Developing a subject specific art-writing-culture within a university course: How can we better situate writing within UK higher art education?

Within UK higher art education, writing for the purpose of examination has been the norm for the last 50 years. This was introduced with a sweeping set of reforms known as the Coldstream Reforms. The reforms gave little reasoning in their justification of this change, and no guidance for implementation (Lockheart. 2018). This led to an artificial writing culture emerging within UK art schools during its initial wave of implementation, to which there was a backlash against amongst student groups (Nairn. Et al. 1969).

In the 50 years since the Coldstream reforms; the 'academic' extended writing project, i.e. dissertation, has prevailed as the most culturally pervasive form of writing at the higher education level. Academic essay writing has a developed culture within the UK Higher Education space, even if these standards are not enforced explicitly, many students feel "academic standards" hanging over them (Lillis. 1997. Pg. 185).

The notion of fostering an alternative art-writing-culture is one prescient to current pedagogical concerns. With the proliferation of easily accessible machine learning programs such as ChatGPT, which can flawlessly replicate the academic essay writing style, the value of academic writing is being reevaluated (Dubose. 2023). A program developed by Princeton senior Edward Tian with the intention of detecting AI written essays repeatedly false flagged genuine essays written by "good writers." (Cassidy in Dubose. 2023). The better you are at replicating the perceived academic writing style, the less your writing is interpreted as human.

Over the course of this essay, the notion of a subject specific art-writing-culture will be explored through a series of case studies which examine pedagogical interventions into the UK higher education institution which relate to the notion of art-writing-culture. Following on from these case studies, the author will propose their own undergraduate university course which problematises art writing. This course will take influence in its structure from the field of critical pedagogy, with reference to the work of Paulo Freire.

What is meant by art-writing-culture?

This essay's area of interest is not solely writing on an art degree but rather; how writing, art practice and the surrounding environment these actions take place in overlap and interact with each other. This has arisen through the

research of the case studies included in this essay. The 1968 Hornsey sit it which arose in direct response to the Coldstream reforms, fostered a unique co-creational research environment through the vehicle of open debates and symposiums. In another example, Charles Esche's Protoacademy, acted as a conduit between the outside world and the institution. Participants from both in and outside the institution collaborated on group readings and collectively produced texts which allowed for a multitude of voices to be heard.

Why a university course?

Given the radical, outsider approaches which form the bulk of this essay's justification, it may seem counterintuitive to propose a university course as the 'solution' to the issues inherent to writing on an A&D degree. However, as Charles Esche argues, the higher education institution has long been the site of breaks from pedagogical orthodoxy. Esche points to several examples in the 20th century, UNIVOS, Bauhaus, CalArts, Nova Scotia and more in which "great moments" emerged through a confluence between the teachers, students, and environments (2009. Pg. 106). As Esche notes however, these moments don't last. The creative energy of the revolutionary moment dissipates, and the learning is either forgotten or co-opted; as Guy Debord argues, becoming reified and ephemeral (1960). A university course in a permanent state of revolution, one where the curriculum is free floating and relational could offer a solution to the dissipation of the revolutionary moment.

Unlearning is also a concept which has influenced the choice to propose the content as a university course. As elaborated upon by Thereasa Lillis, students enter the institution knowing "that there are certain rules governing what you can write in academic texts but do not know exactly what they are" (1997. Pg.186). Academic conventions are a *Habitus*, a set of preconceived notions and reflexive actions that are an undercurrent in higher education institutions. They are reproduced subconsciously through interactions between pedagogues and students. Their elusive nature is demonstrated through the student testimonies in Lillis' article, many students expressed their frustration in the arbitrary nature of academic writing conventions. Lillis' article was written in response to a growing number of students from BAME and working-class backgrounds entering the university. Groups who have dialects and modes of communication which fall outside of academic acceptability. Lillis suggests we should follow Freire's advice. Students should have a chance to name their own world in order to transform it (Freire in Lillis. 1997. Pg.183).

Freire's methodology, rooted in his time spent teaching in Brazilian Favelas, is explicitly anticolonial. Freire was responding to the wrote, 19th century teaching standards which were exported by imperialist nations such as Britain

to "The new world". Thus, Freire had to offer a deconstruction of what he termed banking education, education which treats students as ignorant receptacles into which a teacher deposits knowledge (1970. Pg.45). Students subject to this model reproduce it through the recitation of their knowledge during examination. There is no transformation of the knowledge they ingest, and the students develop no critical consciousness.

To oppose this, Freire proposes problem posing education, (henceforth abbreviated to PPE). A pedagogical methodology for deconstructing existing ideological narratives and enabling the individual to name their world and transform it. PPE views students as "critical co-investigators in dialogue with their teacher" (1970. Pg. 53). Learning is related to what Freire terms "Generative Themes" the ideas, concepts, and desires which shape the indigenous populations worldview. Realisation of these themes allows for the curriculum to be adapted to specific needs.

Freire also emphasises the importance of language for the transformation of an individual's consciousness. Conscientisation is the name given to Freire's process of a developing critical consciousness' of social reality (*Concepts used by Paulo Freire*, 2024). This happens through action and reflection upon an individual's habitual acts and how they relate to wider ideological structures. A key part of problematising these habits is deconstruction. Freire and his colleagues would investigate a chosen community, generating a list of keywords. Community members who participated in Freire's sessions, would then break down these words into syllables. In the process, creating new words. This Dialogue not only aided in the development of literacy skills, which was the aim of much of Freire's educational practice, but also created in the participants a greater understanding of how they situate themselves in relation to the world around them. Crucial to Freire, was the "critical integration of "word" with "world" (Roberts. 2017).

Despite being written for a vastly different time and place, PPE has proved its adaptability. For over 40 years, the Adult Learning Project ran in the Gorgie-Dalry area of Edinburgh. (Henceforth abbreviated to ALP) One of the first projects to activate Freire's theory, The ALP employed PPE to transform residents into co-investigators, enabling the discovery of an appropriate curriculum and enfranchising individuals as transformers of their world (Kirkwood and Kirkwood. 1989. Pg.12). Key to the ALP's interpretation of PPE is the constant dialogue. Communication between co-investigators, co-ordinators and outside experts is a must. This fits with Freire's conception of Praxis, namely "the action and reflection of men and women upon their world in order to transform it" (1970. Pg 52).

Moreover, Freire's methodology has been successfully adapted for an audience antithetical to the one it was intended for, namely, the white middle class who make up the majority of western university students. Bell Hooks employed Freirean strategies in her classroom to break down prejudiced assumptions among cohorts about black and working-class students. This was borne out of the notion that the oppressors need to problematise their relationship with oppressive ideology as much as oppressed. This can only happen through involving them as subjects and not objects of the process (Nicholls. 2011. Pg 12). Hooks would foster classrooms where everyone in the classroom was recognised for who they are. Individuals in a class need to understand different "cultural codes" (Hooks in Nicholls. 2011. Pg.14), particularly those which have been traditionally excluded from academic spaces, in order to build a collective knowledge base. This can only happen through a dialogue which recognises and activates all members of a cohort for who they are and how they exist within a space. This dialogue is what the author is aiming to foster on the proposed course.

Case study 1:

The Hornsey rebellion 1968

The 10-year period, from the late 1950s to the late 1960s, would see momentous change in the structure and delivery of higher art education in the United Kingdom. The Coldstream reforms of the 1960s would phase out the existing National Design Diploma, with its focus on vocational learning, and in its stead introduce the Diploma in Art and Design. the DipAD course came with the requirement of complementary studies, the genus of visual culture courses in contemporary A&D degree programs.

This change however would not be without consequence. Independent art colleges, who were eager to acquire DipAD accreditation, would struggle to implement the necessary requirements. Due to both incomplete guidance from the Coldstream reports, and insufficient resources, many art colleges would copy existing academic standards from humanities courses when implementing complementary studies. This would take the form of the lecture and the written academic essay.

These changes would result in backlash from students and staff, the epicentre of this backlash, was the Hornsey rebellion of 1968. What started as a dispute over the allocation of student union funds would snowball into a nationwide debate over the present state of Art Education (Tickner. 2008. Pg. 13).

Despite the events of Hornsey happening over 50 years ago, its contemporary relevance can still be felt. It is a fixture in the writings of contemporary art theorists, such as Tom Holert, who described it as "One of the most radical confrontations and revolutions of the existing system of art education to take place." (2009). The student occupation of the Hornsey campus involved debates, symposiums and guest talks from leading figures in art education such as Buckminster Fuller. From these debates would emerge a litany of writings from the staff and students on revolutionary and transformative educational practices. These writings are due a reappraisal as an example of an alternative writing practice, which existed within the environment of an art institution.

Background- The countercultural turn and the Coldstream reforms

Before the Coldstream reforms, the premiere form of higher art education in the UK was the National Design Diploma. This was a qualification which prioritised vocational learning, giving students a grounding in various fields within art, craft and design (Tickner. 2008. Pg.13). After this grounding, students would choose two specialisations from "an approved list of craft and

design options from bookbinding to wrought iron work". The NDD was indebted to the Bauhaus 'Grundkurs' course of the 1930s, which structured itself around the idea that "initiation to art in general should precede every specialisation" (De Duve. 1994). Many UK art colleges had adopted this form of teaching by the middle of the 20th century (Tickner. 2008. Pg.49).

During the 50s and the 60s, a turn away from modernist principle of upholding the value of medium (De Duve. 1994), which guided much of Bauhaus teaching was emerging. The term conceptual art emerged during this ten-year period to categorise art "of which the material is "concepts."." (Flynt. 1963). Whilst conceptual art had its antecedents in the works of artists such as Marcel Duchamp, it was this decade (late 50s- late 60s) which saw the conceptual turn. The Medium of a piece became secondary to the concept behind it. This period would see the emergence of performance pieces, happenings, and other forms of relational art.

In his essay 'when form becomes attitude', Thierry De Duve points to John Latham's 1966 performance piece 'still and chew' as a "symbolic event" (1994), which represents the dissolution of the modernist paradigm of the sanctity of the medium. In the performance, Latham, a part time lecturer at Central Saint Martins; borrowed a copy of Clement Greenberg's Art and Culture from the CSM library and invited participants to tear pages from the book and chew them, spitting the pulp into a Jar. Latham was promptly fired.

Clement Greenberg, a prominent mid-century art critic was a proponent of the modernist doctrine which viewed art history as "a progressive surrender to the resistance of its medium" (Greenberg in De Duve. 1994). Latham employed the methodology of conceptual art to imply that the modernist, formalist paradigm which dominated western art theory and pedagogy in the first half of the 20th century had imploded under the weight of the conceptual turn. To 'eat your words' is to retract one's own statement after being proven wrong (Cambridge Dictionary. 2023). Instead of eating his own words however, Greenberg had his words eaten for him. Latham's piece would subsequently be purchased by the MoMA (Tate. 2005). Latham himself would continue to explore epistemological deconstruction, both through further book destruction pieces and in a pedagogical setting. Latham was involved in the anti-university of London, a radical free university which involved many figures of countercultural importance as well as prominent academics of the time such as Stuart Hall (Wall. 2018). The university offered courses influenced by countercultural studies, critical theory and conceptual art, styling itself as a "part of the vanguard of large-scale political resistance" (Berke in Wall. 2018). The Anti-University was part of a wider counter cultural network. Similar institutions were operating in New York, 1968 was also the year of the Paris

student revolts and the events in Hornsey. A burgeoning revolutionary fervour, situated within pedagogical sites could be felt across the western world.

The phasing out of the National Design Diploma and introduction of the Diploma in art and Design would occur alongside this countercultural turn. By the late 1950s, the NDD had attracted much derision from both staff and students (Tickner. 2008. Pg.15). It was viewed as overtly bureaucratic due to all examinations being administered centrally by the ministry of education. Additionally, the focus on craft courses such as lace work, tapestry, and bookbinding seemed antiquated. These skills had a decreasing relevance both artistically and vocationally. In the 1960s, Britain, gained a reputation for cutting edge design (McGoughlin. 2019). The NDD, with its focus on 19th century crafts seemed increasingly out of step.

The first 'Coldstream report' (Officially known as 'First Report of the National Advisory Council on Art Education') was published in 1960. Overseen by British painter William Coldstream, the report advocated for sweeping changes in UK Art and Design Higher Education (Tickner 2008. Pg. 16). The Coldstream report would advocate for the introduction of a new qualification, the Diploma in Art and Design. The DipAD was to have Five areas of study: Fine Art; Graphics; Fashion and Textiles; 3D; and art history and complementary studies (McLoughlin. 2019). The DipAd would also devolve much of the powers of examination and shaping of the curriculum to individual institutions. Crucially, 15 percent of the course was to constitute art history and comp. studies (Ministry of Education in Rintoul. 2022).

In her comprehensive contemporary re-appraisal of the Coldstream Reports, Julia Lockheart found that essay writing was not recommended "as a way of examining artists and designers." (2018). She does however demonstrate through a survey which polled UK educators in the A&D sector, that this assumption remains amongst some. She argues that essay writing for the purposes of examination was copied over from existing humanities courses. The first Coldstream report contained no advocation for a subject specific writing style, merely a vague reference to complementary studies giving "scope for practising written and spoken English whether this is studied as a separate subject or not." (Ministry of Education in Lockheart. 2018). As deciding the content and character of comp. Studies was left to each institution, many would hire lecturing staff from other disciplines. "This combination of parity and relative openness to the needs of students meant that the model of writing imposed was imported, along with the teaching staff, from text-based disciplines." (Lockheart. 2018).

Each art school in the country would have to apply for DipAD accreditation. Every art school was eager to do this, as without DipAD accreditation, art schools risked becoming second-rate institutions. Mid-century UK art schools were much different in nature to contemporary institutions. Whilst independent, facilities were often poor and stretched over ill-suited and isolated campus buildings. Funding was at the behest of local authorities. Hornsey College of Art was a prime example of such a Mid-Century art college, described by alumni Kim Howells as 'a set of public conveniences scattered across North London.' (In McLoughlin. 2019). Despite its shabby appearance, Hornsey had a reputation as a British Bauhaus (Nairn. Et al. 1968. Pg. 16) and had attained full DipAD accreditation.

The implementation of DipAd did not come without problems however, students resented the change to the curriculum, particularly the introduction of comp. studies. The comp. studies buildings were physically separate from the practical facilities. This would lead to both a geographical and conceptual split between the theoretical a practical side of the course (Tickner. 2008. Pg. 47). The various departments felt they were competing against each other for resources and time, leading to tension. Lecturers lamented the lack of any social cohesion necessary for "the complex cultural tasks we were engaged upon." (Nairn. Et al. 1968. Pg.20). Studio staff similarly resented the introduction of comp. studies, which they felt took away from the actual work of the course. Additionally, the DipAD, a full-time course; favoured middle class students. Working class students who had to work to fund their study were sidelined to the second-rate NDD.

Tensions at Hornsey reached peak in May of 1968, when a funding dispute emerged between the principial, Harold Shelton, and the student union. This fracas would snowball into a six-week occupation of the campus by staff and students. This occupation would receive national attention and spark a nationwide debate as to the state of UK art Higher Education. As part of the Hornsey rebellion, the students and staff would host debates, guest speakers, and produce writings on proposals for alternative, networked educational practices. These writings would be collated in the book, 'The Hornsey Affair' published by penguin in the following year.

The Hornsey Occupation-

Soon after the occupation began on 28th May, an essay produced by visual research lecturers entered circulation. Although it had been written before the sit in started, it attracted the attention of a student, who subsequently reproduced and distributed it (Nairn. Et al.1969. Pg.34). This critical analysis represented the feelings of the cohort, expressing the frustration over the

"present apathy" within the school. It criticised the introduction of the theoretical element to the course, not due to its content but instead its implementation, likening it to a new patch of cloth being sewn into threadbare material.

As the occupation progressed, so did the nature of the discourse. Regular debates were held throughout, some of which would last for hours. These debates were free flowing and democratic, members of staff would participate on equal level with the students. As the debates progressed, they gained more form, splintering off into smaller seminars of about 20 participants. This allowed for an equal participation and ideas to progress more smoothly. Student testimonies speak of their eagerness and enthusiasm to participate in the debate. "We were not after all the complacent receivers of an inadequate educational system, we were actively concerned and wanted to participate, but had never been given the chance before." (Nairn. Et al. Pg.36. 1969).

In his article reflecting on the events of Hornsey, Tom Holert argues that these debates constitute an "underrated moment of knowledge production in the arts". The idea of "talking as medium of exchange and self-empowerment" (Holert. 2009), is more regularly accepted in the contemporary art institution, evident in practices like the crit and performance lecture. Holert argues within the context of Hornsey however, this was a revolutionary conscious raising and knowledge generating form of collective research.

Within these debates, participants practiced Parrhesia, a form of rhetoric where one is inherently truthful, even in the event this truthfulness causes harm to the individual. Fundamental to parrhesia, is the notion that the parrhesiates is speaking in a stratified environment, a King criticising his subjects would not be practicing parrhesia, but students criticising their faculty would (Foucault. 1983). The Hornsey debates situated themselves physically within the institution, the manifestation of the dominant power structure which was UK Higher Education. Thus, they were identifying themselves in opposition to a larger infrastructure. The Hornsey students decided to speak truthfully, knowing full well they would incur the wrath of not only the institution, but the British state. This commitment to truthful discourse about one situation stems from a duty to improve one's own situation. The validity of what one is saying is proved by their commitment to saying it.

Concurring with this model of rhetoric, Freire also places importance on the oppressed "speaking a true word in order to transform the world." (1970. Pg. 60). He argues a word's ability to have a transformative effect is rooted its dimensions of action and reflection. Without action, words have no ability to

denounce a power structure, but without reflection, they are not related to the lived conditions of individuals. This action-reflection matrix is central to Freire's conception of praxis, which itself lies at the heart of his dialogic methodology.

Dialogics is the term Freire employs to describe his method of dialogue amongst a group of people which aims to decipher said groups thematic universe, i.e. The themes, subjects and concepts which make up a community's relation to the world. This dialogue is a constant process of action and reflection which provokes in its participants a critical consciousness (Freire. 1970. Pg. 82).

Through their occupation, the Hornsey community were practicing a prototypical form of Freirean Dialogics. Through debate, they reflected upon their environment, which led into a written document with a transformative potential. They expressed in writing their desire for a utopian networked education. This network education proposed a more relational framework which would respond to a student's individual needs and desires. They argue that within a network system, "the prospective art student would therefore tend to produce work more indicative of his own creative ability." (Nairn. Et al. 1969. Pg.117). This network system reflected the shifting paradigms of the 1960s, allowing students to respond to a change in the industrial and artistic landscape, "versatility is vital because of the speed of change of technology" (Narin. Et al. 1969. Pg. 118).

The Hornsey cohort would also identify their "limit situations" (Freire. 1970. Pg. 75). The constraints which were preventing their progress. The documents criticised numerous aspects of the DipAD course: Its linear nature, inflexibility; the entry requirements mandated and the introduction of complementary studies and academic examination. The documents reveal that it was not the inclusion itself which angered the cohort but "the grafting [of] university type subjects onto the body" (Nairn et al. 1969. Pg.118). It was argued that the academic "seriousness" (Pg.122) hindered the creative experience, lending a factory-like rigidity to what should be an organic experience. In identifying these limit situations, the Hornsey students were able to realise how their environment confined them. They could the begin to construct a new reality for themselves.

The Hornsey students would propose that research existed symbiotically along with practice. A flattening of hierarchies would allow for students and lecturers to co-create. Finally, research must develop a self-critical consciousness, "a permanent debate within itself." (Nairn et al .1969. Pg.129). This call for permanent debate, if properly activated, could embed within

educational infrastructure a level of problematisation which illuminates how individuals relate themselves to their education and wider power structures.

After Hornsey -

Despite the revolutionary character of the Hornsey occupation, it would result in little measurable change. A second round of Coldstream reports would be published in the early 70s, but their recommendations would go un-implemented by an incoming Tory government. Jenny Rintoul argues that "antecedent subject cultures" were formalised at this time (2022). These are cultural practices and assumptions which underpin teaching methods. The theory/practice divide is one such subject culture which emerged as a result of the Coldstream reforms. Whilst challenged by Hornsey, no changes were implemented to combat this on an institutional level. Thus, the conceptual divide between theory and practice was reproduced by successive generations of pedagogues, still lingering amongst some today. (Lockheart. 2018).

Hornsey was an early example of proto critical pedagogic methodologies manifesting themselves within the institution. The activity at Hornsey was emblematic of a wider critical turn that was happening at institutions across the western world. Despite their aversion to what they deemed to be an academic invasion; the Hornsey students demonstrate the value of collective dialogue in problematising their environment, with the Hornsey Affair book serving as their social text. What didn't emerge out of Hornsey was impactful change upon their environment. The scope of the change they wished to implement was large, and they were fighting against the entirety of the British state. Whilst the work was Hornsey was an important example as an early subject oriented pedagogical intervention, it was not a complete one. This kind of activity needs to be localised if it is to make an impactful change.

Case Study 2: Proto and Future Academy- Analysing the work of Charles Esche and Clementine Deliss.

By the turn of the 21st century, the nature of western higher education had changed dramatically. From the 1980s, successive governments in the west, influenced by prevailing neoliberal ideologues; altered the landscape of Higher Education. Higher education institutions, and students themselves are now at the whim of the free market, universities increasingly resemble businesses, and the student has taken on the role of the entrepreneur. The independent art colleges of the 20th century have almost all been subsumed into larger institutions. Art education now happens from within the hegemonic academic culture of the 21st century higher education institution, which has fundamentally changed how the average art student operates. This case study shall detail the changing nature of art education within the neoliberal university space, and pedagogical responses to this change.

The 21st century neoliberal institution –

The roots of the present-day neoliberal higher education institution, as it exists within a UK context, lie within a series of educational reforms ushered in by successive neoliberal Governments. These educational reforms radically altered how art education and the art student existed within the institution.

Between the late 1960s and 1992, higher education in England and Wales was dominated by two types of institution. The University and the Polytechnic. Universities were predominantly for the study of "academic" subjects which fell under the humanities category, whilst polytechnics initially prioritised "vocational" courses in applied science, engineering, and technology. Many former UK art colleges, such Hornsey College of Art, would be subsumed into polytechnics. Whilst on equal steading *de jure*, polytechnics had a *de facto* reputation as second rate when compared to traditional universities. Polytechnics also enjoyed less freedom than universities. Polytechnic degrees were awarded by a central body, and funding was at the discretion of local councils. Despite this, polytechnics were successful in their main goal of expanding access to higher education (Pratt. 1997. Pg 307). Polytechnic directors attained a reputation for their entrepreneurial nature, reducing the cost of delivering higher education (Ratcliffe, 2017). In 1988, Polytechnics would be rewarded for their sharp business acumen by Margret Thatcher's Conservative Government.

The 1988 Education reform act was one of the largest changes to UK educational structure of the 20th century. Whilst it had far reaching affects for

primary and secondary education, it also affected further and higher education. The act altered the mechanism through which higher education institutions were funded. The previous university grants committee had operated in a third space, advising the government whilst representing the needs of universities. This was replaced with the Universities Funding Council (the precursor to the current higher education funding councils). The Funding Council was directly subservient to the Government, the goal of this move, was to bring the university "Closer to the world of business." (Baker in Jenkins. 2010). Universities were now competing for funding through the quality of their research output. This act also established a similar council for administering funds to polytechnics and colleges. This was a move welcomed by many polytechnic directors, who for years had been hamstrung local authorities (Ratcliffe 2017). Polytechnics would now operate on similar terms to the universities.

This convergence between the universities and polytechnics would conclude in 1992, when all polytechnics were transformed into new universities, effectively ending the binary divide overnight. In his comprehensive history on polytechnics, John Pratt calls their demise "the most monumental example of 'academic drift' in British Education History" (1997. Pg. 308). Also known as Academisation, academic drift is the process by which vocational knowledge gradually drifts away from practice and toward a more scientific knowledge corpus (Hardwood. 2010). With the transfiguration of polytechnics into universities in England and Wales, the practice of higher education was consolidated to happening within the university. It is worth noting that the Scottish equivalent to the polytechnic, the central institution, would persist into the 21st century.

Whilst this can be interpreted as a victory for universities, Pratt acknowledges that the demarcation line between polytechnics and universities was blurred by the time of their demise (1997. Pg. 309). The increasing modularity of courses, a hallmark of education within the neoliberal institution; as well as the opening of the university to what he terms nontraditional students were changes pushed through by polytechnics. Polytechnics had begun to offer research-based degree courses whilst universities adopted an increasing amount of vocational content within courses. It would be better to argue that the modern-day UK neoliberal institution was birthed out of a convergence of the two strains of the binary system.

Throughout the 1990s, universities would only continue to be morphed by neoliberal ideology. Most visibly, through the introduction of Tuition fees. Tuition fees have changed the makeup of many UK higher education institutions. International students command an increased fee rate,

subsequently, universities are eager to attract them. Whilst this has aided in the development of international links, it has led to inequalities in access for domestic and lower income students, who do not command the same level of capital. This issue has been exacerbated in Scotland as Scottish students do not pay tuition fees to Scottish Universities. As of time of writing, the latest Scottish Government budget is set to cut the amount of funded university places for Scottish students (Wallace Lockheart. 2024).

Whilst tuition fees are perhaps the most visible phenotype of the neo-liberalisation of higher education, other policies introduced since 1990 have had a great effect on both the delivery of art education, and the nature of the artist-entrepreneur embedded with the higher education institution.

In 1999 the Bologna Accords were signed by all EU member states. These reforms aimed to standardise higher education across the European community to allow for greater mobility between institutions. The consequence of these reforms was the bureaucratising of education. As courses at two different institutions had to be compatible, education began to be delivered through discrete, interchangeable modules (Von Bismarck. 2006. Pg. 128). This standardisation has radically changed the nature of art education and the student within the university space. As Pascal Gielen elaborates upon in his article on the subject, The bureaucratisation that resulted from the Bologna accords led to the capitalisation of student existence on an intimate level (2013. Pg 68). Educational programmes now existing as competing businesses with students and teachers appearing as entrepreneurs in a free market, advertising their worth in the form of accrued educational capital, i.e. qualifications and assessments.

In her book, 'The Neoliberalisation of Creativity Education" (2018), N.M Kalin argues that in the neoliberal era, education is seen as "an investment in job training that must yield a return." (Pg. 23). Concurring with Gielen, she goes on to argue that the main goal of art education within the neoliberal institution is to foster a "human capital" (Pg.24) within the induvial. Individuals are enfranchised to invest within themselves, skillsets and knowledges which will increase their worth within the free market. Whilst this is ultimately preparing them for the world of work, Kalin argues that education of this kind disregards "political and critical pursuits" (Pg. 24), any element of art education which is not oriented around the potential economic value it can add to the student is deemed worthless. Returning to Gielen's essay, he notes the loss of both physical and conceptual space within the institution, to create and reflect, free from the risk of examination (2013).

Paulo Freire is also critical of the effect neoliberal ideology has had on the subjectivity of the student. Freire, who sought to give an individual the tools to become fully human and escape oppression, viewed the neoliberal project as a "perversion" (Roberts. 2003. Pg 462) of this goal. The increased marketisation of life has suffocated the individual and obfuscated them from their humanity. He gives the example, of how students are incentivised to learn a very narrow strain of technoscientific knowledge, divorced from "philosophical reason." (In Roberts. 2003. Pg. 461). He reasserts his earlier call to maintain a symbiotic relationship between theory and practice to resist this epistemological atomisation.

Cognitive Capitalism-

The contemporary neoliberal institution trades in knowledge. As mentioned previously, the research output of a university is a key vehicle through which it acquires funding, but also status. Quality and impact of research is tabulated and quantified. It influences ranking of a university and the awarding of funds. The most prominent contemporary mechanism in the UK for rating the quality of research output is the Research Excellence Framework (henceforth abbreviated to REF). The progenitor of the current framework was the Research Selectivity Exercise, (henceforth abbreviated to RSE) which was first conducted in the 1980s alongside the creation of the universities funding council. The purpose of this exercise was to allocate funding to universities in accordance with research output. Thus, a clear link between knowledge creation and its perceived value within the neoliberal free market was established.

Upon the convergence of the two strains of the binary system in 1992. Many art and design departments, which were formerly part of polytechnics, found themselves within new universities, and could take advantage of the research network they were now part of. This structural change coincided with a dramatic rise in the number of PhDs being awarded for art research (Mottram. 2009. Pg.10). Art and Design research was beginning to be recognised as a legitimate strain of knowledge capital. A&D research was included as evidence in the Research Assessment Exercise (Successor to the RSE, precursor to the REF) for the first time in 1992 (Mottram. 2009 Pg.12). This activity would only continue over the next decade, with 406 doctoral theses completed across UK universities on Art & Design topics between 1996 and 2005 (Pg. 20).

The construction of Art Research as a strain of knowledge capital was happening from within a different context then the research practice analysed in the first case study. At the time of the revolt, Hornsey was still an independent college with a semi-hostile relationship to "academic" working

practices. As art research expanded during the 1990s, it was doing so from within the new university. Although some the culture of the independent art college is likely to have survived through its various mergers, it was now situated from within a neoliberal hegemony. This is reflected in the nature of the research being written. A majority of art and design PhDs produced in the UK between 1986 to 1995 took a "historical, anthropological or education oriented" approach (Mottram. 2009. Pg.15). Only a few were practice oriented or embedded visual record as part of the submission. Whilst there is arguably an increased variety in the structure of art research in a contemporary context, this demonstrates that during the genesis of art research being formally practiced within the new university; a disconnect between theory and practice was being reinforced. Moreover, it was establishing research as a static entity, not one with a performative or active element.

The knowledge economy of art research is not limited to the direct relationship between research output and funding, but extends to a wider context of talks, symposiums, conferences and similar events which all become sites of the commodification of art research into a tradeable capital; in a similar vein to how the industries of contemporary art trade off of the notion of art practice through biennials, art fairs and exhibitions (Holert. 2020. Pg 68). This network of sites of knowledge commodification, which extend outside of the bounds of the university gesture toward the epistemological capital of art research and the trade networks which facilitate its dissemination.

If art research is now part of the knowledge economy, then what is it to be an art researcher from within the knowledge economy? Holert argues that the central character of art research work is precarity (2020, Pg.67), "the artist becomes embedded in the ecology and overwhelmed by the economy of project-based work – temporary employment without social security, application writing and bookkeeping." (Pg.71). He points to inadequacy in available funding for art research as an explanation for these precarious working conditions. Kalin concurs with Holert in this regard, positioning the practitioner working within this field as an entrepreneur (2018. Pg.25). An agent of the neoliberal free market flitting between funding streams, jumping between institutions; always in a temporary position. Both evoke Michel Foucault's notion of biopolitics to argue that the neoliberal ideology has become so ubiquitous and all-encroaching, it has been ingested by the individual and they become self-governing. By being an art-entrepreneur, working within neoliberal hegemony, the self is effectively commodified (Holert. 2020. Pg.72).

Combatting the commodification of the self-

As demonstrated, the self and one's work become interlinked commodities within the neoliberal higher education institution, this is true of both the art student and the art-researcher embedded within these institutions. How then can the commodification of the self be combatted? In the first decade of the 21st Century, pedagogues Charles Esche and Clementine Deliss both operated experimental co-research groups which had the effect of problematising this commodification.

Founded in 1998 by Charles Esche, Protoacademy was a loose affiliation of students, teachers, and members of the public, which existed in symbiosis with Edinburgh College of Art and the outside world. At the time of Protoacademy's founding, Edinburgh College of Art operated as a central institution. Undergraduate degrees were awarded by Heriot Watt university, but the two were separate institutions (*About Edinburgh College of Art.* 1998). The college also had long standing relationship with the University of Edinburgh. The two institutions have offered a Joint master's in fine art since 1945, with ECA providing the practical elements of the course, whilst the theoretical, art history teaching was delivered by tutors at the University. This course survives today.

Despite claims of international links and research happening at the college up to a PhD level, Esche founded Protoacademy as he perceived there to be a lack of internationality, and theoretical element to courses at ECA. He also claimed that ECA required "a broader definition of art and its relation to student activities." (2009. Pg.112). The about section of the ECA website at the time Esche founded Protoacademy, noted that the majority of teaching was practical, and that lectures will be provided "where appropriate" (*About Edinburgh College of Art.* 1998). The website does not allude to the content of these lectures. As ECA was a central institution, with the theory element taking place in separate sites, this would suggest courses were predominantly vocational.

Protoacademy had a very flexible structure, there was no prescribed curriculum and no barrier for entry. It operated a "tabula rosa" model, anyone could be a member of Protoacademy through the merit of "the information, the intelligence, the ideas, the questions, or the confrontation they brought to that table." (Esche. 2009. Pg. 109).

Esche, is in many ways an archetypal 21st century neo-liberalised artist entrepreneur. He has worked in institutions across Europe and experienced the culture of multiple western universities. Despite existing within the neoliberal system, Esche's writing has a revolutionary character similar to that of Tom Nairn's, who was embedded in Hornsey. Whilst Nairn often thought of himself

as an interloper within the art college, Esche is more of an agent provocateur, disrupting an institution from within. In her essay discussing Protoacademy, Beatrice Von Bismarck evokes the notion of the 19th century charismatic master artist, who stands outside bourgeois society; as an identity which can disrupt the homogenised nature of neoliberal education (2006. Pg.128). By creating a breakaway vanguard 'institution' such as Protoacademy, with one foot inside and one foot outside; one can offer students and staff a refuge from the all-encroaching neoliberal ideology and reflexively critique the institution. Von Bismarck calls such a methodology "game within a game" (2006. Pg.129), there is a performative element to the work of Protoacademy. They were taking on the role of the institution to deconstruct it.

Esche echoes this sentiment within his own writing on Protoacademy. He argues Protoacademy's "parasitic" relationship to the institution is crucial (2000). He identifies the art colleges, by virtue of their existence, as the site of cultural production, discussion, and dissemination throughout the 20th century. They are crucibles which can foster revolutionary moments. To this end, Protoacademy functioned as a vanguard, a collective with links both in and out of the institution that could problematise it.

Much of the actual work of Protoacademy consisted of symposiums, debates, and collective readings of texts. These discussions prompted interventions both within ECA and without. One of Protoacademy's research outputs, was a collective text written by participants. This text, which contains a multitude of voices, exemplifies the "progress and paradoxes" that emerged through Protoacademy four years of activity (Esche. 2009. Pg. 109). Reproduced below

is a short section of this text:

Proto academy thinks on its feet, not on its seat. Situated just off Edinburgh's Royal Mile in the
Flag that up. But girls don't write manifestos—except for that Russian Futurist Valentina—what's her name . . . shadow of The Crags and the Scottish Parliament, it is housed in a former Social Security
we should just record this and run it through the text—in fact we should get a minidisc and record everything . . . portacabin called Weirsland. **The proto academy is not a tapestry department.** In this secluded *A dole office, really? . . . yeah, we like that pedigree—and reminding people of it. What was that reference to the pastoral? Well it's to do with this mythical understanding of the proto academy that other people have* . . . spot, gentle herdspersons convene to exchange gifts and elevated thoughts in the noonday sun. . . . *but it's just us, exchanging work and ideas between ourselves—and the people in Malmö, Stuttgart, Seoul, Trondheim, Berlin, London . . . and it does work—like, say the Malmö show in May. . . . But community comes at a price.* **The proto academy is not its history.** The facilities at Weirsland include 24 hr multiple access, a landscaped garden with a historic fountain, and a roof terrace with bar.

Figure 1 A section of the Protoacademy collective text, Taken from Esche. C. (2009) 'Include me Out' in Madoff, S. (Ed.) 'Art School: Propositions for the 21st Century.

The text makes use of several formatting styles to allow for the expression of a multitude of voices, without turning the text into merely a transcript of a conversation. Each format is to be read as its own thread, allowing for multiple points of entry and successive re-readings. As Esche states, he wishes to avoid the self-historicization of Protoacademy (2009. Pg. 109), writing a traditional manifesto would have risked the flattening of the multifaceted nature of the groups output. However, through the crafting of a social text, one gets a sense of what Foucault terms the "world of discourse" which surrounds it (2023. Pg. 153). Just as Protoacademy was a para-institution whose boundaries stretched inside and outside its host body, through formatting the text embeds extralinguistic elements which relate to the reader the world which exists outside of it.

The social text also allows for the voices of the individual participants to be heard, the foibles and eccentricities which are inherent in an individual's writing style have not been lost. This is a useful strategy to employ to

acknowledge the multitude of voices which are now present in the university. As mentioned previously, part of the polytechnic project was to open up higher educational spaces to people from non-middle-class backgrounds. This project was furthered by the new university, who attracted international students in greater numbers, these students will have all been expected to have a certain degree of comprehension of English and the ability to write it.

The nature of English as a global language is tied to the legacy of colonialism and imperialism. Through a series of diasporic waves since the 1600s, English has been either adopted or forced upon many nations of the world. Whilst it is the mother tongue of countries like America and Australia, it was the language of colonial oversight for many sites of the British Empire such as India. This process is still ongoing, with many countries adopting English as a "language of access" (Nelson Et Al. 2020. Pg xxvii) to interact with the nodes of a globalised media network such as the internet. As English has moved into different cultural spheres, it becomes morphed by the indigenous people. The Dialect which is created as a result to this exists separately from a 'standard' English which pervades institutions. M.A.K. Halliday identifies two different modes of world English, namely, international Englishes and Global English. International Englishes are those used by denizens of countries where English was exported, whereas Global English is the language of the neoliberal globalised economy and the internet (2020. Pg.346). Global English is an ideological apparatus through which neoliberal hegemony is transmitted. Institutions and corporations who wield Global English have a monopoly on meaning. One has no choice but to use Global English to interact with the media, get a job or an education. Halliday argues Global English is too entrenched in global communications to destabilise it through refutation, instead he advocates for "reshaping its meanings" (Pg. 346) as an act of resistance.

Through a social text such as the one produced by Protoacademy, one could Highlight the various international Englishes that enter the university. Such a text could also illuminate indigenous sister languages, such as Scots which have a large presence in everyday communication but are not represented in Standard English. Through the collaborative writing process, meaning could be reshaped in response to the Global English that is expected of the students within their work.

Funding for Protoacademy eventually ran out and the project was disbanded in 2002. It did however have a measurable impact on its participants. Many artists who participated in the project would go on to orient their practice around collective ways of researching and making (Esche. 2009. Pg.111). Similar projects would follow on from Protoacademy's work, most notably,

Future Academy. Founded by Clementine Deliss, herself a participant in Protoacademy, Future academy would expand the scope of its predecessor, establishing international links between art colleges on three different continents.

Future academy responded to the globalised nature of the 21st century institution, Aiming to problematise the art college's existence in the global institutional network (Deliss 2005. Pg. 20). Deliss characterised Future Academy as a "Multi-sectoral investigation that aims to highlight the overlap of contingent problems facing the art college of the future." (Pg.21). Future Academy had a multitude of research outputs, considering epistemological, political, economic, cultural factors and intersections between them. What is the most pertinent to this essay however is Future Academy's interventionist, multifaceted co-research practices.

In its first phase, Future Academy established links with art colleges in Senegal and India, in response to the historic influence European art colleges had had on institutions in both countries. The legacy of colonial influence on non-western pedagogy was an issue Future Academy was looking to grapple with. Future academy wished to create new ties that were not based on historical narratives of "Empire and export." but rather create a space where "students, faculty and practitioners can… Develop a notion of an academy that engages society at every level." (Narayanan in Deliss. 2005. Pg.22). Future Academy realised this goal by enfranchising participating students as co-researchers. The different working groups were able to decide their own structure, funding arrangements as well as critically question their own role within the project.

An early issue raised by the two working groups was the notion of place. The Senegalese working group adopted the concept of 'penc' an indigenous notion which "stresses a formal meeting point for the transmission of decisions." (Deliss. 2005. Pg. 23). Traditionally, penc was a symbolic meeting space where all members of the village would come together to discuss events. The penc is a democratic place in which individuals can freely negotiate their space within. The Senegalese working group connected the concept of the penc to the art school, as a place of cultural exchange. Thus, they were able to voice a localised, historical perspective specific to their culture. In contrast, the Indian working group were critical of the idea of the art school as the physical site of exchange, owing to the colonial heritage physically inscribed into the architecture of Indian institutions. This conflict demonstrated how Future Academy allowed groups to develop the shared limit situations inherent in their environment.

The Indian working group's reservations toward art college as physical site of exchange allude to a larger point as to how 'research' as a concept is cognised in the Global South. For many, the word will have connotations with the physical and epistemological violence committed by imperialist nations to indigenous people (Holert. 2020. Pg.73). Not only were indigenous groups treated like specimens to be observed, but their languages, cultures, and ways of constructing meaning were systematically destroyed or stolen. Additionally, present day western academic research strategies do not mesh with "relationist indigenous ways of thinking and conceptualising." (Holert. 2019. Pg.73).

The first phase of future academy resulted in Synchronisations; an international think tank hosted in Bangalore. Deliss kept a thorough journal of synchronisations, documenting the various debates and happenings. What is most illuminating is the multiple methods of overlapping documentation that took place during debates and symposiums. Various participants operated cameras, audio recording equipment, painted and took notes.

In one anecdote, Deliss describes the documentation station, a cubicle constructed during an early session (2004. Pg.9). The cubicle, which consisted of paper-thin walls, a desk and camera; allowed for the simultaneous transcription and projection of the dialogue of the discussion. The aim of the documentation station was to create a living record, which exists physically as part of the event but also occupies a space outside of it. A feedback loop which documents the process of the discussion as much as the discussion itself, as one participant said, "We are trying to show this process as we see it, in our context, and as its happening." (2004. Pg.9).

The Documentation station proved a controversial resource, later in the diary, Deliss recounts how students disagreed over the efficacy of the station. The students who were inside the documentation station were cut off from the outside world, having to make ad-hoc decisions about the nature of the document without input from the rest of the group. This level of isolation from the discursive environment could cause certain voices to be omitted, it is worth noting that translation was a persistent issue throughout Synchronisations. The participants present were from a multitude of different backgrounds and spoke a variety of languages, English and French speakers however dominated discussions, (2004. Pg.42) owing to their place as *lingua franca.*

The effect the documentation station had, was to problematise the act of documenting in real time for the participants of synchronisations. As one student argues, through engaging with the process of documentation, the documentarist isolates themselves from their surrounds (2004. Pg.25). This isolation, though in pursuit of a more objective document, can result in the

omission of certain elements of research which are considered undesirable. As artist, Natascha Sadr Hagighan argues, artistic research should make room "embarrassment, stuttering and struggling", to avoid the commodification of knowledge (in Holert. 2020. Pg 122). Through her own practice, Hagighan destabilises the relation between research and the science community by framing it as a bizarre spectacle (Holert. 2020. Pg123), borne out of a discomfort she herself felt over adopting the role of the researcher (2010). In a similar vein, the documentation box destabilised the notion of the isolated researcher; an anthropological imperialist who try as they might, cannot separate themselves from a wider context.

Towards the end of Deliss' account of synchronisations, the students lay out their ideals for the quality of the document that is to be produced. They highlight the need for reflexivity and modularity, a key part of the documentation process for synchronisations was the multiple physical and conceptual angles events were recorded from. This multimodal documenting style presents a truer account of the research community and goes some way to common the knowledge creation practice. This is especially prescient in the Globalised context of future academy, where the legacies of anthropological imperialism are still felt.

In this case study, we have seen how the UK higher education institutions came to be neo-liberalised and the effect this has had on the individual. Neoliberal hegemony has shaped the practice of art research as it is performed within the institution. The two para-institutions analysed have both offered pathways for deconstructing this art research *habitus*. What is especially prescient is the notion of globalisation, and how a globalised student body intermeshes with these practices. Both Proto and Future Academy demonstrate that collective writing practices can offer refuge from neoliberal hegemony but also illuminate silenced voices, reconfigure meaning and problematise the relationship between art research and the Global South.

Course Proposal

Writing outside the Margins

Following on from the two preceding case studies, this portion of the essay shall layout the proposal for a semester long university course with the goals of collectively problematising academic writing within higher education art and design degrees and developing a subject specific art-writing-culture. This proposal shall outline the aims and justifications of running a course such as this, its structure and the anticipated outcomes and long-term impact.

This course does not intend to implement or dictate to students an alternative writing culture to existing academic conventions. This decision has been taken for multiple reasons. Firstly, it would be wrong on the part of the educator to make such a didactic decision about the writing style their students should adopt. The course leaders should activate students as co-researchers of a potential art-writing-culture. Secondly, no writing style shall be enforced as there has been no consensus on what the *correct* writing culture for an art and design course is. As previously stated, the Coldstream reports did not specifically recommend the adoption of an academic writing culture within art & design courses. It emerged mostly from the diaspora of humanities teachers immigrating to the art college, bringing with them their subject culture.

An important goal of this course will be to collectively empower the cohort to decide amongst themselves how they wish to situate writing within relation to their rest of their practice. This will not be limited to stylistic considerations, but shall acknowledge wider historical, social, and cultural factors which surround writing. This decision making will mostly take place through collective working and co-research practices. As the case studies have demonstrated, co-research practices have an ability to produce a collectively owned social text which better represents an indigenous population. Additionally, working collaboratively can have a conscious raising effect on those who are engaged in the process.

To summarise, the goals of this proposed course are twofold. To problematise existing academic writing cultures which have permeated UK Higher art education for the last 50 years and enfranchise students to co-create a new art writing culture.

The format of this course shall take is that of a semester long 20 credit university course. Ideally, students would have the opportunity to take this course within the first two years of their Undergraduate degree. Whilst a general initiation into the concepts of art research, visual culture and critical and contextual studies may be required to precede this course within the induvial students' pathway, the course content shall be responsive to the class cohort through a co-investigational process, similar to ones employed by Freire and groups such as the Adult Learning Project. The course shall acknowledge and respond to what the students bring to it, and not make assumptions about the knowledge base amongst the cohort, similarly to the *Tabula Rasa* model adopted by Charles Esche's Protoacademy. No curriculum shall be prescribed or mandatory but instead learning modules shall be crafted directly in response to dialogue sessions with the cohort.

As this course is only a semester long and positioning itself within the first two years of an undergraduate university course, there will be a limit to what can be done, in terms of the scope of the final output produced by the students. The goal of this course however is less focused on a tangible material outcome and more on the effect the co-creational process has on the cohort. Whilst there will be a summative assessment at the end of the course, which the students will be receive an outcome on, this will mostly function to give an indication as to how successful the course has been in its goal. It will be a gauge of whether the students have understood what the course was trying to do.

Given the *Revolutionary* nature of the content of the course, it may seem counterintuitive for it to take the form of a semester long university course. This decision has been taken for multiple reasons. Firstly, as has been pointed out previously, the art college has historically been the site for revolutionary moments in art and design education (Esche. 2000). Being situated on a university course will allow us to problematise the institution from within. Temporariness has been an issue with all the projects analysed in the previous two case studies. Situating this project as a university course will hopefully offer the structure to make it sustainable. Additionally, situating this course within the higher education institution will also enable the course to take advantage of the wider resource pool accessible to universities, including inter-departmental collaborations; visiting academics and facilities that would be fiscally inaccessible to an independent group.

The Co-investigational process-

An important part of Freire's methodology is the co-investigational process. This process would be right at the beginning of any educational project Freire

and his collaborators ran. Having investigated an area in which they intend to work, Freire would subsequently visit that area and engage with the indigenous population. They would explain their intentions ask the local community for their approval and if they were successful, involve members of the community as volunteers to implement their collective vision (Kirkwood and Kirkwood. 1989. Pg. 42). The Co-investigational process mediates between the educators and the students and allows for the curriculum to be shaped specifically, to their generative themes and limit situations. All students on this proposed course shall be enabled as co-investigators and will be expected to take an active role in co-investigation. The style of co-investigation will follow on from the methodology developed by the Adult Learning Project.

The co-investigational process starts with finding volunteers from within the local community to help carry out the work of discovering what shapes it. It's important these volunteers come from within the local community and not outside it, to avoid any anthropological imperialism. Fundamentally, Freire considered individuals subjects and not objects (Kirkwood and Kirkwood. 1989. Pg. 40) Thus, their world needs to be discovered and given voice to. This can only happen if they themselves are activated and given the ability.

Co-investigators would begin to interview locals and observe genuine moments of them interacting and codify them. Co-investigators would work alongside artists, photographers, and illustrators, turning their observations into codified situations which are instantly recognisable. They should avoid being too political or enigmatic and offer a variety of decoding solutions (Kirkwood and Kirkwood. 1989. Pg. 40).

The decoding process follows this co-investigation. Members of the local community were presented with these codifications and asked to de-code them. To problematise them through relating them to their own experiences. Through the Coding & decoding process, the co-investigators can understand the communities' themes and limit situations. In broad terms, these are the notions which define their existence, the dreams they aspire to and the limitations which hold them back from transforming their environment. Learning material is subsequently shaped by the process.

The Co-investigational process employed by the ALP took a significant amount of time. Below is a reproduction of the timescale of an ALP co-investigation process:

1. Investigation: living in Gorgie Dalry

Stage of process	*Text*	*Duration*	*Numbers involved*
finding co-investigators	door knocking, public meetings	6 weeks	400 houses 17 at meeting
co-investigation	interviews, visits of observation, weekly meetings	16 weeks	12
decoding	family, wider context, school, work, women, media, Scottish identity	9 weeks	30
learning programmes	Family Today, You and the School, On Being Scottish	10 weeks	62

Figure 2 A Table which details the co-investigation timescale of one of the ALP's projects. Reproduced from Kirkwood, C. and Kirkwood, G. (1989). Adult Living Education. Freire in Scotland

As one can see, from the start of recruitment to the end of the decoding, 31 weeks in total elapsed, far longer than the average semester. The decoding process would need to be truncated to fit within the course.

Ideally, one would start the co-investigational process as soon as one had the list of students who had chosen the course. Whilst there will be some fluctuation in this list, it is better to have started the process as early on as possible as it will give the tutor an understanding of the cohorts' subjectivity, so they can craft the curriculum appropriately.

The co-investigational process shall start with a questionnaire which shall be distributed amongst the cohort, gauging their current approaches to art writing, the desires they have for art writing within their practice and the apprehensions they have about writing. These questionnaires shall be anonymised, and with the explicit permission of the participants, codified. The tutor and any other teaching staff on the course, I.e. PhD students shall analyse these questionnaires and begin to detect links between the students' testimonies. The codifying process would ideally involve multiple voices to avoid any one individual dominating the interpretation of the students' questionnaires.

Once the students' questionnaires had been codified, they would be assembled into a visual representation. Similarly to how the ALP employed artists to create visual representations of their codifications. These questionnaires would form the basis of the social text. A morphing, collective body of work which the students and tutors would contribute to over the course of the semester. Like the penc concept employed by the Senegalese future academy working group, the social text would offer a shared, unstratified space that all could contribute to. It would occupy both a physical space in the classroom or studio and a virtual one, to allow for maximum accessibility.

Digital platforms such as Padlet or Microsoft teams could be employed to this end. Howard Rheingold of the Peeragogy project speaks passionately of how social media and digital platforms can be used to give learners the tools to self-organise their education and flatten learning hierarchies (2014). Many online platforms were employed during the creation of the Peeragogy Handbook. Engaging with technologies can also widen participation, opening projects to people in different institutions. It is important however to have a physical space for the social text. A purely digital one would risk lack of engagement on the part of students. Since the COVID-19 pandemic, a general sense of exhaustion has been felt in regard to the increasing digitisation of education. (Kunstman and Miyake. 2022. Pg. 61)

As Kunstman and Miyake elaborate on, these digital services are only as successful as the real physical labour human actors put into them. Educators in the "meatspace" are necessary to mediate between e-learning platforms and the students. No such mediation, as the two authors argue can lead to disengagement and exhaustion. Furthermore, they argue the total digitalisation of education under the pandemic led to a contextual breakdown of digital and physical realms. What is required now is a re-establishment of the physical and digital boundaries, as much for the benefit of the quality of education as for the health and wellbeing of students and educators. (2022. Pg.61) Thus, whilst a digital version of the social text shall exist on a platform, it will have a discrete physical location, with parity between the two.

These questionnaires would be codified 2-4 weeks before the start of the semester, to allow time for the students to engage with them. The decodifying process will begin with the first session of the semester. As an initial activity, students will be split into groups, and each given a section of the social text to discuss.

The breakdown and discussion of this source would follow on from the jigsaw technique pioneered by social psychologist Eliot Aronsen. Aronsen was aiming to combat the lack of social cohesion between groups of student's form

differing ethnic backgrounds in recently desegregated US schools. In short, the jigsaw technique breaks down the learning process in such a way that: "Individual competitiveness was incompatible with success," "success could only occur after co-operative behaviour among the students in a group" and "Each student, was in a position to bring her group mates a unique piece of knowledge." (Jigsaw Basics. Pg 9). This process was carried out through the dividing of the source being studied into six equal paragraphs, of which one was given to each student. It was only through co-operation that the students could get a full understanding of the text.

Once the decodifying process is complete, the social text shall be updated in accordance with what was discussed during the sessions and the curriculum can be re-oriented to in accordance with the themes and limits identified. Whilst there will be an example curriculum and reading list going into the course. It will be expected for this to differ massively from the curriculum created through the codifying/decodifying process. This will obviously require a great deal of flexibility and adaptability on the part of the teaching staff. For example: If, through the codifying/decodifying process it is discovered that the cohort are interested in the relations between writing and graphic design, sessions could be planned on concrete poetry, a workshop could be arranged with the university's printmaking/reprographics department and/or a visit to an external museum or gallery with a concrete poetry collection. To give a second example, if a common limit situation amongst the cohort is a struggle in writing purposefully about art, the curricula could reflect this, by including workshops and discussions of different writing techniques, co-reading of sources, like exhibition texts and reviews or inviting local art journalists to talk about their work to the students.

This mirrors much of how the ALP would approach the learning material they provided for the denizens of Gorgie-Dalry. The ALP relied on experts quite heavily as many of the volunteers and co-investigators, whilst knowledgeable, lacked expertise in many of the subjects which arose from the co-investigation. Whilst the teaching staff on the course would be expected to have a greater knowledge base in the area, it would still be worthwhile to collaborate with external experts to gather a wider variety of perspectives. It was important to the ALP that any outside experts that were brought in to the project met the indigenous community at their level, as they did not want the experts to dictate their knowledge to the group but relate it to their situation, allowing them to purposefully activate it within their own lives. The use of external visits, guest speakers and activities would be employed in much the same way in this course.

Every session shall conclude with the modification of the social text. Be this in the form of additions based on new perspectives or limits that have arisen over discussions or addendums on previous notes offered up by students. It is hoped that the student's modification of the social text shall become more autonomous as the course progresses and grow to reflect the subjectivities of the cohort. To understand how one can seed an autonomous research community, we shall turn to an example given in the Peeragogy Handbook.

In the Peeragogy Handbook (2014), contributor David Preston outlines 5PH1NX, a gamified learning experience which took place in a San Francisco classroom in 2011. The students first encountered 5PH1NX in the form of joker cards, which had been hidden around the classroom. Through the help of some cryptic clues, the students found the cards. Each card contained a QR code that, once scanned, led to further blog posts. These blended on-campus and digital learning events progressed, with the students eventually noticing that 5PH1NX was morphing in response to what the students were saying in discussions.

5PH1NX would set the students tasks, called Feats of wisdom over their half term break. These did not take the form of traditional homework or reading assignments but rather "Fun Collaborative, social media friendly missions which required involvement in the community." (Preston. 2014.). One such feat of wisdom tasked the students with "identifying and rewarding greatness." This resulted in the students building a platform called *Project infinity*, a peer-to-peer assessment program, in which students would submit *actions* which would be assigned a numerical value by a council of students from across the various working groups within the cohort.

Through this example, one can see how the initial problems posed by 5PH1NX, to the cohort, which were in direct relation to their surrounds, led onto a greater sense of autonomy on the part of the cohort. Instead of passively digesting the information relayed to them. They were able to collectively assign value to their work.

This is the function the social text shall have within the course. A dialogic feedback loop which shall problematise the curriculum as it is being relayed to the students. There shall be no restrictions as to what can be added to the text. As it will have both an online and offline existence, it will be hope that students can engage with the social text from anywhere, contributing to it something as an when they deem fit. The goal of the social text shall be to create a resource which has a boundary and scope which extends outside the realm of the classroom.

Assessment-

Assessment of the student's work will have to be part of the course, owing to the nature of it being within a modern neoliberal institution and being subservient to its regulations. Whilst many critical pedagogues would disagree with the efficacy of traditional grading systems, it is important not to substitute them for a system which has the same affect. In his article on the concept of *ungrading*, Sean Michael Morris asserts that many attempts to implement alternative grading strategies; whilst borne out of an earnest aversion to grades and the dehumanising effect they can have on a student, end up replicating existing assessment protocols. What is fundamental within any alternative grading process, he argues, is trust. "We need to care for students and trust them and change the way we think about learning." (2022). At its heart, *ungrading* should be less focused on the grading process and more on the philosophy behind it. Students should be the subject of the grading process, not its object.

The assessment process for this course, shall focus on grading the course and its successfulness rather than praising individual action. As the students have worked collectively the whole semester, it would paint an incomplete picture of the course to reduce it merely to individual contribution. In the Peeragogy handbook, the contributors describe how they assess the work of the group themselves through a peer assessment process, namely, an anonymous survey emailed to all who had engaged with the project.

> We asked people how they had participated (e.g., by signing up for access to the Social Media Classroom and mailing list, joining the Google+ Community, authoring articles, etc.) and what goals or interests motivated their participation. We asked them to describe the Peeragogy project itself in terms of its aims and to evaluate its progress over the first year of its existence. As another measure of "investment" in the project, we asked, with no strings attached, whether the respondent would consider donating to the Peeragogy project. This survey was circulated to 223 members of the Peeragogy Google+ community, as well as to the currently active members of the Peeragogy mailing list. The responses outlining the project's purpose ranged from the general: "How to make sense of learning in our complex times?" -- to much more specific:

Figure 3 A reproduction of a section of the Peeragogy Handbook (Rheingold, et al. 2014), which details the self-assessment process the contributors employed.

In the above text, we can see various ways in which the peer assessment process aimed to gauge *Investment* in the project. The focus on the survey, was oriented on how much Peeragogy was understood and engaged with by its external community. Interestingly, one of the questions asked on the survey was whether "no strings attached" community members would consider donating to the project, thus making clear the link in the minds of the survey authors, between successfulness of a research project and its ability to achieve funding. The subtext of this question is the notion of the neo-liberalised

entrepreneurial pedagogue/researcher who is expected to hop precariously from one funding stream to the next.

What the authors of the Peeragogy Handbook found illuminating, was "how various understandings of the projects aims, and its flaws intersected with personal motivations." (2014). Participants mediated their understanding of the project in relation to what they put into and took out of it. Through this peer assessment process, the project contributors were able to gain an understanding not only of what contributors had learned, where they had learned (i.e. what part of the Peeragogy network they had engaged with) how they had learned; and what flaws were emerging in the project's methodology.

It is this effect that the assessment process shall have at the end of the course. The assessment will take the form of two separate events, a review/crit of the final stage of the social text, and an individualised submission. As stated previously, the social text shall embody the collective criticality of the cohort. By the end of the semester, it is hoped that much of the actual labour of problematising art and its relation to academic writing has been done through this outlet. The final session of the semester shall review the social text, with students reflecting on its progress since its initial form. Tutors on the course will take thorough notes on this session and formulate this into feedback to help them understand what the cohort have identified as art-writing-culture by the end of the course, but also what they have taken from the course themselves. Are there and shared limitations with the course emerging at this point.

As mentioned, there will also be an individualised submission. This will serve to satisfy the requirement on the part of the university for an individual graded assessment. Taking the University of Edinburgh as an example, whilst collective working is allowed, regulations state "students need to be careful to avoid academic misconduct when submitting group projects and be clear about individual contribution" (2023). This ruling belittles much of the co-creational work the students will have been doing up until this point, reducing the rich, involved collective working to "individual contribution". The irony of problematising existing academic cultures in a course which is ultimately subservient to said culture will hopefully not be lost on the cohort. If there is to be an individual submission, it may as well be purposeful. This submission shall follow on from the "Self-life-writing" concept developed by ALP contributor Colin Kirkwood (2022). Kirkwood's concept, asked of participants to "write from their own lives" with no intention of correcting spelling or grammatical issues, the implication being that "what [people] say for themselves, in their own words, is inherently valuable." This same ethos shall inspire the induvial submission, students shall be asked to, in one sustained

session, describe how they now conceptualise writing in relation to their rest of their art practice. No stipulation shall be made on word limit, grammar or referencing, in the hope that the teaching staff on the course can gain a true understanding of the effect the course has had on its cohort.

Outcome and long-term impact-

As stated at the beginning, the two goals of this proposed course are to problematise existing academic writing cultures in relation to art and co-create a new art-writing-culture. By the end of this course, both of these goals should have been completed. Students should leave this course with a critical consciousness, and an understanding of how they want to write going forward. When it comes to defining art-writing-culture, this will be dependent on the cohort and evident in the social text they produce. It will change year to year, and successive cohorts may disagree with each other, but this will be to the benefit of the course. To return to the example of 5PH1NX, the cohort who built project infinity, also built a second, upgraded version with the intention of it being used by the following years cohort. It received little attention however, as "[project infinity 2] wasn't theirs." (Preston. 2014), despite the cohort being just as engaged in the rest of the learning material as the previous year were; because they had not co-created project infinity 2, they had no interest in it. In the same vein, successive cohorts' versions of the social text may be completely different, but equally valid as what matters is that the students were stakeholders in its creation.

Conclusion-

Temporality has been a key theme throughout this essay. All the projects and events discussed have ceased as of time of writing. Some, like Hornsey, lasted a matter of months, whilst other like the ALP existed for 40 years. When the author began researching this essay, it was their desire to formulate something that could be sustained permanently. However, that view has shifted. Within the neoliberal art-entrepreneur economy it has become an impossible task to secure a permanent funding stream for a project. Moreover, the individual is actively incentivised to innovate and generate new knowledge capital through the machinations of the free market (Kalin. 2018. Pg.29). Thus, it cannot be expected for a course such as this to last forever. Great moments which shift a paradigm are just that, moments. They shouldn't be sustained. The ultimate vision for the course proposed is that after 10 years, it to have shifted so dramatically in content and delivery that it is almost unrecognisable.

This, the author believes would be more truthful to the critical pedagogy which was the inspiration of this project. The dialogue at the heart of Freire's methodology does not have a defined end. In fact, he actively encouraged its

continuation, arguing it grew in strength the more it was practiced (1970. Pg. 82). The exciting inexorability of this dialogue means it can be scaled up infinitely. One could start by implementing such a methodology in a single course, and then expand in to an entire degree programme or institution.

The author's initial desire for this project was to criticise the inclusion of a written element as part of a contemporary art and design degree course. However, over the course of researching and writing this project, the author has realised not only the validity of including a written element as part of and art and design degree but the necessity of its inclusion. Writing serves as media for what we think about art and facilitates the critical reflection necessary for growth. It should be an important part of every artist's practice. Unfortunately, many artists, students and teachers feel writing is inaccessible to them or the antithesis of practice. This is due to how it has been situated historically. Since a theoretical element was first included as part of the DipAD course in the 1960s, there has been an enforced epistemological fissure between art practice and art theory within UK art pedagogy. This divide has been institutionalised and reproduced. In the present neoliberal era, this divide has been worsened through the atomisation of the student and teacher. What is needed is a unification of written theory and physical practice. The boundaries between the two disciplines need to be broken down and they should co-exist symbiotically. Art theory and Art practice as separate phenomena should be discarded and replaced with a single unified art *praxis*.

Bibliography:

Lockheart, J. (2018) 'The importance of writing as a material practice for art and design students: A contemporary rereading of the Coldstream Reports', Art, Design & Communication in Higher Education, 17(2), pp. 151–175. doi:10.1386/adch.17.2.151_1.

Nairn, T. Et al. (1969). *The Hornsey Affair*. London. Penguin.

Lillis, T. (1997) 'New Voices in Academia? The Regulative Nature of Academic' Writing Conventions, Language and Education, 11:3, pp. 182-199, DOI: 10.1080/09500789708666727

Dubose, J. & Marshall, D. (2023) AI in academic writing: Tool or invader, Public Services Quarterly, 19:2, pp. 125-130, DOI: 10.1080/15228959.2023.2185338

Esche C. (2009) 'Include me out' in Madoff, H S. (Ed.) *Art school, propositions for the 21st century*. Cambridge: Mass. MIT Press. Pp. 101-116

Debord, G. (1960) 'Preliminaries toward defining a revolutionary program.' Available at : https://www.bopsecrets.org/SI/prelim.htm [Date Accessed 12/03/24]

Freire, P. (1970). *Pedagogy of the oppressed.* Reprint. London. Penguin. 2017

Freire Institute. (2024). 'Concepts used by Paulo Freire'. Available at: https://freire.org/concepts-used-by-paulo-freire [Date Accessed 12/03/24]

Roberts, P. (2003) 'Pedagogy, Neoliberalism and Postmodernity: Reflections on Freire's later work', Educational Philosophy and Theory, 35:4, pp. 451-465, DOI: 10.1111/1469-5812.00041

Kirkwood, G., Kirkwood, C. (1989) *Living adult education: Freire in Scotland.* Milton Keynes: Open University Press in association with the Scottish Institute of Adult and Continuing Education (Innovations in education).

Nicholls, T. (2011). 'Pedagogy of the Privileged', The CLR James Journal, 17(1), 10–36. Available at: http://www.jstor.org/stable/26758832 [Date Accessed 12/3/24]

Tickner. L. (2008). *Hornsey 1968: The Art School Revolution.* London. Frances Lincoln.

Holert, T. (2009). *Art in the Knowledge Based Polis.* Available At: https://www.e-flux.com/journal/03/68537/art-in-the-knowledge-based-polis/ [Date Accessed 12/3/24]

De Duve, T. (1994). 'When Form has become Attitude – And Beyond' Available at: https://readings.design/PDF/ThierrydeDuveFormAttitude.pdf [Date Accessed 12/03/24]

Flynt, H. (1963). 'Concept Art'. Available at: https://www.henryflynt.org/aesthetics/conart.html

Wall, O. (2018). *Remembering 1968: The Campus of the Antiuniveristy of London.* Available at: https://www.historyworkshop.org.uk/education/remembering-1968-the-campus-of-the-anti-university-of-london/ [Date Accessed 12/03/24]

Mcloughlin, M. (2019). 'The textile student needs little Giotto, (or a little will go a long way)' (Pevsner. Nov 1968). The 1970 Coldstream Report in response to the art school unrest of 1968, Journal of Design History, 32:2, pp. 170–187.

Rintoul, J. (2022) 'I came here to do art, not English': Antecedent subject subcultures meet current practices of writing in art and design education. Journal of writing in creative practice. [Online] 15 (2), 140–156.

Foucault, M. (1983). 'Discourse and Truth: The Problematization of Parrhesia.' [Recorded Lecture] University of California at Berkley. October. Available at: https://foucault.info/parrhesia/#foucault [Date Accessed: 13/03/24]

Pratt, J. (1997). *The Polytechnic Experiment: 1965-1992.* [Online] London. Taylor and Francis. Available at: https://archive.org/details/ERIC_ED415724/page/n1/mode/2up [Date Accessed 13/03/24]

Ratcliffe, M. (2017). *The end of the binary divide: reflections on 25 years of the 1992 Act.* Available at: https://wonkhe.com/blogs/analysis-25-years-on-the-higher-and-further-education-act-1992/ [Date Accessed 13/03/24]

Jenkins, S. (2010). *It's another 1988 moment. Universities can break free* Available at: https://www.theguardian.com/commentisfree/2010/jan/26/mandelson-university-funding-cuts-fees [Date Accessed. 13/03/2024]

Harwood, J. Understanding Academic Drift: On the Institutional Dynamics of Higher Technical and Professional Education. Minerva 48, 413–427 (2010). https://doi.org/10.1007/s11024-010-9156-9

Wallace Lockheart, D. (2024). *Funded Places for Scottish universities to be cut* Available at: https://www.bbc.co.uk/news/uk-scotland-67993638 [Date Accessed 13/03/2024]

Von Bismarck, B. (2006). 'Game within the Game: Instituion, Instituionalistion and Art Education.' In Möntmann, N. (ed.) *Art and its Institutions.* London. Black Dog. pp. 124-132

Gielen, P. (2013). 'Artistic Praxis and the Neoliberalization of the Educational Space'. The Journal of Aesthetic Education, 47(1), 58–71. https://doi.org/10.5406/jaesteduc.47.1.0058

Kalin, N. M. (2018). *The Neoliberalization of Creativity Education: Democratizing, Destructing and Decreating.* [Ebook]. Cham: Springer International Publishing.

Mottram, J. (2009). 'Researching Research in Art and Design' in Elkins, J. (Ed.) *Artists with PhDs: on the new Doctoral Degree in Studio Art.* Washington, DC. New Academia. Pp 3-31.

Holert, T. (2020). *Knowledge Beside Itself: Contemporary Art's Epistemic Politics.* Berlin. Sternberg.

About Edinburgh College of Art. (1998). Available at: https://web.archive.org/web/19980208122701/http://www.eca.ac.uk/intro1.htm [Date Accessed 13/03/24]

Foucault, M. (2023). *Madness, Language, Literature*. Chicago. University of Chicago Press.

Nelson, C. L. et al. (eds.) (2020) *The handbook of world Englishes*. Second edition / edited by Cecil L. Nelson, Zoya G. Proshina and Daniel R.Davis. Hoboken. Wiley Blackwell.

Haliday. M.A.K. (2020). 'Written Language, Standard Language, Global Language'. In Nelson, C. L. et al. (eds.) *The Handbook of World Englishes*. Hoboken. Wiley Blackwell. Pp. 333-348

Deliss, C. (2005). 'Future Academy'. In Miles, M. (ed.) *New Practices – New Pedagogies: A Reader*. London. Routledge.

Deliss, C. (2004). *Synchronisations Diary*. Available at: https://chesedshalom.files.wordpress.com/2019/11/7f52f-synchronisations-diary_clementine-deliss.pdf [Date Accessed 13/03/24]

Sadr Haghighian, N. (2010). Al voltant de la recerca artística. Pensar i ensenyar art: entre la pràctica i l'especulació teòrica [Enregistrament audiovisual activitat] [Online Video] Available at: https://www.macba.cat/en/aprendre-investigar/arxiu/fons-historic-macba/al-voltant-recerca-artistica-pensar-i-ensenyar-art [Date Accessed 13/03/24]

Esche, C. (2000). *Protoacademies*. Avaliable at: https://protoacademy.wordpress.com/ [Date Accessed: 13/03/24]

Rheingold, H. (2014). 'Foreword'. In Rheingold, H. et al. (eds.) *The Peeragogy Handbook*. [Online]. Available at: https://peeragogy.org/foreword [Date Accessed: 13/03/24]

Kuntsman, A. & Miyake, E. (2022) Paradoxes of Digital Disengagement : In Search of the Opt-Out Button / Adi Kuntsman, Esperanza Miyake. London: University of Westminster Press.

Jigsaw Basics. Jigsaw Classroom. Available at: https://www.jigsaw.org/pdf/JigsawBasics.pdf [Date Accessed 13/03/24]

Preston, D. (2014). '5PH1NX'. In Rheingold, H. et al. (eds.) The Peeragogy Handbook. [Online]. Available at: https://peeragogy.org/foreword [Date Accessed: 13/03/24]

Michael Morris, S. (2022). *The Problem with ungrading? Everyone's doing it wrong*. Available at: https://www.timeshighereducation.com/campus/problem-ungrading-everyones-doing-it-wrong

Rheingold, H. Et Al. (2014). 'Assessment'. In Rheingold, H. et al. (eds.) *The Peeragogy Handbook*. [Online]. Available at: https://peeragogy.org/foreword [Date Accessed: 13/03/24]

The University of Edinburgh. (2023). *Taught Assessment Regulations*. Available at: https://www.ed.ac.uk/sites/default/files/atoms/files/taughtassessmentregulations.pdf [Date Accessed 13/03/24]

Kirkwood, C. (2022). *Adults Learning, Democratisation and the Good Society*. Available at: https://bellacaledonia.org.uk/2022/06/08/adults-learning-democratisation-and-the-good-society/ [Date Accessed 13/03/24]