 'a hierarchy of new orders that constitutes a set of new kinds of structure. The whole process tends to form harmonious and unified totalities, felt to be beautiful, as well as capable of moving those who understand them in a profoundly stirring way', p. 20. Bohm suggests this heightened level of perception is rare, citing the achievements of Albert Einstein and Helen Keller. | S1Q3-8
S1Q3-10,
S1Q11, S1Q25.
S1Q27.
IntY1

S2Q3-5,
S2Q10-15,
S2Q19-20.
S3Q8-18.
3Qsi

S4Q2, S4Q4,
IntY3, SW. |

Themes		Field study ref.
	Sternberg [1988]: different forms of practical intelligence in the solving of everyday problems: - *adaptation* (changing one's self to suit an existing environment); *shaping* (changing an existing environment into a new environment); or *selection* (finding new environment to solve problem). Sternberg suggests *shaping* allows the most opportunity for creativity and *adaptation* the fewest, but all offer some potential p. 138.	
	Treffinger, Young, Selby, & Shepardson [2002]: Four potential levels of gauging creative performance based on specified data collected/observed: - *not yet evident* (still discovering style preferences and strengths); *emerging* (building strengths); *expressing* (applying strengths in personal ways); excelling: (extending to reach new levels), p.xiv.	

Themes	Theories of creativity and creative development	Field study ref.
	Atkinson and Maleska [1962]: in Torrance in, Gowan, Demos and Torrance [1967]: individual differences recognised; learn by doing and through vital interest in task; education as continuous reconstruction of lived experience inside and outside of school; importance of social as well as intellectual goals; taught to think critically, p.326.	
	Bruner [1962]: *combinatorial* knowing: - new forms of knowing (metaphoric wonderment/ effective surprise and the roles of intuition and technique). Active learning.	
Creativity as intelligence and purpose-fulness	**Polanyi [1962 + 2005 (1958/1962]:** *knowing* is a process in two stages, the subsidiary and the focal, and these two can be defined only within the tacit act, which relies on the first for attending to the second … the moment we admit that all knowing is rooted in an act of personal judgment, knowledge seems to lose all claim to objectivity (1962, p. 615). 'Obsession with one's problem is in fact the mainspring of all inventive power'. (2005, p 135). On the differences between creativity and the arts and sciences: 'The arts, like the sciences, are most alive in the process of renewing themselves; fame is earned in the arts, as in science, by creativity. But artistic originality involves as a rule more comprehensive changes of outlook than does originality in science, and tends to produce therefore more pronounced divisions of opinion between the innovator seeking to establish his authority, and the leaders of previously established art. Accordingly, rival schools of thought, which in science are infrequent and transitory, are essential to a vigorous cultivation of modern art. (2005, pp. 233-234).	S1Q1, S1Q3-7, S1Q10-15, S1Q28. IntY1. S2Q1-3, S2Q6-15, S2Q20,
	Eisner [2002]: Eisner identifies six 'artistically rooted forms of intelligence' that he advocates could be adopted in education as a whole: *1. Experiencing qualitative relationships and making judgements:* composing, non-formulaic, purposeful qualitative relationships that satisfy some purpose…. becoming 'qualitatively intelligent'. *2. Flexible purposing.* 'One may act and the act may itself suggest ends, ends that did not precede the act, but follow it. In this process ends shift; the work yields clues that one pursues. In a sense, one surrenders to what the work in process suggests. This process of shifting aims while doing the work at hand is what Dewey called "flexible purposing.". *3. Form and content is most often inextricable* 'How something is said is part and parcel of what is said. The message is in the form-content relationship, a relationship that is most vivid in the arts. To recognize the relationship of form and content in the arts is not to deny that for some operations in some fields form and content can be separated'. *4. Not everything knowable can be articulated in propositional form* … [references Polanyi's tacit knowledge and the idea of knowing more than we can tell [1967]. *Looking to the medium* … … Each material imposes its own distinctive demands and to use it well we have to learn to think within it. … Artistry, …, can be fostered by how we design the environments we inhabit'. *6. The aesthetic satisfactions that the work itself makes possible.* … 'motives for engagement. … secured from the aesthetic satisfactions that the work itself makes possible. … the challenge that the work presents; materials resist the maker, they have to be crafted and this requires an intense focus on the modulation of forms as they emerge in a material being processed. This focus is often so intense that all sense of time is lost. The work and the worker become one. … now more than ever because our lives increasingly require the ability to deal with conflicting	S3Q1-2 (if aplic.), S3Q3-20 3Qsii + iii IntY3 FG, SW S4Q4

		S1Q1, S1Q3-7, S1Q10-15, S1Q28. IntY1.
		S2Q1-3, S2Q6-15, S2Q20,
		S3Q1-2 (if aplic.),
		S3Q3-20
		3Qsii + iii
		IntY3
		FG, SW
		S4Q4.

messages, to make judgements in the absence of rule, to cope with ambiguity, and to frame imaginative solutions to the problems we face. Our world is not one that submits to single correct answers to questions or clear cut solutions to problems; ... We need to be able not only to envision fresh options, we need to have feel for the situations in which they appear' (Eisner, pp. 3-7).

Schön [1983 + 1987]: Allowing oneself to experience surprise, confusion or uncertainty then, reflecting on how, what and why might have caused it. In doing so practitioners use the experience to generate new understanding and ways of working. 'Reflection-in-action', reflection-on-action and 'knowing-in-action', links with critical thinking and reflexivity. [*reflection-on-action reflective thinking 'away' from artwork, and knowing in action by doing/making artwork*].

Besemer & O'Quin in Jackson (2005 [1987]) + in Isaken et al. (Eds.). **[1993]:** Model for the assessment of creative products (1987). Three-part scale: '*novelty* – originality, germinality, transformationality; *resolution* – adequacy, appropriateness, usefulness, value, logic; *elaboration/synthesis* – well-craftedness, attractiveness, expressiveness, complexity, elegance, unity' (2005, p. 6). Besemer and O'Quin suggested various reasons for focusing on creative 'product': the artefact is itself a 'product' of an analytical processes and of a personality and as such worthy of study; it provides an opportunity to properly understand complex phenomena that are evaluated on a day-today basis by everyone; best method of studying creativity and identifying creative talent (1993, pp. 332-333).

Gruber in Wallace & Gruber **[1989]:** based on case studies of highly creative persons. Gruber's model presents a unique coming together of an organising purpose, knowledge and affect states evolving through direct contact with creative act/enterprise in the particular social and cultural context. Specifically Gruber identifies those attitudes that when cultivated manifest as the 'evolving systems' approach common to the lives and works of the highly creative individuals that were the focus of study. The first approach is <u>developmental and systemic</u> and involves the creation of purposeful work, conducted over long periods of time, involving a 'constant interplay between purpose, play and chance'. The second is <u>pluralistic</u> whereby creative people pleasurably immerse themselves and exploit multiple 'insights, metaphors, social relationships, projects, heuristics and so on'. The third is <u>interactive</u>, 'the creative person works within some historical, societal or institutional framework' that always includes relationships with the work of others. The creative person, simultaneously works alone and yet is 'bound up' with others. This generates 'varying patterns of conflict, influence, and collaboration'. The fourth is <u>constructionist</u>, the creator 'participates in choosing and shaping the surroundings within which the work proceeds, the skills needed for the work and the definition of the ensemble of tasks. Little is given and nothing that is taken is accepted as is'. The creator is essentially responsible for what is needed to 'make' the work in the world, through the reconstruction and possession of whatever is needed to do so. The final approach 'is <u>experientially sensitive</u> (or phenomenologically aware). The creator is not considered simply as the doer of the work, but also as a person in the world', with emotions, aesthetic sensibilities and social awareness of the work in relation to 'the world's work, its needs and feelings' (pp. 4-5). *[While Gruber's work focused on uniquely creative phenomena created in specific socio-cultural-political milieu, by particular persons and not intended to function as a theory of creativity in ordinary lives, the micro/macro scope of this resonates with what forces might have shaped the traces left behind by those striving and less unique creative persons that populate many disciplines.]*

Gardner [1995]: in an essay that acknowledges there is no single right way to 'conduct a multiple intelligences education', Gardner expresses concerns about how his theory of multiple intelligences (MI) has been mythologised, misinterpreted and misappropriated by some educationalists. He then articulates how MI could be used positively. He advocates: pluralistic, personalised approaches to education (schooling) that 'cultivate those skills and capacities that are valued in the community and in the broader society' drawing, only if appropriate, on specific intelligences and gives examples such as when a community places high value on pupils playing musical instruments then musical intelligence would be a productive focus. In other words he advocates fostering intelligences that are appropriate when individuals are involved with activities that are culturally valued, (not used to categorise or

Creativity as intelligence and purpose-fulness

Themes	Theories of creativity and creative development	Field study ref.
Creativity as intelligence and purpose-fulness	confine learners) and best utilised when fewer topics are approached, in depth, but from a number of perspectives, offering different ways of developing understanding and demonstrating the teacher's expertise. Gardner: 'When a topic has been approached from a number of perspectives, three desirable outcomes ensue. First, because children do not all learn in the same way, more children will be reached. I term this desirable state of affairs "multiple windows leading into the same room." Second, students secure a sense of what it is like to be an expert when they behold that a teacher can represent knowledge in a number of different ways and discover that they themselves are also capable of more than a single representation of a specified content. Finally, since understanding can also be demonstrated in more than one way, a pluralistic approach opens up the possibility that students can display their new understandings – as well as their continuing difficulties – in ways that are comfortable for them and accessible to others. Performance-based examinations and exhibitions are tailor-made for the foregrounding of a student's multiple intelligences' (pp. 206-208). **Craft [2001]:** Craft's summary of factors identified in US (Amabile 1998 and Isaken 1995) and European (Ekvall 1991, 1996) research suggesting that in a creative climate participants in an organisation need to: - 'feel challenged by their goals, operations and tasks; feel able to take initiatives and to find relevant information; feel able to interact with others; feel new ideas are met with support and encouragement; feel able to put forward new ideas and views; experience much debate within a prestige-free and open environment; feel uncertainty is tolerated and thus risk-taking is encouraged' (pp. 9-10). **Bronson & Merryman [2010]:** News report for *Newsweek*. 'Kyung Hee Kim at the College of William & Mary discovered this in May, after analyzing almost 300,000 Torrance scores of children and adults [in the US]. Kim found creativity scores had been steadily rising, just like IQ scores, until 1990. Since then, creativity scores have consistently inched downward. "It's very clear, and the decrease is very significant," Kim says. It is the scores of younger children in America—from kindergarten through sixth grade—for whom the decline is "most serious." **Postscript:** The abstract from **Kyung Hee Kim's** paper 'The Creativity Crisis: The Decrease in Creative Thinking Scores on the Torrance Tests of Creative Thinking' published almost a year later, on 9 November 2011, states: 'The Torrance Tests of Creative Thinking (TTCT) was developed in 1966 and renormed f ve times: in 1974, 1984, 1990, 1998, and 2008. The total sample for all six normative samples included 272,599 kindergarten through 12th grade students and adults. Analysis of the normative data showed that creative thinking scores remained static or decreased, starting at sixth grade. Results also indicated that since 1990, even as IQ scores have risen, creative thinking scores have signif cantly decreased. The decrease for kindergartners through third graders was the most signif cant" (p. 285).	S1Q1, S1Q3-7, S1Q10-15, S1Q28. IntY1. S2Q1-3, S2Q6-15, S2Q20, S3Q1-2 (if aplic.), S3Q3-20 3Qsii + iii IntY3 FG, SW S4Q4.

Themes	Theories of creativity and creative development	Field study ref.
Creative pedagogies as social agency	**Rogers [2004 (1961) +1983]:** accepting an individual's worth, absence of external evaluation, emphatic understanding and freedom of symbolic expression. (1961, p. 356-357.) 'The teacher-student relationship is easily lost in a confusing web of rules, limits and required "objectives."'(1983, p. 12). Rogers' priorititises: teacher being real to themselves, having congruence with students, accepting students as they are, and accepting own feelings, striving to be a resourceful, non-impositional knowledge creator, testing-contrary environment. Promotion of self-motivating, self-actualised, responsible self-directed, non-restrictive learning. (1961+ 1983). A person-centred approach to education that is 'consistent with the values, the goal, the ideals that have historically been the spirit of our democracy' that shifts the locus of power, to individuals and groups to be trusted to use their freedom responsibly (1983, p.306). **Freire [1977 (1972)]:** education capable of facilitating either freedom or conformity; creativity as transformation; creativity and criticality hand-in-hand; teacher dominated anti-dialogic 'banking' concept of education minimises students creativity, limits transformation and upholds the status quo; creative praxis and dialogic action fosters unity, co-operation, cultural cohesion. Freire: 'In problem-posing education, men develop their power to perceive critically *the way they exist in the world with which and in which they find themselves; they come to see the world not as a static reality, but as a reality in*	

	process, in transformation. Although the dialectical relations of men with the world exist independently of how these relations are perceived (or whether or not they are perceived at all), it is also true that the form of action men adopt is to a large extent a function of how they perceive themselves in the world. Hence, the teacher-student and the students-teachers reflect simultaneously on themselves and the world without dichotomizing this reflection from action, and thus establish an authentic form of thought and action. … Banking education (for obvious reasons) attempts, by mythicizing reality, to conceal certain facts which explain the way men exist in the world; problem-posing education sets itself the task of demythologizing. Banking education resists dialogue; problem-posing education regards dialogue as indispensable to the act of cognition which unveils reality. Banking education treats students as objects of assistance; problem-posing education makes them critical thinkers. Banking education inhibits creativity and domesticates (although it cannot completely destroy) the *intentionality* of consciousness by isolating consciousness from the world, thereby denying men their ontological and historical vocation of becoming more fully human. Problem-posing education bases itself on creativity and stimulates true reflection and action upon reality, thereby responding to the vocation of men as beings who are authentic only when engaged in inquiry and creative transformation' (p. 56).	S1Q21-23, S1Q27-28. IntY1.
	Skinner [1990 video online]: the brain is part of what is to be explained; behaviour is contingent on reinforcement. Skinner describes psychology as split in two ways, one direction seeking essence of self, and, feelings or cognitive processes, and the other in the direction of references of contingencies of reinforcement (behavioural contigencies). Skinner's view clear: "Cognitive science is the *creationism of psychology*" an effort to reinstate that essential creative self. He states it is time for psychology "as a profession and a science" to realise what will be most helpful is not cognitive science, but science of "selection by consequences", by behavioural analysis.	S2Q2, S2Q4, S2Q6-11, S2Q16-17, S2Q19-20,
	Ekvall [1986], in Isaksen & Dorval in Isakensen et al. **[1993]:** ten environments conducive to creativity: - challenge; freedom; dynamism/liveliness; trust/openness; idea time; playfulness/humour; conflict; idea support; debate; risk-taking (p. 322).	
	Robinson, K. [2001]: very public-facing, widely known advocate for creativity: "In the interests of the industrial economy and of academic achievement, we have subjected ourselves to a partial form of education. We have wasted or destroyed a great deal of what people had to offer because we couldn't see the value of it. Along the way we have jeopardized the balance of human nature by not recognising how different elements of our abilities sustain and enrich each other. The dangers persist and they are not yet widely understood. Education and training are the key to the future, but a key that can be turned in two directions. … Our own times are being swept along on an avalanche of innovations in science, technology, and social thought. To keep pace with these changes, or to get ahead of them, we will need all our wits about us – literally. We must learn to be creative' (p. 203).	S3Q3-10, S3Q15-18. IntY3. 3Qsi+iii, FG, SW
Creative pedagogies as social agency	**Feinstein [2006]:** The challenge as Feinstein sees it is to 'build a new framework of description' in order to 'construct models of social systems in which each individual in the model is distinctive, follows a unique path of life, building up rich conceptual structures [of] mind, thus possesses a rich conceptual world, and makes distinctive, unique contributions, which in turn enter into and influence society and culture' (p.548).	S4Q2, S4Q4
	Craft, Gardner & Claxton [2008]: advocate the development of *wise* creativity by problematising ideas about creativity in education and education policy. They draw on concepts of wisdom and trusteeship to explore the consequences of sustaining a 'value-neutral', unquestioning attitude to creativity in education. This debate, they argue, 'is underpinned, internationally, by a particular model of engagement – Western individualism fed by the market economy – which colors ambient values to a strong degree' (p 6). They suggest educators and policy makers need to focus, not just on individual originality, but on the social, cultural, ecological functions and moral and ethical appropriateness of applying universalised responses to creative solutions. The authors make a strong case for creativity in education to be debated and re-conceptualised, and for the idea of *trusteeship* in education and society 'meaningfully developed or resurrected' through the concept of wise 'elders' (teachers, parents and community persons as opposed to celebrities or no-one) holding moral values as well as knowledge for the benefit of other people; in these contexts, they suggest, teachers, researchers	

Creative pedagogies as social agency	and policy makers could re-think approaches to the education of children and young people (pp. 1-7). **Sternberg** in Craft, Sternberg and Claxton **[2008]**: obsession with facts and tests (in US) led to the acquisition of 'inert knowledge'; What should be taught? Sternberg's model of leadership, WICS (wisdom, intelligence, and creativity synthsised). Leadership at micro levels through the ability to exercise good judgments in a wide range of life situations. Draws on earlier models of leadership: - trait-informed, situational, behavioural, contingency-informed and transformational. How? Leadership as confluence of skills and dispositions that support the ability and willingness to: - redefine problems; analyse problems; test solutions; recognise knowledge can help or hinder creative thinking; take sensible risks; surmount obstacles; to believe in one's abilities to accomplish tasks; tolerate ambiguity, find extrinsic rewards for tasks that are intrinsically driven; grow intellectually rather than stagnate, pp. 144-148. **Puccio [2010]**: faculty blog entry for International Centre for Studies in Creativity (ICSC Buffalo Sate University): - 'Product life cycles have become shorter and shorter. There was a day, many decades ago, when you could work literally on the same product for an entire career. Today manufactured products undergo fundamental redesign every 5 to 10 years, and the life cycle in the area of technology is much shorter with products being subjected to redesign every 6 to 12 months. That new computer, television or digital book reader you just bought is already old. The days of permanent jobs has given way to the need to adapt quickly to changing job conditions and employment opportunities. The U.S. Bureau of Labor Statistics projects that today's school age children will, on average, change jobs more than 11 times between the age of 18 and 42. To this I would add that it is becoming increasingly more difficult to anticipate precisely what entirely new jobs will be found 10 to 20 years in the future'. … What makes the present situation with respect to creativity so dire? For starters, the fact that the structure and assessment procedures used in schools do not promote creative thinking, and, one might argue, actively discourages it. … Success in the 21st century depends on creative-thinking skills, yet both our educational systems and our organizations are not well equipped to promote this skill among students and employees, respectively'. **Banaji & Burn [2010]**: based on a literature review scoping the 'rhetorics of creativity' the authors ask four key questions: - '1. Is creativity an internal cognitive function, or is it an external social and cultural phenomenon? 2. Is creativity a pervasive, ubiquitous feature of human activity, or a special faculty, either reserved for particular groups, individuals, or particular domains of activity, in particular artistic activity? 3. Is creativity an inevitable social good, invariably progressive, harmonious and collaborative; or is it capable of disruption, political critique and dissent, and even anti-social outcomes? 4. What does the notion of creative teaching and learning imply?' (Pp.73-74.) **Zacko-Smith, Puccio, & Mance [2010]**: illustration of an argument for educational, business and political leaders to come forward to focus greater attention on promoting creative-thinking skills, with an emphasis on creativity and innovation linked to ideas about the social and economic imperatives. In the final paragraph of their article, they articulate their vision of creative leadership as follows: ' As an emerging paradigm, creative leadership offers us the ability to approach many facets of leading, such as solving problems and facilitating change processes, in ways that are compatible with the demands of contemporary contexts. Anchored in transformational and transcendent leadership theory and practice, creative leadership can help leaders establish organizational climates that encourage and facilitate every person's innate creative ability. In addition, it can provide leaders with the tools they need to actually facilitate change processes, allowing them to have a profoundly positive influence on their personal contexts, and; thus, the world. Ultimately, it is not a matter of whether creativity can inform the field of leadership; it is increasingly evident that it is capable of doing so. The question that remains is how to embed creative mindsets and skillsets more firmly within our organizations and educational institutions to bring about meaningful and lasting change'.	S1Q21-23, S1Q27-28. IntY1. S2Q2, S2Q4, S2Q6-11, S2Q16-17, S2Q19-20, S3Q3-10, S3Q15-18. IntY3. FG, SW S4Q2, S4Q4

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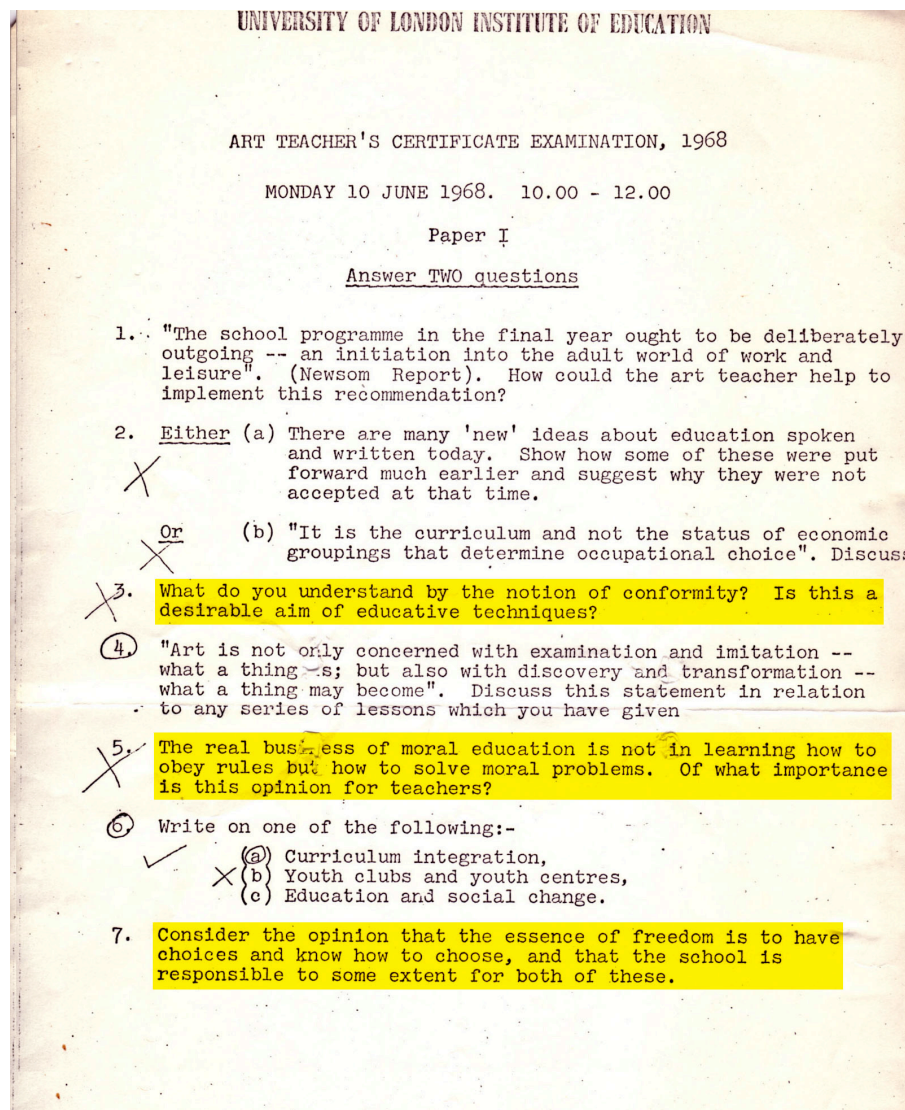Eisner, E. W. (1972) *Educating Artistic Vision*. New York, NY: Macmillan Publishing.

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*Rothenberg article first published 1971. Rothenberg & Hausman first published 1976.

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Art Teacher's Certificate examination 1968:
Appendix D

This examination paper, located in a private archive, was part one of a two-part examination taken at the conclusion of the University of London, Institute of Education's Art Teacher's Certificate (ATC) in summer 1968. Most candidates would have been former diplomates of the relatively new Diploma in Art and Design. Other centres offering this University of London qualification at the time were Goldsmiths and Hornsey College (part of the multi-sited Hornsey College of Art that in 1973 combined with two other institutions to become Middlesex Polytechnic). As well as the examination, candidates for the ATC were also required to complete and 'pass' two teaching practices; exceptionally a candidate could be awarded 'A Mark of Distinction in the Practice of Education'. This examination paper is appended to contextualise Peter Williams' voice in Dialogue Two and to illustrate the educational ethos of that period. It also coincided exactly with the Hornsey 'sit-in' mentioned elsewhere. The highlighted questions are interesting in the context of current debates in education, as is question 2 (b).

UNIVERSITY OF LONDON INSTITUTE OF EDUCATION

ART TEACHER'S CERTIFICATE EXAMINATION, 1968

MONDAY 10 JUNE 1968. 10.00 - 12.00

Paper I

Answer TWO questions

1. "The school programme in the final year ought to be deliberately outgoing -- an initiation into the adult world of work and leisure". (Newsom Report). How could the art teacher help to implement this recommendation?

2. Either (a) There are many 'new' ideas about education spoken and written today. Show how some of these were put forward much earlier and suggest why they were not accepted at that time.

   Or (b) "It is the curriculum and not the status of economic groupings that determine occupational choice". Discuss.

3. What do you understand by the notion of conformity? Is this a desirable aim of educative techniques?

4. "Art is not only concerned with examination and imitation -- what a thing is; but also with discovery and transformation -- what a thing may become". Discuss this statement in relation to any series of lessons which you have given

5. The real business of moral education is not in learning how to obey rules but how to solve moral problems. Of what importance is this opinion for teachers?

6. Write on one of the following:-
   (a) Curriculum integration,
   (b) Youth clubs and youth centres,
   (c) Education and social change.

7. Consider the opinion that the essence of freedom is to have choices and know how to choose, and that the school is responsible to some extent for both of these.

Green Placard

Red Placard

Blue Placard

Projected Wall Text 1

Projected Wall Text 2

Projected Wall Text 3

They can't be listening to us, if they are trying to take our money and make it even harder for us to get a decent education.

No-one's voice is being heard if that's happening.

It's as simple as that.

Education's a right,
not a privilege.
Everyone needs to get
educated. It's not fair.

The people, who are trying
to tell us to pay, went to
university for free.

Who are they to tell
us to pay nine grand to go
to uni?

It's not fair.

It's damaging to
my future,
my little cousins,
my younger siblings,
and anyone else that's
younger than me who's
trying to go to university
It's going to affect them.

It's not fair.

They don't deserve it.

They can't be listening
Education cannot
to us if they are trying to
be treated
take our money and make
as a simple
it even harder for us to get
consumer good;
a decent education.
consumer sovereignty is
No-one's voice is
an inappropriate means
being heard if that's
of placing students
happening.
at the heart of
It's as simple
the system.
as that.

Alternative White Paper (2011) *In defense of public higher education* [online] http://publicuniversity.org.uk/2011/01/27/higher-education-white-paper-is-provoking-a-winter-of-discontent/ [accessed November 2011]; Proposition six (of nine): the value of public higher education.

Taylor, M., Domokos, J. and Sprenger, R. (2010), 'Second wave of student protests begins', *Guardian* [online], http://www.guardian.co.uk/education/video/2010/nov/24/student-protests-tuition-fees [accessed 10 Jan 2012].

Education's a right,
Though equally free,
not a privilege.
human beings are unequal
Everyone needs
in their ability
to get educated.
to use their freedom
It's not fair.
authentically
The people who are
and only an 'elite'
trying to tell us to pay
can appropriate
went to university
the opportunities which are
for free.
universally available for
Who are they to tell us
acceding to the freedom of
to pay nine grand
the 'elite'.
to go to uni?

Bourdieu, P. (2010 [1991]) Language & Symbolic Power, translated from the French by Gino Raymond and Matthew Adamson, Cambridge: Polity. Edited and introduced by John B. Thompson.

Taylor, M., Domokos, J. and Sprenger, R. (2010), 'Second wave of student protests begins', Guardian [online]. http://www.guardian.co.uk/education/video/2010/nov/24/student-protests-tuition-fees [accessed 10 Jan 2012].

It's not fair.
The vast majority
It's damaging to my future,
of young people from
my little cousins,
poorer backgrounds
my younger siblings
will be relegated to what
and anyone else
are perceived to be second
younger than me
and third division
who's trying
universities, encumbered
to go to university.
with debts
It's going to affect them.
they have little prospect
It's not fair.
of ever paying off.
They don't deserve it.

Raey, D. (2011), 'Universities and the Reproduction of Inequality', in John Holmwood (ed.), A Manifesto for the Public University, London: Bloomsbury

Taylor, M., Domokos, J. and Sprenger, R. (2010), 'Second wave of student protests begins', Guardian [online], http://www.guardian.co.uk/education/video/2010/nov/24/student-protests-tuition-fees [accessed 10 Jan 2012].

Reference for the placards

Taylor, M., Domokos, J., & Sprenger, R., (2010). Second wave of student protests begins. *Guardian online* [24 November 2010]. Retrieved from http://www.guardian.co.uk/education/video/2010/nov/24/student-protests-tuition-fees [accessed January 2012].

References for the three wall projections

Projection 1, green placard text combined with:
Alternative White Paper 2011. *In defense of public education* [online]. Retrieved from http://publicuniversity.org.uk/2011/higher-education-white-paper-is-provoking-a-winter-of-discontent/ The text reproduces the sixth of nine propositions in the Alternative White Paper about the value of public higher education.

Projection 2, red placard text combined with:
Reay, D. (2011). Universities and the Reproduction of Inequality, p. 125. In J. Holmwood (Ed.). A *Manifesto for the Public University*, pp. 112-126*.* London: Bloomsbury Academic.

Projection 3, blue placard text combined with:
Bourdieu, P. (2010). *Language & Symbolic Power*. (G.Raymond & M.Adamson. Trans.). Cambridge: Polity Press, p. 149.

2009

Critically, […] acknowledgement of ongoing socio-technical change and of potential uncertainty relating to such change, suggests that education policy makers faced with developing resilient education systems in the 21st century need to recognise that:

There will be **no single educational response** that will prepare learners or educational institutions for all potential future developments. Rather than creating a template of 'a school for the future', then, to which all other schools might aspire, the education system needs to commit to creating a **diverse ecology** of educational institutions and practices. Only such diversity will ensure that, whatever changes come about, we have already begun to respond and prepare for them.

Such diversity will emerge only if educators, researchers and communities are **empowered** to develop localised or novel responses to socio-technical change including developing new approaches to curriculum, to assessment, to the workforce and governance, as well as to pedagogy.

As such, building informed **debate** about current, emergent and potential socio-technical change is **critical** to creating education systems that are able both to adapt to such changes, and, where necessary, to **challenge** them.

This implies a new role for education policy, namely that it should be committed to:

Creating true **public space** at all levels of the system to inform, explore, model and debate educational futures and educational **values**.

Promoting, encouraging, archiving and sharing the development of widely diverse educational responses in order to ensure that there is diversity in the system to allow adaptation whatever changes emerge, **rather than seeking out and disseminating universal and uniform solutions'**.

Facer, K. (2009). *Educational, social and technological futures: a report from the Beyond Current Horizons Programme.* Executive Summary, p. 8 [plus added colour and font variations]. Retrieved from: http://www.beyondcurrenthorizons.org.uk/wp-content/uploads/final-report-2009-executive-summary.pdf

Context for current debates: Appendix G

This brief, illustrated, historical summary of significant changes in the status and content of advanced art and design education in England and Wales since 1946, provides a context for wider debates about standards, the UK classification system, 'employability' and the role of universities today.

In 1959, the Ministry of Education on behalf of Macmillan's Conservative Government appointed a National Advisory Committee on Art Education, chaired by Sir William Coldstream, to review advanced provision in art and design. The existing qualification, the National Diploma in Design (NDD) introduced in 1946, consisted of two years at intermediate level and two at diploma level. See example (Table i) of part of the NDD examination paper for Painting (taken as a special or main subject) below. The examination was set by appointees for the Ministry of education and was sat by all NDD students nationally between 10 am - 1 pm and 2 pm – 4pm on the 16th, 17th and 18th May 1960. The topics and required technical guidelines (not included below) closely resembled the General Certificate in Education (GCE) O-level and A-level examinations taken by secondary pupils.

THE COMPOSITION

ONE *question only is to be answered*

Include not less than **THREE** *figures in your design*

(a) A painting is wanted for a conference room in a newspaper office. The subject of the picture could be something of dramatic importance covered by the press in the past or something of news interest in recent times. It is intended to replace the painting by a new one each year.

(b) A painting suggested by the title :—
      (i) a private view
      (ii) a street market
      (iii) Return of the Prodigal.

(c) A painting, suitable for the decoration of a church hall, suggested by one of the Ten Commandments. The space available is a panel 6 feet high by 12 feet wide.

[P.T.O.

Table i) Detail of N.D.D. Painting examination, 1960, obtained from the National Arts Archive.

The National Advisory Committee on Art Education, usually referred to as the Coldstream Committee, issued a report in 1960 outlining the new qualification. It was defined in two stages: the first being a one-year pre-Diploma in Art and Design (the Pre-Dip), followed by a new three-year Diploma in Art and Design (DipAD). The diploma was discipline specific and included a formal theoretical component (attracting the 'honours' status). All courses were required to have a generic fine art core. Students needed to be 18 to enter the new Diploma and have at least five GCE O-level passes, although provision was purportedly made for 'special cases'. In the event, the majority of entrants were former A-level students who had then taken the new one-year pre-Diploma before applying for a Diploma place. There was also provision for a two-year pre-Diploma for sixteen year olds, who would then

be qualified to apply for the Diploma at eighteen alongside their older peers who had taken A-levels.

In March 1961 the National Council for Diplomas in Art and Design, led by Sir John Summerson, was established to consider applications from colleges wanting to offer the new Diploma. The first pre-Diploma students were enrolled in 1962, in readiness for admission to the newly validated diploma courses in 1963. Macdonald charts the pandemonium that followed, with many centres being refused the Diploma because of lack of theoretical content, poor facilities or lack of staff to deliver the Diploma. In 1964, one year after the first Diplomas enrolled students, there were 1480 DipAD places available nationally and 3030 pre-Diploma students looking for places [ibid., pp. 355-357]. Furthermore the new arrangements for formal academic 'admission' requiring at least five O-levels or the equivalent of O- plus A-level passes caused serious controversy.

The pre-Diploma required minimal approval and this led to a flurry of new pre-Diploma courses. Its arrival provided the perfect opportunity for UK art educators to adopt the continental idea, emanating from the Bauhaus (1919-1933) of 'Basic Design' on a much greater scale than the few 'Foundation' courses that had already been established in the UK before 1962. Stuart Macdonald in his *History and Philosophy of Art Education* published in 1970, describes the initial advance of 'Basic Design' in the United States (US). It began with Joseph Albers fleeing Germany in 1933 to becoming professor at the Black Mountain College, North Carolina and setting up the 'Elementary Course'. By 1937, Lazlo Moholy-Nagy was professor at Harvard and Walter Gropius had established the 'New Bauhaus' in Chicago with his ex-pupil Gyorgy Keypes (ibid., pp. 366-367). Macdonald [ibid., pp. 366-368] describes a slower adoption in the UK with an isolated 'Preliminary Course' established on Bauhaus lines at Manchester School of Art in 1940 and the Central School of Arts and Crafts in the early 1950s, other developments coming later. Gaining momentum with the embracing of 'abstraction' as a more widely accepted concept in the 1950s. It was spearheaded in British art schools from the 1950s through the collective educational activities of younger artists including: Wendy Pasmore, Richard Hamilton, Eduardo Paolozzi, Harry Thubron, Elma Thubron, Tom Hudson, Alan Davie and Terry Frost [ibid., pp. 367-368]. For example, the new educational ideas were more widely spread through Victor Pasmore's work with the North Riding Education Committee's 'Scarborough summer school' for secondary teachers and Bauhaus principles of 'Basic Design' were gradually adopted either as part of degree study (e.g. Kings College now part of Newcastle University), or on Foundation Studies courses such as those offered at Manchester School of Art and Leicester College of Art. New posts, needed because of the rapid expansion of pre-Diploma[lxxix] provision nationally in the very early 1960s, were often taken up by graduates from the course Pasmore and Hamilton pioneered at Kings or by diplomates from the Royal College of Art, the Slade School (University College London) and the Royal Academy.

[lxxix] An addendum to the Department of Education and Science, First Report of the National Council on Art Education published in August 1965 outlined the problems ensuing from hundreds of pre-Diploma students remaining unplaced on DipAD courses, despite others moving to college diplomas or other higher level qualifications. The paper sought to redefine the purposes of the pre-Diploma as having a more general 'diagnostic function' that initially suggested by its title that implied the function of pre-Diploma was to prepare students for the new Diploma [ibid., para. 5]. Paragraph seven of the Addendum states: 'As [the pre-Diploma] has in practice become more of a general course providing a preliminary training in art it is indeed inappropriate for it to be described as "pre-diploma". We therefore recommend that these courses be known as " foundation courses" to indicate the function which they have in practice assumed'.

To illustrate the stark contrast between the old advanced curricula in the form of the NDD examination (ref: table i above) and the new, see Table ii below, that shows two sample projects undertaken in the spring term of 1965 by a large group of pre-Diploma students, including those in their second year, who had left school at sixteen.
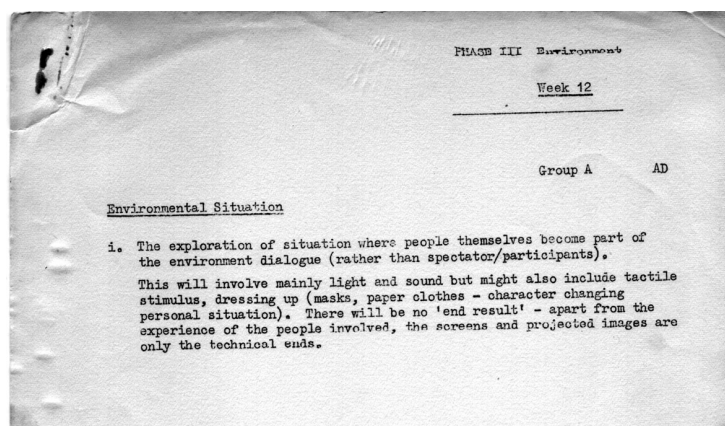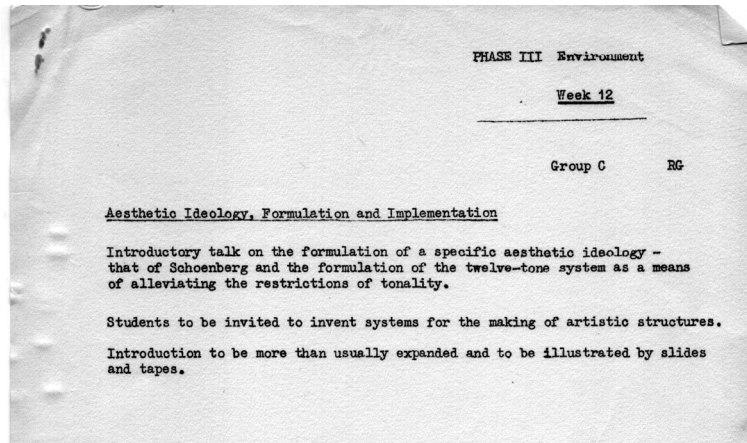

Table ii) Examples of two pre-Diploma projects from one Midlands art college, 1965 held in researcher's personal archive.

The problems with the implementation of the new diploma were captured in Maurice de Sausmarez' letter to Sir Edward Boyle Minister of Education) in June 1963 held in the *National Arts Education Archive* [ref: DS/PL/246]. De Sausmarez raised a number of widely held concerns about the implementation of the new diploma (and with it the dissolution of the old NDD). These focused primarily on: the lack of central planning that led to many parts of the country being left with scant or no diploma provision; a concern that those very few colleges (only four nationally) granted the right to award diplomas in all four disciplines (fine art, graphic design, fashion and three dimensional design) would in effect become an 'elite' attracting 'the best' staff and students, leaving a paucity of design experience for those in colleges with only one design diploma; a serious shortage of diploma places for pre-Diploma students; the new admissions policy being a barrier to admitting talented applicants without qualifications; and the ill-thought-through emphasis on a compulsory fine art element in design courses in the diploma as a whole.

Five years later in 1968, de Sausmarez wrote to the editor of the *Guardian* in support of the Hornsey students' proposals to end the GCE entrance qualification, exams based on academic studies, and the distinction between vocational and diploma courses. He cites RCA statistics that indicate that over a nine-year period in which over 45% of its diploma candidates were deficient in GCEs, that 'deficient' group had earned 45% of Firsts and 42% of its Upper-second class diplomas. He challenges the inference, embodied in the DipAD proposals, that narrower vocational courses would provide for 'these *deficient* talented students' and is clearly outraged in his claim that staff teaching on these 'vocational' courses are paid 25% less than those teaching on DipAD courses. De Sausmarez concludes by saying that before the introduction of the DipAD these students could aspire to the highest qualification in their chosen field, alongside those with more 'academic' profiles [ibid., ref: DS/PL/285]. De Sausmarez, in effect, is describing a two-tier system where DipAD is the gold standard and vocational courses seen as a narrow, technically focused second best for less academically able students.

Table iii) below captures achievement, further study and/or employment patterns for the first three 'serials' of diplomates from a department of fine art in one English college of art that had been granted diploma status by the Summerson Committee.

Qualification term	Numbers	Pattern of Classifications	Pattern of further study and/or employment
Serial 1: 1963-1966	16	Firsts = none Upper-seconds = none Lower-seconds = nine Passes = seven	By winter 1967 information on the 16 was as follows: Of those three* accepted onto post-graduate courses, one had completed a one-year course, one was completing a two-year course, and one was yet to complete a three-year postgraduate course; Four had completed a one-year Art Teachers Diploma; Six were now working in art colleges as assistant lecturers and one as a technician; Four were working in secondary schools. * *It is interesting to note that one of the three to receive a post-graduate place left with a pass.*
Serial 2: 1964-67	20	Firsts = one Upper-seconds = two Lower-seconds = nine Passes = eight	By winter 1967 information on the 20 was as follows: Of those eight* accepted onto post-graduate courses, one was completing a one-year course, two were completing two-year courses and five were on three-year courses; Three were awarded one-year scholarships in Europe Six were completing a one-year Art Teacher's Diploma; One was working in a college. *Five of the eight to receive post-graduate places left with lower-second diplomas.*
Serial 3: 1965-68	24	Firsts = none Upper-seconds = five Lower-seconds = eight Passes = eleven	By winter 1968 information on the 24 was as follows: Of those four* accepted onto post-graduate courses, three were completing one-year courses, and one was on three-year course; Six were completing a one-year Art Teacher's Diploma; Five were teaching in secondary schools. * *Two of the four to receive post-graduate places left with lower-second diplomas.*

Table iii) Patterns of achievement, further study and/or employment for one DipAD Fine Art course 1966-1968. Original papers are courtesy of a private archive.

In 1974, six years after Serial 3 completed their qualification, the conversion of the Diploma qualification to 'bachelor of arts' status, caused further controversy. While many were keen to academically legitimise art education as a discipline worthy of *university status*; others were deeply opposed arguing that it would undermine and inhibit the purposes of art and design education and, inevitably further restrict admissions for so-called 'special cases' and thus would exclude many talented students.

References

Anonymous private archive: documentation on the first three serials of DipAD students in one English college 1966-1968,

1965 Department of Education and Science. *First Report of the National Council on Art Education* [August 1965].

Macdonald, S. (2004). *The History and Philosophy of Art Education*. Cambridge: The Lutterworth Press. [First published 1970.]

National Arts Education Archive. The Lawrence Batley Centre, Bretton Hall, Wakefield: NDD examination paper and Maurice de Sausmarez letters 1963 and 1968.

Researcher's personal archive: documentation on the pre-Diploma curriculum 1965.

Student Unrest 1968: Appendix H

The 'sit-ins' at Hornsey College of Art in May 1968 spread to other colleges most notably Guildford College of Art and Birmingham College of Art. They were seen by many as part of the wider international student and other protest movements at the time, also affecting the universities. Lisa Tickner, working mainly from primary sources in her *Hornsey 1968: The Art School Revolution* published in 2008, identified that students were initially protesting about control of union funds and representation in academic affairs but this quickly escalated into a major critique of all aspects of art education (Tickner, pp. 24-30).

The highlighted section of the letter below, circulated in 1968 to other centres providing advanced art and design nationally, is indicative of wider issues identified by students at the time. (*Highlights added electronically in 2014.*)
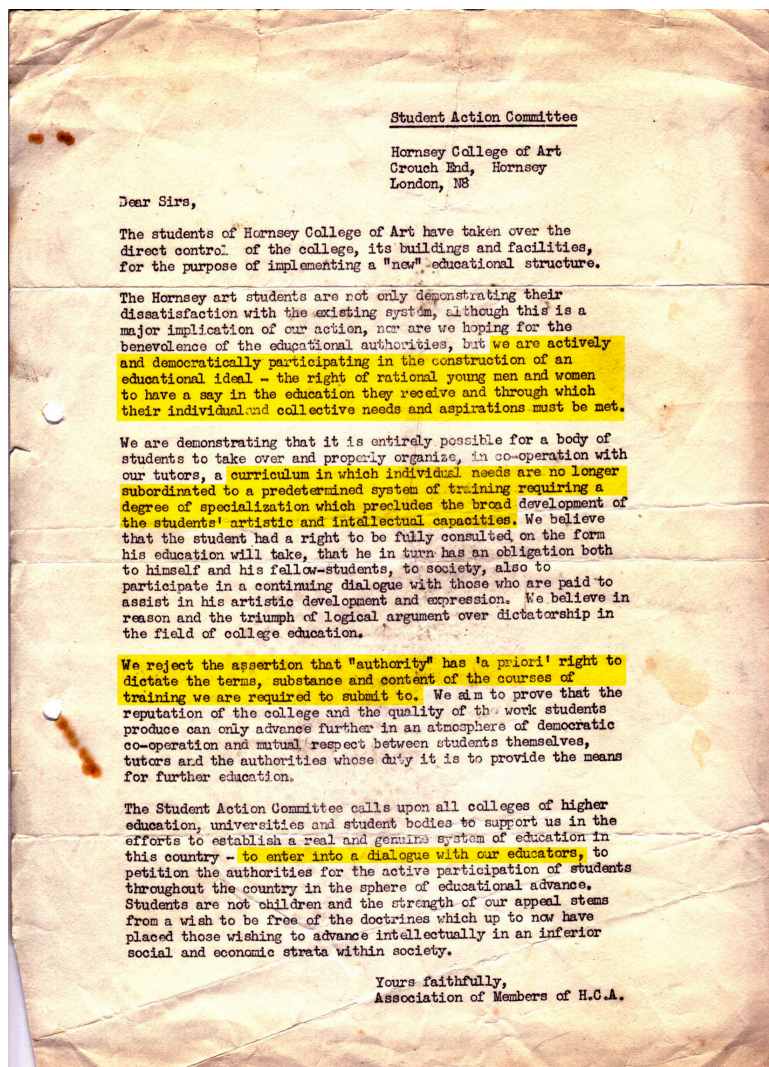
The following quotations taken from the first of the Black Papers on Education (1969), the pamphlet *Fight for Education,* provide insights into not only the response to student protests happening in universities and colleges from some members of the cultural and educational establishment at the time, but also into the weight of feeling against what was

seen as the excesses of progressive education in the primary schools and the more recent advances in 11-18 comprehensive system to replace the grammar schools, by the Labour Government. While the tone of these extracts may surprise today's reader, many of the general themes will be familiar.

Extract from C. B. Cox and A.E. Dyson's foreword in the form of letter to members of Parliament entitled 'Progressive Collapse':

On 22nd October 1968, Richard Bourne wrote in the *Guardian:* 'more than half the comprehensive schools in England and Wales have fewer outstanding pupils than the national average for secondary schools. A fifth of comprehensives have a higher proportion of dunces'. He continues: '… the latest report of the National Foundation for Educational Research, which is studying the changing patterns of secondary schools, shows in withering detail how far short most alleged comprehensive schools fall from the comprehensive idea'. … Signs of progressive collapse are evident at higher levels. In the *Guardian* of 14th October 1968, Lord James of Rusholme said of anarchist students that … 'a very small number of such individuals can virtually bring to a halt the work of a whole institution, unless it is prepared to use methods against them which are totally repugnant to any liberal-minded academic, which means nearly all'. …

As with the Sorbonne, so with the Hornsey Art College, though the political consequences have so far been less severe. What are the roots of anarchy? In a recent article in the Evening Standard (15th October 1968) Timothy Raison suggested that a common malaise runs right through our present education; the roots of student unrest are to be found as early as the primary school:
> Nevertheless, the art students often embody the innocence, the passionate belief that if you would only leave people alone their best would come out, that is the attractive element in true non-violent anarchism … And this romantic view is widespread, not merely among art students but many others who are likely to be marching …

I sometimes wonder whether this philosophy – which I am sure many of the protest marchers feel, however inarticulately – does not owe at least something to the revolution in our primary schools.

It is our belief that disastrous mistakes are being made in modern education, and that an urgent reappraisal is required of the assumptions on which progressive ideas, now in the ascendant are based. Even at the most obvious level, students do not *know* as much as they should: and this despite the much publicised examination grind. … An external examiner of Colleges of education writes that it is common to find many students who write 'his' for 'is', who do not know the difference between 'their' and 'there' or 'where' and 'were', who cannot punctuate and cannot spell. …

… This black paper, prepared at no expense to the taxpayer, concerns matters of great national urgency. We believe it merits the official attention of Parliament.

Charles Cox (Professor of English Manchester University)
Anthony Dyson (Senior Lecturer, University of East Anglia).

Angus Maude's essay 'The Egalitarian Threat':

All kinds of education are *not*, as the egalitarians pretend, of equal worth and importance, nor can anything but harm come of claiming equal status for all kinds of educational institution. Whatever you may *call* a technical college – and even if you install a department of social sciences in it – it is *not* the same as a university. Nor is a course of further education, designed to provide a ticket for a job, of the same worth as a degree course designed to widen the mental horizon and deepen perception. (Although, obviously, a well-grounded course in pure science or technology, studied in depth, is likely to be of more educational value than a composite smattering of 'liberal arts' or 'social sciences'.)

Angus Maude, M.P.

> **John Sparrow's essay 'Egalitarianism and the Academic *Élite*:**
>
> A similar problem presents itself in schools where intelligent and stupid children are included in the same large and comprehensive classes; for in such classes the teaching has to be geared to the capacity of the slowest and least intelligent of the pupils in order to meet the humanitarian demand that they should not be left behind in the race.
>
> … the attitude of the academic radicals towards the neologism 'meritocracy' is not without significance: it has already become for them a word of shame, not because it is a hideous etymological hybrid but because it connotes a system under which authority is exercised by those who have been proved by their performance to deserve it – a system, in other words, which entrusts power and responsibility to the hands of an *élite.*

John Sparrow (Warden of All Souls, Oxford).

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COURSES OFFERED 1968 - 1969   (⬛⬛⬛⬛)

The following courses are offered by ⬛⬛⬛⬛ for the session 1968 - 1969.

Each course should last one term

The actual organisation of the courses should be decided in consultation with the students concerned. ⬛⬛⬛⬛ suggests that a possible means of organisation is a series of open lectures to be supplemented by individual tutorials.

Courses listed 1 - 6 can be subsumed under a general title of symbolic communication.

1. Totemism

Totemism is a particular mode of symbolic thought which employs bits and pieces of the natural world as a means to think by. Animals are not so much good to eat as 'good to think'.

The course will analyse various so called totemic systems within a general framework of a theory of signs.

N Douglas	PURITY AND DANGER
E Durkheim and M Mauss	PRIMITIVE CLASSIFICATION
J V Ferreira	TOTEMISM IN INDIA
R Firth	WE THE TIKOPIA
S Freud	TOTEM AND TABOO
R Hertz	DEATH AND THE RIGHT HAND
E Leach, ed.	THE STRUCTURAL STUDY OF MYTH AND TOTEMISM
-----	THE REITH LECTURES, 1967.
-----	RETHINKING ANTHROPOLOGY
R H Lenneberg, ed.	NEW DIRECTIONS IN THE STUDY OF LANGUAGE
C Levi-Strauss	STRUCTURAL ANTHROPOLOGY -------
-----	TOTEMISM --------
-----	THE SAVAGE MIND --------
R Needham	STRUCTURE AND SENTIMENT
A R Radcliffe-Brown	STRUCTURE AND FUNCTION IN PRIMITIVE SOCIETY
P Radin	THE TRICKSTER
F Steiner	TABOO
A Van Gennep	THE RITES OF PASSAGE

2. Pots, Pans, Incest

We won't eat dogs or sleep with our mothers. 'You son of a bitch' is a prohibited expression.

Food, sex, language, social relations, all are connected. Food is a means of classifying the universe, of defining social relations, of prescribing sexual behaviour, of thinking generally.

The course will study the symbolic rather than the nutritive content of foods in various cultures, again, as a contribution to a general theory of symbolism.

M Douglas PURITY AND DANGER

---- THE LELE OF THE KASAI

R Firth WE THE TIKOPIA

S Freud TOTEM AND TABOO

M Gluckman, ed. CLOSED SYSTEMS AND OPEN MINDS, ESSAYS ON THE RITUAL OF SOCIAL RELATIONS

H Hubert and M Mauss SACRIFICE

E H Lenneberg NEW DIRECTIONS IN THE STUDY OF LANGUAGE

C Levi-Strauss THE SAVAGE MIND

---- STRUCTURAL ANTHROPOLOGY

G Lienhardt DIVINITY AND EXPERIENCE

B Malinowski THE SEXUAL LIFE OF SAVAGES

M Mauss THE GIFT

A R Radcliffe-Brown THE ANDAMAN ISLANDERS

3. Violence and Logic

Western rationality is a logic of domination and of violence. It orders by cutting up, fragmenting the world. It has been, and remains, an instrument of supreme repression, yet for most it is accepted as a necessity for the maintenance of human culture.

This course intends to examine that assumption primarily on the basis of psycho-analytic and Marxist thought.

E Durkheim THE RULES OF SOCIOLOGICAL METHOD

M Foucault MADNESS AND CIVILISATION

S Freud CIVILIZATION AND ITS DISCONTENTS

---- FUTURE OF AN ILLUSION

---- JOKES AND THEIR RELATION TO THE UNCONSCIOUS

---- MOSES AND MONOTHEISM

---- THE EGO AND THE ID

G Kepes, ed. SIGN, IMAGE AND SYMBOL

G Kubler THE SHAPE OF TIME

H Marcuse EROS AND CIVILISATION

R D Laing THE DIVIDED SELF

---- et al. THE SELF AND OTHERS

---- and D Cooper REASON AND VIOLENCE

F Fanon THE DAMNED

K Marx CAPITAL

---- GERMAN IDEOLOGY

---- POVERTY AND PHILOSOPHY

---- COMMUNIST MANIFESTO

---- CAPITAL

---- PRE-CAPITALIST ECONOMIC FORMATIONS

4. <u>Linguistics</u>

The course will study a few schools in modern linguistic theory particularly structuralist linguistics.

It will accept the proposition that language must be considered within a more general theory of signs, semiology.

Roland Barthes	ELEMENTS OF SEMIOLOGY
Noam Chomsky	SYNTACTIC STRUCTURES
---------	CARTESIAN LINGUISTICS
W Empson	SEVEN TYPES OF AMBIGUITY
R Jakobson and M Halle	FUNDAMENTALS OF LANGUAGE
R Malmberg	NEW TRENDS IN LINGUISTICS
E Sapir	LANGUAGE
F de Saussure	COURSE IN GENERAL LINGUISTICS
Millard van Orman Quine	WORD AND OBJECT
Benjamin Lee Whorf	LANGUAGE, THOUGHT AND SOCIETY

5. <u>Cybernetics</u>

This course will examine the logic behind computer technology with particular attention to the concept of information - its measurement, organisation, translation.

R L Gregory	EYE AND BRAIN
E H Gombrich	MEDITATIONS ON A HOBBY HORSE
---------	ART AND ILLUSION
G Kepes	SIGN, IMAGE AND SYMBOY
J R Pierce	SYMBOLS, SIGNALS AND NOISE
S H Hollingdale et al.	ELECTRONIC COMPUTERS
J von Neumann	THE COMPUTER AND THE BRAIN
N Wiener	I AM A MATHEMATICIAN
-------	CYBERNETICS
-------	GOD AND GOLEM, INC.
-------	THE HUMAN USE OF HUMAN BEINGS

6. <u>Savages, Madmen and Zombies</u>

The 18th Century had an idea of a rational nature. The irrational was 'put away' into asylums, to Australia, or, to a realm of thoughts on savagery and barbarism.

The course will be concerned with getting at the logic of western reason by studying its opposite, unreason, and rationalist attitudes towards it in the 18th Century.

7. <u>Film Aesthetics</u>

The main emphasis will be on American movies, 1939-1940 of different genres. Directors will include Orson Welles, William Wyler, Frank Capra.

8. <u>The Post-War Italian Movie.</u>

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Sequential bibliographic references

Bibliographic references are linked electronically to the main body of Volume Two. They are presented, for navigational purposes, in the order in which they appear in the text. A small number of references appear more than once. Some are web links, some of which may no longer be active. Certain references marked * are included to provide context but have not been directly accessed as part of this study.

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Dialogue One: *Kaleidoscope 2008, 5th Annual Postgraduate Conference in Education* (6th June 2008) performance entitled, 'Violating the present to imagine the future'. N.B. A later version of this dialogue and early versions of two of the monologues included in the thesis were also performed as part of the *Student Lifewide Development Symposium: The whole of life is learning, therefore education can have no ending* hosted by Aston University on 1st March 2011.

Dialogue Two: European Association for Research on Learning and Instruction Special Interest Group/*University of Northumbria 5th Assessment Conference* (September 1st-3rd September 2010) performance entitled 'Assessment culture as performed text' under the broad conference theme of 'Assessment cultures and assessment reform'.

Dialogue Three: *12th Discourse, Power and Resistance Conference* 2012 (2nd- 4th March 2012) performance entitled 'A dialogue imagined'.

Dialogue Four: *Storyville: Exploring narratives of learning and teaching, Higher Education Academy, Arts and Humanities Conference 2013* (29th- 30th May 2013) performance entitled 'Creativity played out as conformity, utility, resistance, subversion, pleasure and power'.

Dialogue Five: *University of East Anglia, School of Education and Lifelong Learning Seminar Series 2012-2013* (5th December 2012) performance entitled 'Knowing and Unknowing: methodology in the interpretation of lives'.

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