

**The brief in art and design
education:
A multi-perspectival and mixed-
methodological study**

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Abstract

Crucial to the production of the design object or work of art is the genre of *the brief*; a document that operates to provide, among other things, the conceptual and technical guidelines for the artist or designer. While the professional forms of the brief are often the subject of scholarly research, in the art and design educative environment the brief is typically a taken-for-granted and uncontested component of studio culture and hence remains largely untheorised and unanalysed.

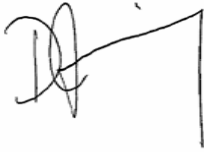
Motivated by issues that arose from an extended period tutoring in art and design, as well as my background in applied linguistics (notably genre-based and academic literacies research), this study investigates the brief genre in the context of the tertiary art and design studio, its conditions of production and reception, and the role that these play in the discursive facilitation of student creative activity. In order to capture the dynamic and discursively complex nature of the studio environment, I have used a multi-perspectived and mixed methodological research orientation; one which brings together a diversity of methodological tools to analyse and corroborate data from a range of interpenetrating textual, ethnographic and socio-historical perspectives.

The findings are presented through a framework of conceptual constructs, namely those of *work, agency, motivation, exploration, ideas* and *identity*, which emerged from the analysis as having particular explanatory resonance. These conceptual constructs form the central chapters of the thesis, however for comparative purposes, these are followed by two case studies of professional practice. The study concludes with a discussion of pedagogical implications, as well as a critical reflection on the multi-perspectival and mixed methodological research orientation.

Statement of the candidate

I, Darryl John Hocking declare that this thesis titled *The brief in art and design education: A multi-perspectival and mixed-methodological study* has not been submitted for a higher degree to any other university or institution, and represents an original contribution to the field of linguistics. All sources of information used are indicated in the thesis.

The research presented in this thesis was approved by the Macquarie University Ethics Review Committee (Reference number HE24AUG2007-D05379)

A handwritten signature in black ink, appearing to be 'D. Hocking', with a long horizontal stroke extending to the right.

Darryl Hocking 27 February, 2014

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Finally, I would like to thank my wonderful partner, Rosemary Whitehead, and my extraordinary children, Lucia and Isaac, for their continued support, patience and understanding throughout my candidature. Their belief and interest in my project and tolerance of my absence during countless weekends and evenings made this thesis possible. I am also extremely grateful to my brother, Glenn, who generously allowed me to stay at his home during my many visits to Sydney. I would also like to acknowledge the support of my parents Russell and Sandra Hocking.

1. Introduction

1.1 Background

Crucial to the production of the design object or work of art is the occluded genre of *the brief*; a document which operates behind the scenes to provide conceptual and technical guidelines for the artist or designer. The brief occurs in a subtle variety of oral and written forms and is recognized by an array of different names. In the fields of architecture and construction, for example, Blyth and Worthington (2001) refer to the *project* brief, the *strategic* brief, the *fit-out* brief, the *operations* brief, while Ryd (2004) refers to the *general strategic* brief, the *site-based detailed project* brief, and the *complete project* brief. In the fields of advertising and marketing, Phillips (2004) makes reference to the *design* brief, the *creative* brief, the *marketing* brief, the *project* brief, the *job ticket* or the *innovation* brief. Although the brief genre as used professional settings, is often the subject of, for example, how-to handbooks (e.g. Iback, 2009; Phillips, 2004), textbooks (e.g. Blyth & Worthington, 2001; Burtenshaw, Mahon, & Barfoot, 2006), journal articles (e.g. Consoli, 2005; Ryd, 2004) as well as numerous internet sites, in the academic context of art and design education, the brief used to facilitate the creative projects of students is largely a taken-for-granted component of art and design study. As a result, it therefore remains under-theorised and unanalysed from both pedagogical and linguistic perspectives.

My interest in the student brief genre in the context of art and design tertiary education is the result of a tutoring secondment in the art and design department of a New Zealand University. The secondment was arranged after the leader of a certificate programme in the department became aware of my applied linguistics research into post-graduate writing genres in art and design (Hocking, 1999, 2002, 2003; Turner & Hocking, 2004), as well as

my English for Academic Purposes and academic literacies work in art and design educational contexts; evidence of which can now be seen in Hocking and Fieldhouse (2011) and in Basturkmen (2010). While the secondment was primarily arranged so that I could lecture on the theoretical component of the course, it also included tutoring work on the studio component of the programme. I was particularly interested in working with students in this capacity, as this would allow me to draw upon knowledge gained throughout my undergraduate degree in Fine Arts and subsequent sculptural and sound-performance work which had been an important part of my life between 1984 and 2000 (Intra, 1991).

It soon became apparent from my tutoring work in the art and design studio that the brief not only played a central role in guiding and facilitating the students creative practice, but also in constituting the way in which the staff conceptualised and structured the future creative options of the students. This in turn contributed to the development of the students subject positions as artists, designers, sculptors, or graphic artists, and furthermore to their habitus (Bourdieu, 1993) as cultural producers. Essentially, the brief was the focal point around which the day-to-day events and exigencies of the studio environment were constructed. For example, the students' creative practice was usually organised into five-week assessment cycles¹, each of which began with a brief launch, where the requirements and guidelines for the ensuing creative project - as outlined in the brief - were introduced (Figure 1.1). The cycle ended with a final presentation and assessment of works, of which the guidelines and criteria for both were also clearly stated in the brief. Throughout the assessment cycle, the brief was consistently referred to in regularly occurring individual and group tutorials and briefs were continually referred to by students as they worked on their creative projects. Images collected from this setting repeatedly show the brief placed alongside the student as

¹ The only exception was the first introductory week of each semester which utilised a series of short daily briefs.

they work on their creative projects (Figure 1.2). Most importantly, the centrality of the brief was not limited to the assessment cycle alone. Well before each assessment cycle took place, the art and design staff spent a considerable amount of time meeting to debate and (re)draft the content of the set of briefs to be used for that cycle.

What also became apparent is that there were constant issues with the brief. Students often complained that they were unable to understand certain components of the brief. There were also disagreements between staff about how flexible they might be with students regarding its requirements and guidelines. In fact, the degree of specificity written into the requirements was often a point of contention in the brief writing meetings. Some staff thought the brief should be strongly prescriptive of student output, while others thought that it should only present a more general provocation for the students' creative work. Similarly, the briefs were often discussed by students as either too restrictive or too ambiguous. The relevance of the brief to the different art and design disciplines taught in the studio was also a point of contention. In the professional world, for example, designers will often work with very prescriptive client-driven briefs, while practising visual artists will often work with self-determined briefs, of which there is rarely any written account. As a result staff would spend many hours discussing and drafting briefs that were suitable for the various art and design disciplines, but which still met assessment-based institutional requirements. Other areas of contention were the size of the briefs, the rhetorical structure of the briefs, the complexity of the language used in the briefs, and whether the briefs they were developing might suitably prepare students for the types of briefs they would encounter as they progressed through the various stages and disciplines of the degree programme.

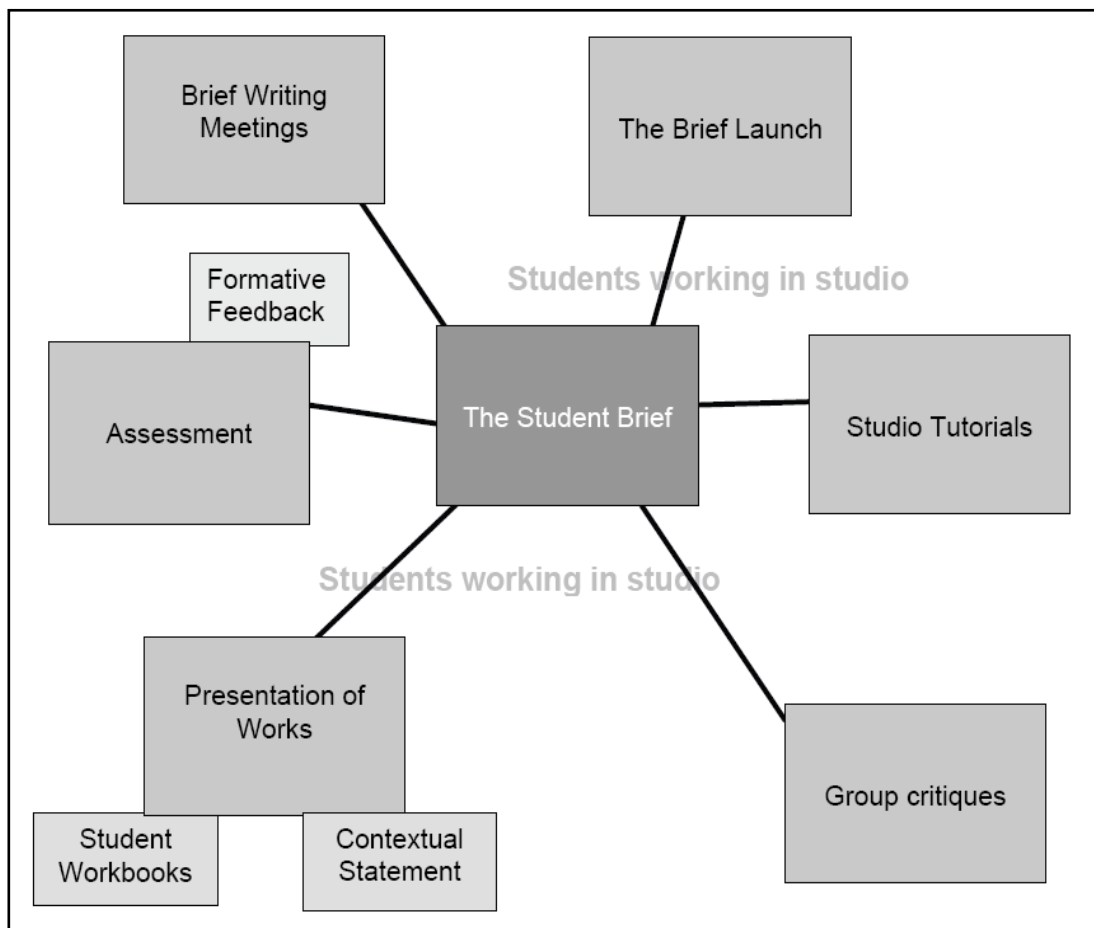


Figure 1.1: The various genres and discursive events constituting the assessment cycle in the art and design studio.



Figure 1.2: Image showing the student brief (bottom right) lying beside the student while they are working in the studio.

1.2 ESP genre analysis: from text to context

In light of my increasing fascination with the student brief genre and the fact that there was an absence of theoretical research on the subject, I initially decided that it would be of value to carry out an analysis of the genre as situated in my particular working context. The ESP (English for Specific Purposes)² tradition of genre analysis (Bhatia, 1993; Hopkins & Dudley-Evans, 1988; Swales, 1990) could be identified as a starting point for this study. This is an analytical approach that has informed much of my ESP practitioner-based research (Hocking, 1999, 2002, 2003, 2006; Hocking & Fieldhouse, 2003, 2011; Turner & Hocking, 2004) and teaching practice to date. It was also central to the academic literacies work I was seconded to undertake in the art and design department³. Probably the most frequently cited definition of genre in the ESP tradition views it as “class of communicative events, the members of which serve some set of communicative purposes” (Swales, 1990, p. 58). These purposes are said to shape or delimit the genres’ “schematic structure”, and “choice of content and style” (p. 58). As a result, ESP genre analysis has been principally concerned with the examination of a corpus of texts chosen as representing a specific genre in order to determine the genre’s typical rhetorical or discoursal patterns and their associated lexico-grammatical forms. More often than not, the analytical focus involves developing a taxonomy of the rhetorical stages, or sequence of ‘moves’ (Swales, 1990, p. 140) characteristic of the particular genre⁴. A move is usually assigned to a specific stretch of written or spoken text by identifying its particular socio-rhetorical function; one that is

² According to Hyon (1996) there are three research traditions where contemporary genre scholarship has developed in distinctly different ways. These are a) English for Specific Purposes (ESP), b) North American New Rhetoric studies, and c) Australian systemic function linguistics.

³ Chapter 7 of Basturkmen (2010), provides a case study of my ESP work in the art and design tertiary context described here. It provides a theoretical background to this work, as well as extracts from materials developed for this cohort of students.

⁴ This method of analysis is frequently referred to as a ‘move-step analysis’, (Swales, 1990, p. 142) or a ‘move structure analysis’ (Skelton, 1994, p. 455).

distinct from the surrounding stretches of text. Once identified, the analyst may seek to identify the typical lexico-grammatical exponents used to construct the move, exponents which can also indicate the move's presence to the reader or listener (Skelton, 1994).

Swales' (1990) description of the move structure of the Research Article introduction, which he refers to as the CARS model (Create a Research Space), is a classic example of a move analysis. Swales identifies the sequence of three moves that typically occur in the introduction section of the Research Article genre; 1) establishing a territory 2) establishing a niche and 3) occupying the niche (p. 141). Other ESP genre-directed research has focused solely on describing the specific lexico-grammatical features that distinguish a particular genre, for example, the use of hedged statements, imperatives or personal pronouns, or how certain linguistic features may contribute to areas such as the register, style or interpersonal dimensions of a genre (Hyland, 2002). The motivation behind the ESP approach to genre analysis is largely the desire to assist those involved in the processing and production of written and spoken texts, particularly L2 speakers of English within the academic or organisational context, by providing explicit knowledge of socially accepted generic norms in order to facilitate successful communicative action (Bawarshi & Reiff, 2010; Hyland, 2002; Johns, 2003; Swales, 1990).

Over the years a number of issues have been raised regarding the largely descriptive, formalist and text-driven analytical focus of ESP genre analysis. These include the tendency to over-generalise the textual patterns of a specific genre as "mono-functional" (Hyland, 2002, p. 116), the tendency to reify genres as "linguistic abstractions" (Berkenkotter & Huckin, 1993, p. 477), and to overlook the multiple purposes or 'private intentions' (Bhatia, 2004, p. 4) of individual authors or organisations. Concerns have also been expressed about whether analytical findings are simply the results of the researcher's intuitions or personal judgements (Crookes, 1996). More recent criticisms of text-driven analyses come from

Candlin (2006), who in emphasising the interdependence of language and social practice, argues that the study of genres as discourses should be situated in the ethnographic analysis of their local organisation conditions⁵. He cites Cicourel (1992) who states that:

Knowing something about the ethnographic setting, the perception of, and characteristics attributed to, others, and broader and local organisational conditions becomes imperative for an understanding of linguistic and non-linguistic aspects of communicative events (p. 294).

The use of ethnographically-informed, rather than linguistic, research methods has often been used by the research tradition commonly referred to as New Rhetorical Studies (Bazerman, 1988, 1994; Devitt, 1991, 2004; A. Freedman & Medway, 1994; Miller, 1984; Prior, 1998) which have largely focused on the situated contexts in which genres occur, rather than on their textual forms (Hyon, 1996). This is because, the focus of this tradition, which unlike ESP, has its roots in the teaching of rhetoric and composition to L1 speakers of writing, is primarily on the social functions or actions performed by the genres in their situated contexts. According to Hyon (1996), the New Rhetoric scholars hold the view that knowledge of the social context surrounding a particular genre will enable writers to make appropriate and effective rhetorical choices when they need to produce that genre, and hence simple knowledge of the surface features of a genre is deemed insufficient.

The genre-based research of the New Rhetoric tradition is theoretically framed by a *socio-cognitive* (Berkenkotter & Huckin, 1993) and *social-constructivist* (Miller, 1984; Paré & Smart, 1994) understanding of genre. Drawing largely upon Bakhtin's (1986) theory of speech genres, and Vygotsky's (1978, 1986) theory of ontogenesis, Berkenkotter and

⁵ The challenge of shifting the attention of Applied Linguistics research (notably ESP / LSP) away from text and genre-based linguistic analyses towards a more ethnographic and interpretative analysis is still very much a concern for Candlin and others (see, for example, Candlin & Crichton, 2012; Sarangi & Candlin, 2010, 2011). This recent work will be discussed in further detail below and elsewhere in this study.

Huckin's socio-cognitive conceptualisation is constructed around five framing principles. Firstly, genres are viewed as dynamic, in that over time they change in response to the circumstances of shifting situations and the variable needs of their users. Secondly they are *situated*, in that knowledge about genres emerges from, and develops in response to the users' ongoing participation in everyday communicative activities occurring in particular situations and at certain times. Thirdly, situated genre knowledge involves not just an awareness of formal linguistic and rhetorical conventions, but also knowledge of the topics, details and background information relevant to their specific context. As a result, Berkenkotter and Huckin are critical of generalised descriptions of generic forms. Fourthly, and drawing upon Giddens (1979) notion of the duality of structure, Berkenkotter and Huckin state that through our use of both organizational and disciplinary genres, "we *constitute* social structures (in professional, institutional, and organisational contexts) and simultaneously *reproduce* these structures" (p. 492, original italics)⁶. By this they mean that there is a reciprocal and recursive relationship between the generic rules that govern communicative activity and the actual production of communicative genres in any actual situated context. This ongoing recursivity is facilitative of the dynamism mentioned in Berkenkotter and Huckin's first framing principle. Finally, and following Swales (1990), Berkenkotter and Huckin suggest that the genres of a particular discourse community instantiate that community's "norms, epistemology, ideology, and social ontology" (p. 478).

In a similar fashion, Paré and Smart's (1994) social-constructionist view defines genre as a "broad rhetorical strategy enacted within a community in order to regularize writer/reader transactions in ways that allow for the creation of particular knowledge" (p.146). They shift the emphasis away from the textual regularities of multiple texts towards the regularities that

⁶ Berkenkotter and Huckin (1993), via the work of Giddens (1979) draw upon concepts from the field of ethnomethodology (Garfinkel, 1967) to describe the constitutive role of genre. Ethnomethodology, in particular Boden's (1994) analysis of business interaction, have important resonances for this study and will be discussed further in Section 1.7 of this chapter.

occur “in the production and interpretation of those texts and in the social relations of writers and readers”. This evokes Fairclough’s (1992) description of genre as “not only a particular text type, but also a particular process of producing, distributing and consuming texts” (p.126). Fairclough compares the genre of the newspaper articles with the poem explaining that they are “typically quite different sorts of text, but they are also produced in quite different ways” and that they involve “different sorts of distribution, and are consumed quite differently” (p.126). Importantly, he states that “when we analyse a text or interaction in terms of genre, we are asking how it figures within and contributes to social action and interaction in social events” (Fairclough, 2003, p. 65).

As genre analysis in the ESP tradition has developed, many of the central researchers in the field, cognisant of the issues above have moved beyond a largely textual focus and have begun to consider genre as situated, *social practice*, rather than simply as *text* or *process* (Candlin & Hyland, 1999; Johns, 2003). Johns (1997), Swales (1998a) and Paltridge (2004, 2007)⁷, as well as Bhatia’s (2002, 2004) multidimensional framework for genre analyses⁸ have all contributed to this development in the ESP tradition. According to Johns (2003) such work is less concerned with the textual features of genre and more with “the contextual elements that influence genres” (p. 607), with the result that interviews with those involved in the contexts of a genre’s production and reception become a primary source of data.

However, as mentioned earlier, while there is a continued call for ESP studies to carry out

⁷ The ethnographic genre investigations of Swales (1998a, 1998b) and Paltridge (2004, 2007) are often referred to as textographies. According to Paltridge (2007), a textography “examines written texts as well as uses techniques such as interviews and other kinds of information in order to get an inside view of the worlds in which the texts are written, why the texts are written as they are, what guides the writing, and the values that underlie the texts that have been written” (p.150). Paltridge, in particular, draws upon Grabe and Kaplan’s (1996) notion of an ethnography of writing for his textographic analyses.

⁸ Bhatia’s multidimensional framework for the analysis of genre involves the analysis of four distinct concepts of research “space” (p. 18) or perspectives, the textual, the ethnographic, the socio-cognitive and the socio-critical, using analytical procedures relevant to each space. This design for this model is antedated by Candlin’s (1997, 2002) and Crichton’s (2003) multi-perspectival model for the analysis of site specific discourse practices, which has been more recently exemplified in Crichton (2010) and Candlin and Crichton (2011, 2012). The latter model is central to this study and will be discussed in a later stage in this chapter and in further detail in the methodology section.

ethnographically grounded investigations of genre (Bhatia, 1993, 2004, 2011; Johns, 1997; Johns et al., 2006), most continue to remain focused on a text-based description of a genre's formal characteristics. According to Bawarshi and Reiff (2010):

... the extent to which ethnographic approaches have played (or should play) a role in ESP genre analysis and the purposes for which such approaches have been used remain subject to debate. (p. 46)

Bhatia (2004) observes that the predisposition for text-based analyses has consequences for the quality of genre-based research.

One of the consequences of this lack of attention to the social and the cognitive aspects of genre has been that genre theory continues to be weak on the processes and procedures of genre participation, the receptivity of genres, and also the factors that make a particular instance of a genre successful. (Bhatia, 2004, p. 112)

A possible rationale for the prevailing lack of emphasis on the sociological nature of genres in the ESP tradition could be the largely pragmatic and pedagogical commitments of the ESP scholars (Hyland, 2003; Swales, 1990). Furthermore, it is suggested that for many learners, a pedagogical approach that develops genre competence through an examination of the links between the linguistic features of a text and its situated context will often appear irrelevant, overly complex, or too abstract to be of any help (Johns et al., 2006). As a result, the emphasis of ESP genre analysis has more or less “remained on explicating genre conventions (schematic and lexico-grammatic) against the *backdrop* of the genre's social context” (Bawarshi & Reiff, 2010, p. 54, original italics). The continued attention given by ESP genre scholars to a formal structural analysis was particularly evident at a recent conference on genre studies held at the Università Degli Studi di Bergamo. At this conference, a large percentage of the papers presented (e.g. Dimkovic-Telebakovic, 2011;

Hatzitheodorou, 2011; Kwan & Chan, 2011; Solly, 2011) focused on providing variations to Swales' (1990) influential CARS (Create a Research Space) model, mentioned earlier.

More recent criticisms of text-driven analyses in genre studies, and in the area of applied linguistics more generally, come from Candlin (2006), Sarangi and Candlin (2011) and Candlin and Crichton (2012) who in emphasising the interdependence of language and social practice argue that the study of genres as discourses should also be situated in the context of their local organisational conditions:

While a research concentration on special purpose texts may be satisfactorily accomplished, so to speak extra-contextually, by close linguistic and genre analysis, removed, and often far removed, from the sites and conditions of production and reception, as soon as one moves into a more ethnographic and interpretive dimension in relation to such texts one naturally is confronted by the need to engage in an exploration of the practices which give rise to such texts, addressing and attempting the kind of 'thick description' advocated classically by Clifford Geertz. (Candlin & Crichton, 2012, pp. 278-279)

While such studies acknowledge evidence of a "gradual shift from text-based linguistic and genre analytical accounts of special purpose texts-as-objects" towards "interpretative, ethnographically informed studies of interactions in specific domains and a range of sites" (Candlin & Crichton, 2012, p. 277), they go on to argue that a further shift is required whereby analysts become involved in more problem-driven studies in which attention is drawn towards the exploration of key, focal themes and their underpinning conceptual constructs, occurring within the practices that surround such special purpose texts (see also Roberts & Sarangi, 2005). This is not to say that the textual practices and genres used by participants in the situated context are ignored in any analysis, but that they become one of many sites of investigation and discovery. In the context of the view discussed earlier that the genres of a particular discourse community instantiate that community's "norms,

epistemology, ideology, and social ontology” (Berkenkotter & Huckin, 1993, p. 478), there is cause to suggest that genres may provide an opportune point of entry into a problem or thematically-driven exploration of a domain specific practice; perhaps drawing upon any of the analytical tools (e.g. corpus analysis) commonly used in text and genre-analytical studies (Candlin & Crichton, 2012). Furthermore, according to Candlin and Crichton (2011, 2012), as well as Sarangi and Candlin (2001, 2010, 2011), such domain-specific and problem-centred interventionist studies are likely to involve close collaboration between the analyst carrying out the study and the participants from the site being studied. They also suggest that such a collaborative endeavour will involve the analyst and participants working together to develop a mutual understanding of the issues which motivate the analysis; what Roberts and Sarangi (1999) have referred to as “joint problematisation” (p.473).

My own genre-based research has in many ways followed the trajectory of research attention described by Candlin and Crichton (2012) above. Early work (e.g. Hocking, 1998, 1999) largely provided genre analytical *descriptions* of student academic texts, and were largely informed by the schematic move-step analysis of Swales (1990). However, a subsequent desire to provide a more *interpretative* and *explanative* account of these texts, particularly within the unexplored area of visual arts writing, resulted in a shift towards more contextually-oriented ESP analysis, focusing, firstly on the socio-historical contexts in which the genres were located (Hocking, 2002; Turner & Hocking, 2004), and secondly on ethnographically-grounded accounts of the genres’ situated conditions of production and reception (Hocking, 2003, 2006). In brief, Hocking (2002), and Turner and Hocking (2004) look at the emergent genre of the post-graduate visual arts dissertation as situated in a British university visual arts department exploring the way that certain interconnected and overlapping contexts shape the lexico-grammatical and rhetorical features of the students’

texts. These include the context of post-modernity, the context of feminism, the context of performativity, the context of the national curriculum and the context of the institution (see Figure 1.3).

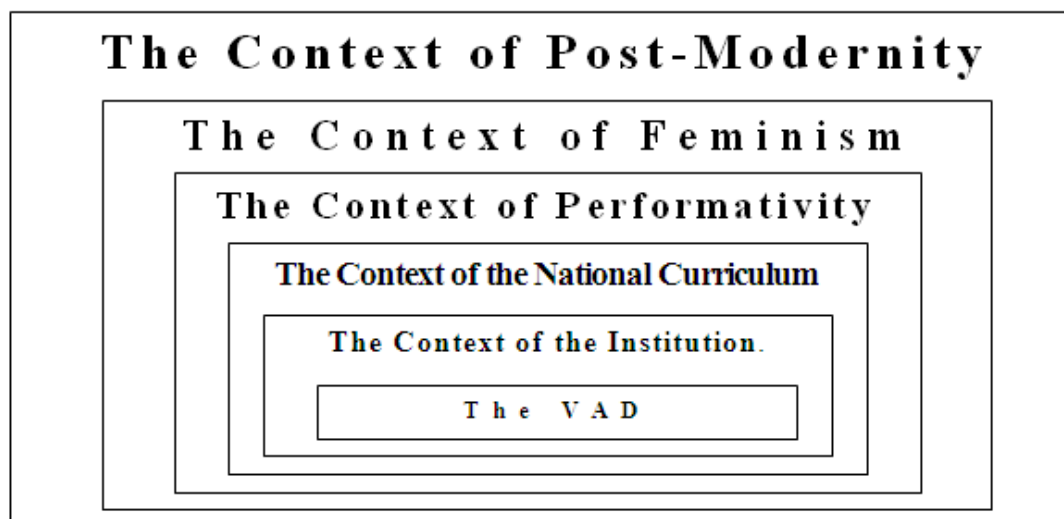


Figure 1.3: A summary of the important socio-historical contexts that shape the post-graduate visual arts dissertation (VAD) in the situated context of a British university (Hocking, 2002).

Hocking (2003, 2006) explores the post-graduate exegesis⁹ in art and design as situated in a New Zealand university art and design department. This work follows the textographic approach to genre analysis (Paltridge, 2004, 2007; Swales, 1998a, 1998b) and focuses on examining the relationship between the conditions of the genre's production, distribution and reception, as well as the textual features of the genre.

Like much ESP research, my research into these two distinct genres of post-graduate writing (the visual arts dissertation and the visual arts exegesis) was motivated by the desire for a

⁹ An exegesis is an assessed written component which accompanies the submission of practical project (e.g. creative visual or literary work) in practice-based degrees. The exegesis is usually intended to expand on the contexts and parameters of the practical project, rather than being a stand-alone piece of writing.

better understanding of what were essentially, extremely complex hybrid and emerging genres so that I could ultimately provide more informed writing instruction to students. The student brief genre of the present study, however, is a different matter. In my particular context, students were not expected to write briefs, nor was I expected to instruct the students in brief writing¹⁰. Instead the brief was the document that provoked, guided and constrained the students' creative processes and the types of interactions they would have with their tutors and their co- students. Thus, what became of interest was not simply the discursal or linguistic characteristics of the student brief genre, or how these emerged and were distributed within the institutional and socio-historical contexts of the brief's production and reception, but how the brief impacts on and discursively facilitates the students' creative activity. This research interest, which in many ways attends to the problem-centred and thematically-focused stage of Candlin and Crichton's (2012) trajectory of applied linguistics research, initially requires two preliminary questions.

1. What is the nature and extent of *context* and what role does context play in determining the discourse structures and strategies of written, verbal and multi-modal text (and vice versa)?
2. How should creativity and creative action be conceptualised?

The following sections will attempt to address these preliminary questions. In doing so it will attempt to sketch out a framework (an ontology), which will provide the basis for the methodological approach described in Chapter 3. Where appropriate, I will also include

¹⁰ In many art and design institutions, particularly at post-graduate *design* level or in the later years of an undergraduate *design* programme (as opposed to visual arts), students might be required to construct their own briefs. This is because design briefs are sometimes developed as a combined effort between the client and the designer. In contrast, the briefs of professional visual artists are generally self-imposed and do not appear in any formal written form. One exception might be a formal written brief developed by a corporate patron, for an arts competition or by a civic authority.

references to later chapters in the study which are specifically shaped by certain aspects of the following theoretical discussion. I will begin by an examination of the term context.

1.3 Context

Context is perceived by a number of scholars as an ambiguous and therefore difficult concept to define (Fetzer, 2004; Goodwin & Duranti, 1992a; Tracey, 1998). It has also been approached from a variety of different perspectives within a range of different research paradigms (Goodwin & Duranti, 1992b; Granato & Parini, 2011). Nevertheless, it would appear that there are two rather distinct analytics of context (Lindstrom, 1992; Ochs, 1979). The first is related to the cognitive, and centres on the manner in which the mind structures information and creates mental representations to understand and produce talk and text. The second is sociological and focuses on the situational, societal, political or cultural environments in which talk, text or action¹¹ take place. This study draws upon the sociological account of context and while it rejects a fully autonomous and deterministic relationship between text and context, it does hold the view that that the discoursal or lexicogrammatical characteristics of text and talk are in many ways contextually constrained or shaped at macro, micro and historical levels. However, individual variation does occur; that is, speakers in the same situation will speak or understand in different ways, because each individual is constrained and influenced by a rich trajectory of overlapping contexts, which may be foregrounded or backgrounded at any one moment¹².

¹¹ R. Scollon (2001) is critical of discourse analytical theories and approaches which solely focus on talk and text, thus backgrounding other aspects of social action as context (ground). He believes that this leads to a “distorted understanding of the relationship between discourse and social action” (p. 4)

¹² Van Dijk (2006, 2010) takes a socio-cognitive or “integrated approach” (van Dijk, 2006, p. 161) to account for individual variation. He views contexts as subjective mental interpretations of situations and society, whose influence on discourse is the result of the speaker or writer’s intentions, plans or strategies. In fact, for van Dijk, the only way that contexts can shape talk and text is if they are conceived of as cognitive structures, because it is the individual who subjectively defines which contexts are relevant for any social situation.

Goodwin and Duranti (1992a) suggest that at a fundamental level most conceptions of context involve a *focal event*, or phenomenon being examined, which is perceived as being embedded within a wider field of action, or *context*. They argue that studies of context are typically based on the premise that the focal event “cannot be properly understood, interpreted appropriately, or described in a relevant fashion, unless one looks beyond the event itself to other phenomena (for example cultural setting, speech situation, shared background assumption) within which the event is embedded” (p. 3).

However, while the *focal event–context*, also referred to as *figure–ground*, dichotomy appears as a relatively stable theoretical construct, what actually constitutes the *dimensions of context* is invariably a point of contention, with different studies providing a range of different taxonomies (see Table 1.1 as an example). According to Bauman and Briggs (1990), most definitions of context view the dimensions of context as boundless or all-encompassing. In contrast they argue that delineating the contextually relevant is crucial to a context-driven analysis of any focal event (see also Bauman & Briggs, 1990; Fetzer, 2004; Goodwin & Duranti, 1992a; van Dijk, 2006). This concern, referred to as the problem of “inclusiveness” (Briggs, 1988, p. 13), has led to calls for context-based linguistic research to explicitly identify how definitions of context may be delimited or constrained (Fetzer, 2004; van Dijk, 2006). A similar concern, also identified by Briggs (1988), is that of ‘false objectivity’ (p.13). False objectivity is a consequence of the traditionally positivist conception of context, where everything in the field of action exists prior to, and independent of, the focal event, thus negating any role to the immediate participants in the establishing of context. One problematic outcome of inclusiveness and false-objectivity is

that the researcher emerges as the sole judge of what merits inclusion and exclusion as context (Bauman & Briggs, 1990).

Reference	Taxonomies of Context
Malinowski (1935)	<ul style="list-style-type: none"> i) The context of cultural reality (“the material equipment, the activities, interests, moral and aesthetic values with which words are correlated” p. 22) ii) The context of situation (“purpose, aim and direction of the accompanying activities” p.214)
Hymes (1974)	Message (form and content), setting, scene, sender, addressor, speaker/sender, audience, addressee, hearer/receiver/audience, purposes, key, channels, forms of speech, norms of interaction or interpretation and genres.
Goffman (1974)	<p>Meaning is constructed/understood through guiding frames of reference:</p> <ul style="list-style-type: none"> i) Frames (how a participant sees a particular strip of activity) ii) Keyings (conventions that transform a meaningful strip of activity into something else patterned on this activity) iii) Fabrications (a conscious falsification of the meaning of a strip of activity, including self-deception) vi) Retransformations (a further transformation of activity that has been keyed or fabricated) v) Anchors (the contextual elements that embed activities as ongoing realities – bracketing devices, roles, resource continuity, unconnectedness, and personal assumptions) vi) Footings (a participant’s particular stance or ‘feeling’ towards a frame)
Halliday (1978)	<ul style="list-style-type: none"> i) Context of Culture (social purpose, sets of beliefs, social practices, social relations, values) ii) Context of Situation (field, tenor and mode) iii) Language System (ideational resources, interpersonal resources and textual resources)
R. Scollon (2001) R. Scollon and S. Scollon (2004)	<p>Focus on social action, rather than solely talk and text. Sees social action occurring at the intersection of:</p> <ul style="list-style-type: none"> i) The participant’s historical bodies (similar to Bourdieu’s ‘habitus’) ii) The interaction order (social roles and relationships) iii) Discourses in place (surrounding and participants’ own forms of communication)
Van Dijk (2006)	<ul style="list-style-type: none"> i) Domain ii) Situation which includes setting (time, location, props and circumstances), events (participants and roles), action/discourse (action types and genres) and cognition (aims, knowledge, opinions and emotions)

Table 1.1: Taxonomies of context

To avoid the problems of inclusiveness and false objectivity, Bauman and Briggs (1990) propose a shift from *context* to *contextualization*. This shift emphasizes the dialogic and negotiated relationship among the utterances or textual outputs of participants and context; that is, participants shape contexts, and contexts shape participants. Goodwin and Duranti (1992a) succinctly articulate this conceptual shift in the understanding of context:

Instead of viewing context as a set of variables that statically surround strips of talk, context and talk are now argued to stand in a mutually reflexive relationship to each other, with talk, and the interpretive work it generates, shaping context as much as context shapes talk (Goodwin & Duranti, 1992a, p. 31)¹³

As a result, Bauman and Briggs (1990) propose an analytical focus on the process of *contextualization*, that is, the analysis of talk and texts as they emerge in context.

Contextualisation, according to Bauman (1992) is an “active process” in which “individuals situate what they do in networks of interrelationships and association in the act of expressive production” (p. 128). The implication is that rather than viewing contexts as predetermined constraints on discourse structures, individuals are active participants who actively and strategically negotiate the relevance of contexts for their own situated textual interactions. Bauman and Briggs (1990), state that participants provide meta-level contextualisation clues regarding the way they draw upon contexts for the production and interpretation of their own discourses; a view that parallels Goffman’s (1981) notion of footings. As an example, using evidence from my data (Extract 1), the tutor Anna ensures that a particular creative requirement, i.e. the need to research typography, is written into a brief draft by strategically making reference to the wider institutional requirements, in particularly, the preparatory role

¹³ Interestingly, similar views of context have recently emerged in genre studies. Devitt (2004), critical of the text and context duality that underpins the figure-ground dichotomy, reconceptualises the relationship between genre and context as reciprocally dynamic and interactive, with genres responding to contexts and contexts responding to genres. Drawing upon Halliday’s (1978) notion of register she suggests that three contexts mediate the generic actions of writers, readers, speakers and listeners; context of situation, context of genre and context of culture. Swales (1998a) however, in his contextual investigation of the texts and genres situated in a single building at the University of Michigan, concludes that unlike interactive conversation where focal point and context mutually inform one another, his scholarly texts “remain the figure in a figure-ground relationship” (p.120).

of the educational work her and her colleague are involved in (lines 3-4). As such, her colleague tutor Mike, (following a significant pause), contextualises Anna's suggestion, not as a personal viewpoint that could easily be dismissed, but as representing the wider institutional context, and hence a voice of authority.

Extract 1.1: The first brief writing meeting

- 1 Mike: okay, could just be text or just image.
2 Anna: but I think that, you know
3 → certainly as preparation for the graphic design degree
4 → they do need to research some typography.
 ((*long silence*))
5 Mike: yeah, yeah.
6 Anna: so maybe this stays the same,
7 but when we talk about that
8 we say research should cover typography, illustrators

Bauman and Briggs (1990) argue that because participants play an active role in evoking context, the exploration of contextualisation along with the identification of relevant contexts can be grounded in ethnographic approaches to the analysis of talk and text. The implication is that by focusing on participants' interactional encounters, and establishing relevant context through the clues provided in the processes of interaction, the problems of inclusiveness and false objectivity could be avoided. However, it could be argued here that the analyst is still making contextual judgments as to the relevance of linguistic or meta-linguistic clues found only in the interaction of participants. These concerns are raised by Tusting and Maybin (2007), Tsitsipis (2007) and Rampton (2007) among others, in a special issue of the *Journal of Sociolinguistics*¹⁴ which focuses on linguistic ethnography; an emerging field that has its roots in the ethnographies of communication established by Malinowski (1935) and Hymes (1964), and is in part more recently shaped by the work of Bauman and Briggs (1990) and Goodwin and Duranti (1992b), mentioned above. The

¹⁴ See also Rampton, Tusting, Maybin, Barwell, Creese, & Lytra (2004).

consensus in the collection of articles is that in any ethnographically-based study, the researcher “is inevitably part of, and shapes, the research that is being produced” (Tusting & Maybin, 2007, p. 578) and therefore it is unavoidable that a researcher will make personal, albeit informed, judgements as to the relevance of certain contextual elements. Tsitsipis (2007), for example, foregrounds the notion of *relationality* and suggests that what appears as contextually relevant in an interaction for any participant (including the researcher) stems from their individually unique social positionalities. While Tsitsipis does state that the notion of contextualisation clues, as raised by Bauman and Briggs (1990) above, approaches an awareness of relationality, he goes on to argue that relations are much broader processes than those that are evident at the moment of interaction, and as such, wider historical, ongoing and anticipated relations should be considered by the analyst, including their own specific relations with the data. According to Tusting and Maybin (2007), this unavoidable presence of the researcher in the research suggests that they should be sensitive to the implications of their position. However they argue that this level of reflexivity does not necessarily exclude the possibility of any objective position. Rampton (2007), for example, points out that linguistically-oriented ethnographic research tends to be motivated by the researcher’s interest in practical activity first and foremost, rather than by a concern for academic theory. Hence, the researcher is often an insider “*trying to get analytic distance on what’s close-at-hand rather than a move from the outside inwards*” (p. 590-591, original italics). While issues of relationality and reflexivity remain, as an insider, the researcher has potentially a greater sensitivity to contextual relevance and is able to more perceptively manage issues of inclusiveness and false objectivity. Finally, the often complementary nature of linguistic (in particular discourse analytical) and ethnographic methodologies is argued as working to produce both a reflexively sensitive and analytically robust analysis of the complexities of social practice.

... ethnography can be seen as *humanising* language study, preventing linguistics from being reductive or shallow by embedding it in rich descriptions of how the users of a given variety adapt their language to different situational purposes and contexts. In the same vein, linguistics can be seen as helping to avoid error and inaccuracy in cultural description, producing ethnographies that are more subtle and detailed (Rampton, 2007, p. 596)

Rampton argues that Critical Discourse Analysis (e.g. Fairclough, 1989, 1992, 1995, 2003) can provide an important research framework for ethnographically-based studies of communication. He states that CDA made relevant critical issues of ideology and power in such studies by exposing the views of a range of social theorists, including Michel Foucault (e.g. 1970, 1972, 1973, 1979, 1980, 2008)¹⁵. The next section looks more closely at the role of context in the situated analysis of communication, with regards to Foucault's view of discourse.

1.4 Discourse and context

The perception of context as a mutually and interactively achieved phenomenon, resulting from the ongoing negotiations between participants (Bauman & Briggs, 1990), is primarily related to a situated sense of discourse as “language in use” (Brown & Yule, 1983, p. 1), and is regularly used in this way in analytical traditions, such as conversation analysis, (linguistic) anthropology, pragmatics and many ethnographically oriented studies of language use. For example, the contextually-oriented studies of Gumperz (1992) focus on the “presuppositions” which “interactants must rely on to maintain conversational involvement and assess what is intended” (p. 230). Here Gumperz is referring to the way that an interactant will use prosodic, paralinguistic, code or lexical forms to signal the particular interactional context for understanding a stretch of discourse, i.e. anger, displeasure, etc.

¹⁵ Rampton (2007) also makes the point that ethnographically-oriented researchers studying their own community are typically driven by the desire to explore specific issues of practical concern within their community, and therefore are more likely to be engaged at a critical level.

However, the analytic of context also evokes a second and related use of the term discourse which is regularly employed by cultural or literary theorists and draws upon the work of Foucault (e.g. Foucault, 1972, 2008). It views discourse as the socially constructed formation of knowledge, which is regulated by, yet at the same time constitutive of disciplines, institutions, or particular social groups. Foucault's examples of these formations of knowledge include "clinical discourse, economic discourse, the discourse of natural history and psychiatric discourse" (Foucault, 1972, p. 121)¹⁶. An important characteristic of Foucault's conceptualisation of discourse is naturalisation. This refers to the fact that although formations of knowledge are constituted by certain social groups through discourse, consciously or unconsciously serving the interests of the particular group, the process is concealed and the resulting "descriptions, rules, permissions and prohibitions of social and individual actions" (Kress, 1989, p. 7) are often viewed as natural and common-sense, and therefore occluded. These taken-for-granted discourses, often labelled as ideological (see Eagleton, 1991; Thompson, 1984) are also related to context in the sense that clinical discourse, for example, occurs in the context of the hospital and in certain health-care environments¹⁷. However contexts are not discrete, isolated, bounded or

¹⁶ Foucault refers to his concept of discursive formations in a 1970 lecture titled "L'ordre du discours", which was translated into English as "Orders of discourse" (Foucault, 1971). Fairclough used the term orders of discourse (1992), as a central theoretical tenet of his critical discourse analysis agenda. He defines orders of discourse as "the totality of discursive practices within an institution or society, and the relationships between them" (1992, p. 43) and sees "the view of the orders of discourse is decisive for the constitution of any one discursive formation, and ought therefore to be a central focus of discourse analysis" (p.43). Fairclough later refers to orders of discourse as semiotic orders (2010) in order to account for the semiotic dimension. He divides the main elements of semiotic orders into genres, discourses and styles:

Genres are ways of acting and interacting in their specifically semiotic aspect; they are ways of regulating (inter)action. (...) Discourses are positioned ways of representing – representing other social practices as well as the material world, and reflexively representing this social practice, from particular positions in social practices. (...) Styles are ways of being, identities in their specifically semiotic (as opposed to bodily/material) aspect. (Fairclough, 2010, p. 213)

He goes on to state that a semiotic order is "a specific configuration of genres, discourses and styles, which constitutes the semiotic moment of a network of social practices (e.g., a field in Bourdieu's sense, for instance the political field)" (p.213).

¹⁷ R. Scollon (2001) has developed the concept "site of engagement" (p. 3) to describe the spaces in which social practices occur. However, his analytical focus is not on texts, genres or discourses, but on the real-time *actions* of social actors. This is because he sees discourses as instantiated in the world as social actions (including a multiplicity of semiotic objects, such as posture, gaze and gesture), rather than as simply material

unadulterated entities, and therefore continually overlap. For example, as public hospitals or health-care services have become increasingly accountable to the corporate accounting practices of free market-oriented governments, economic discourses have begun to interact with clinical discourses (Fins, 2007; Grit & Dolfsma, 2002). The often hidden or naturalised feature of discourse means that as one discourse interacts with another, often due to a merging or overlapping of contexts, the rules, practices and values of the colonising discourse often unconsciously take effect in the newly inhabited context, sometimes bringing with them conflicting networks of power, a concept referred to by Fairclough (1992) as “interdiscursivity” (p. 124). The connection between the “language in use” discourse described above and this Foucauldian notion of discourse, is that it is through the through textual practices or ways of speaking - referred to by Foucault (1972) as “statements” (p. 90), that discourses (as the socially constructed formation of knowledge) are mediated.

Figure 1.4 provides a rudimentary indication of how these two different senses of discourse and the notion of context interrelate, and are thus conceptualised for this study. Drawing from concepts presented in Chapter 4, it shows how a *discourse of work*, a naturalised product of a context of labour and employment in the United States in the 60s, has colonised the context of professional art production occurring at a similar time. Hence, the naturalised descriptions, rules, values, permissions and prohibitions of social and individual actions with regards to what it meant to be a ‘worker’, and in effect a responsible, productive and socially contributing citizen in post-war United States, become enmeshed within the practices of art production (and reception) occurring at the same time - and also eventually naturalised. These rules, values and permissions, etc. are constituted by, and through, the structures of

objects. Chapters 6 and 9 of this study will draw upon the multimodal (inter)actional methodological tools of Norris (2004, 2007, 2011), which have been strongly influenced by R. Scollon’s Mediated Discourse Analysis (MDA).

language and other semiotic practices (the micro sense of discourse), including the genres of art historical writing, gallery contextual statements, as well as the art practices themselves. The discourse of work, now historically naturalised within the wider contexts of art production (through language and other semiotic practices), is inevitably recontextualised (Linell, 1998a, 1988b) within more recent contexts of art production, including the one that is the focus of this study. According to Linell (1998a):

Any discourse or text is embedded in a *matrix of contexts* made up from an array of different *contextual resources*: prior discourse, concrete physical environments, people (and assumptions about people) with their interpersonal relations, various kinds of background knowledge, situation definitions (frames), models of topics talked about, etc. Different genres, discourse communities and communication situations will make use of contextual resources of different kinds and in different combinations. (Linell, 1998a, p. 144, original italics)

Linell (1998a) goes on to list a number of discursual features which he suggests can be recontextualised, such as “linguistic expressions, concepts and propositions, ‘facts’ arguments and lines of argumentation, stories, assessments, values and ideologies, knowledge and theoretical constructs, ways of seeing things and ways of acting towards them, ways of thinking, and ways of saying things” (p. 145).

The related concept of *entextualisation* (Bauman & Briggs, 1990; Briggs & Bauman, 1992; Sung-Yul Park & Bucholtz, 2009) is also relevant here. Entextualisation is described by Blommaert (2005b) as the way that:

‘Original’ pieces of discourse – socially, culturally, and historically situated unique events – are lifted out of their original context and transmitted, by quoting or echoing them, by writing them down, by inserting them into another discourse, by using them as ‘examples’...

For Sung Yul-Park and Bucholtz (2005) entextualisation, particularly in the modern institutional setting, is always involved in the construction of authority. This is firstly because those in positions of dominance are able to make decisions as to which original pieces of discourse are entextualised for the new context, but also because, in many cases, entextualisation involves the act of writing down (or representing in some other visual medium) the transient discourse produced in interaction, thus guaranteeing it a degree of institutional permanence.

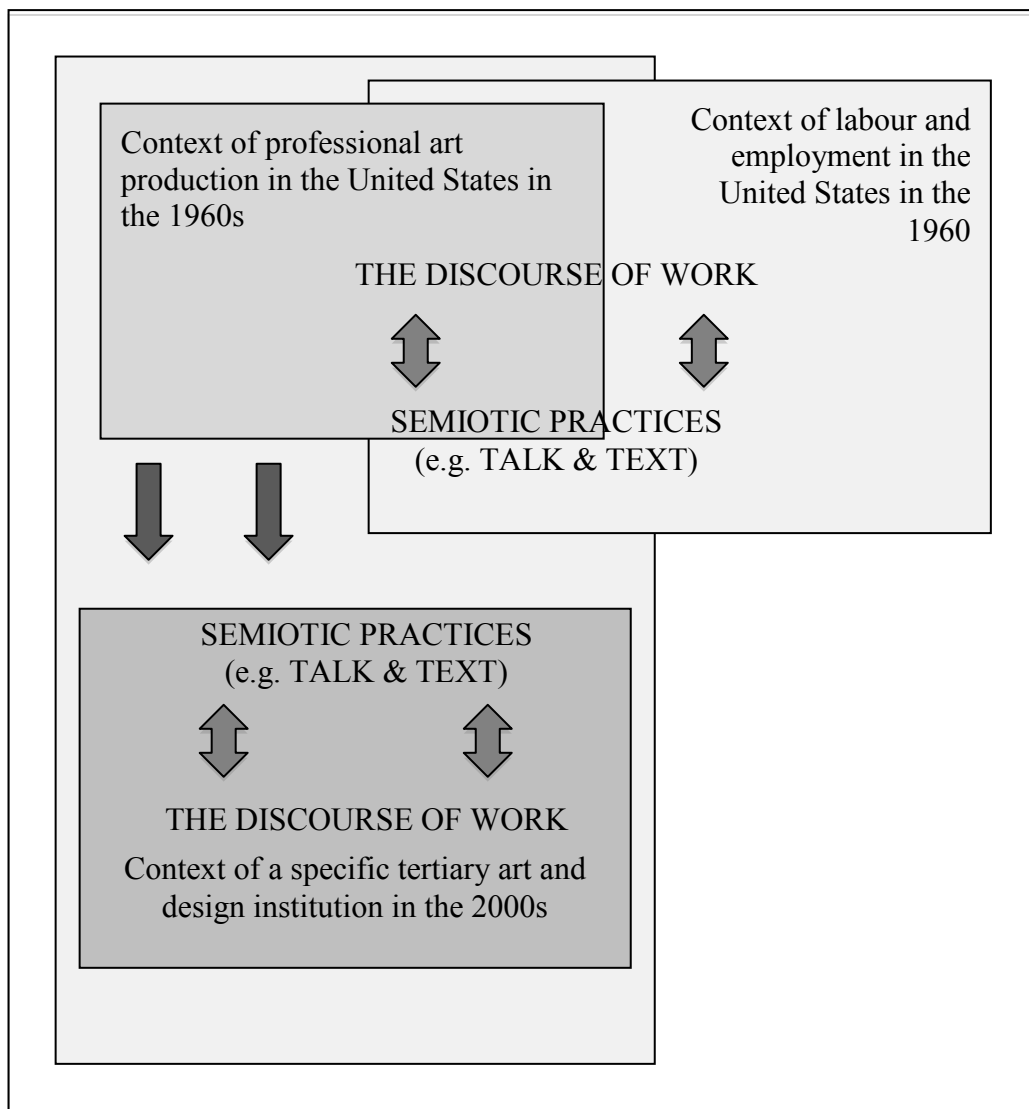


Figure 1.4: A diagram indicating the way in which the two different senses of discourses and the notion of context interrelate, and are thus conceptualised for this study.

The student brief is an entextualisation of the prior interactions of the art and design tutors, in which the socio-historical discourses of work, described above, are recontextualised as a set of institutional workload requirements. The italicised quotations that regularly appear in the student briefs collected for this study, for example, Andy Warhol's, "Making money is art and working is art and good business is art" (unsourced), are part of the entextualisation process and provoke the students towards a particular type of creative activity - and in this particular instance reinforce the institutional work ethic. Warhol's quotation also provides an example of the way that entextualisation adds a "new metadiscursive complex" to the original text (Blommaert, 2005b, p. 47), i.e. it draws attention to itself as a quote, lifted from one discursive context to another.

While Figure 1.4 is somewhat oversimplified, it does provide an ontological starting point, for the types of interdiscursive exploratory procedures that are required in the following chapters of this study, particular with regards to the relationship between text and context, and the macro and micro levels of discourse. Rather than positioning the student brief genre as the sole analytical object of this study, which considering earlier arguments may provide an overly textual, mono-functional and over-generalised description, it is important that the wider existing (institutional and professional), and historical contexts of the briefs production and reception are explored; a research agenda acknowledged in the earlier quote by Cicourel (1992) and central to his studies on the role of language and social life (e.g. Briggs, 2007; Cicourel, 1964, 1996, 2007; Davies & Mehan, 2007). Such a research agenda will necessary include both a close analysis of the lexico-grammatical, micro-discoursal (language-in-use), and rhetorical analysis of the written texts, verbal interactions (and other semiotic modes) collected from within these various contemporary and historical contexts

and an exploration of the macro-discourses (the socially constructed formation of knowledge) which may occur within these contexts. Because of the reciprocal relationships between text and context, the triangulation of data from the former is likely to lead to an understanding of the *relevance* of the later, *and vice versa*, potentially avoiding issues of inclusivity and false objectivity (Bauman & Briggs, 1990). As a result, there will be a *constant to-ing and fro-ing between a range of contemporary and historical texts, contexts and their discourses*. Using the example in Figure 1.4 again, the triangulated findings of textual (and other semiotic), interactional and interview data collected from the situated context of a tertiary art and design institution can provide clues as to which historical (or contemporary) macro discourses and contexts are *relevant* for further exploration, such as the discourse of work, or the context of professional art production in the United States in the 1960s, where the discourse of work was prevalent. Texts, and other semiotic codings, from these contexts¹⁸ may then become the subject of a further micro-level and macro-level investigations for the further collection and corroboration of data, which could then lead to the exploration of further contexts and discourses (for example, the context of labour and employment in the United States in the 1960s) including a return to and re-examination of those earlier contexts (i.e. the situated context of this study). However, it will also be necessary to keeping in sight of the key questions and concerns which originated this study notably that of the brief and the facilitation of creative action in the tertiary art and design environment.

¹⁸ Layder (1993) talks about the importance of analyzing relevant texts, including theoretical publications, from the historical contexts of a sociological phenomenon under investigation. Furthermore, in the context of this discussion, he states that while the analysis of a range of both macro and micro perspectives using a variety of methods or conceptual frameworks can serve as a validity check on findings, it is not its primary role. This is because the analysis of each different perspective will reveal slightly different 'angles' on the phenomena being studied, producing a more elaborate or richer understanding of what a single method/perspective initially presented as only a partial understanding.

As mentioned, a methodological approach which attempts to meet these requirements will be presented in Chapter 3, however the discussion so far presents a relatively static conceptualisation of context, texts and discourse and thus provides little indication of how or why contexts and texts, over time interact and reshape to produce new forms of knowledge. This will be the subject of the following sections, where I look first at the work of Foucault, and then Bourdieu and his concept of the cultural field.

1.5 Discourse, power and knowledge

Foucault (1979), positions the relationship between discourse and knowledge as one involving issues of power. By power, he is not necessarily referring to the coercive or oppressive use of power against individuals or groups by institutions or states, but to power as it operates throughout society in everyday interactions¹⁹. In fact, Foucault (1980) states that “far from preventing knowledge, power produces it” (p.59), suggesting that it is through the constraints of power that new behaviours transpire, often emerging through a process of resistance (Foucault, 1980). Thus power (and the resistance to power) is implicated in the production of knowledge:

We must cease once and for all to describe the effects of power in negative terms: it ‘excludes’, it ‘represses’, it ‘censors’, it ‘abstracts’, it ‘masks’, it ‘conceals’. In fact power produces; it produces reality; it produces domains of objects and rituals of truth. (Foucault, 1979, p. 194)

In particular, Foucault, devotes much attention to power relationships within institutions, and argues that power, for the most part, pervades all institutional discourse practices, for example, through the genres of advertising, interviewing, counselling and so on. He therefore makes the point that “it is in discourse that power and knowledge are joined

¹⁹ Foucault describes this particular view of power that reaches into all aspects of both public and private life, as ‘capillary’ power (Foucault, 1979).

together” (Foucault, 2008, p. 101), and goes on to highlight the heterogeneous and intertextual nature of discourse as “a multiplicity of discursive elements that can come into play in various strategies” (p. 101). The centrality of intertextuality for Foucault’s analysis of discourse, captured in statements such as “there can be no statement that in one way or another does not reactualise others” (Foucault, 1972, p. 98), is central to Fairclough’s (1992) theory of critical discourse analysis and social change, which offers a distinctive view to the work of Foucault due to its emphasis on language. Fairclough highlights the significance of genre and suggests that the constitutive nature of genre is inherently related to the ability of genres to merge and reform as a way of strategically reproducing or resisting domains of power. The role of intertextuality and the relationship between power and genre is also taken up by linguistic anthropologists Briggs and Bauman (1992), who state that:

Genre thus pertains crucially to negotiations of identity and power—by invoking a particular genre, producers of discourse assert (tacitly or explicitly) that they possess the authority needed to decontextualize discourse that bears these historical and social connections and to recontextualize it in the current discursive setting²⁰. (Briggs & Bauman, 1992, p. 148)

The brief and its network of generic forms (Figure 1.1) as situated in the institutional context of the tertiary art and design studio, are effectively instruments and effects of power in Foucauldian terms. The view that discourse is inherently related to power underpins much of this study and can be seen for example in Chapter 6, where a corpus-based investigation of the participants’ varying uses of modality in the interaction that takes place in the art and

²⁰ This view is also supported in Bhatia’s (1997) discussion of intertextuality, interdiscursivity and power in professional genres. For Bhatia (1997):

There is no better illustration of the saying ‘knowledge is power’ than the one in the case of generic power. Power to use, interpret, exploit and innovate generic forms is the function of generic knowledge which is accessible only to the members of disciplinary communities. (Bhatia, 1997, p. 362)

design studio provides insights into how power, and resistance to power, are both constraining and creativity-forming.

1.6 The field of cultural production

Although, Bourdieu (1993, 1996) is in agreement with the central position accorded intertextuality in the formation of the object (Foucault, 1972), he is critical of what he views as Foucault's refusal to look beyond the field of discourse for its genesis. Instead, Bourdieu argues that any analysis of the multiple elements which are viewed as discursively constituting an object can only be understood as meaningful when the analysis is grounded within the objective field of social relations of which the object is a part and from where it emerges. In his discussions on the areas on literary and artistic production (Bourdieu, 1993, 1996), he terms this the *cultural field* and in support of his view, makes reference to the work of Becker (1976):

Here one might usefully point to the contribution of Becker who, to his credit, constructs artistic production as a collective action, breaking with the naive vision of the individual creator. For Becker, 'works of art can be understood by viewing them as the result of the co-ordinated activities of all the people whose co-operation is necessary in order that the work should occur as it does'. Consequently the inquiry must extend to all those who contribute to this result, i.e. 'the people who conceive the idea of the work (e.g. composers or playwrights); people who execute it (musicians or actors); people who provide the necessary equipment and material (e.g. musical instrument makers); and people who make up the audience for the work (playgoers, critics, and so on). (Bourdieu, 1993, pp. 34-35)

While Bourdieu (1993) still positions the production of discourse as an important condition of production of the work of art, he gives priority to the different "positions" (p.34) - what might be described as social orientations - of those participating in the cultural field, and the way in which those who take these positions interact with each other. For Bourdieu, this engagement between position-takings is often one of conflict, which he suggests creates the

dynamic necessary for cultural production. As a result, he states that the analysis should take into account:

... the balance of forces between social agents [e.g., writers, critics, etc.] who have entirely real interests in the different possibilities available to them as stakes and who deploy every sort of strategy to make one set or the other prevail (Bourdieu, 1993, p. 34).

Here, Bourdieu points to the engagement between the participants as not only governed by their particular positions, but also by their individual “habitus” (1993, p.65). Habitus refers to the unique dispositions of an individual developed over time through a combination of the social conditions of their upbringing, as well as their education. An individual’s habitus predispose them to act in certain ways relevant to certain social situations, thus generating practices and perceptions. Goodwin and Duranti (1992a) make the point that Bourdieu’s habitus has many similarities with Foucault’s notion of discourse in that it refers to “mostly unthought but still learned ways of thinking, feeling, and acting” (p. 30), a point made clear by Bourdieu, who states that:

To speak of habitus is to include in the object the knowledge which the agents, who are part of the object, have of the object, and the contribution this knowledge makes to the reality of the object. (Bourdieu, 1984, p. 466)

Another area of similarity between Foucault and Bourdieu is their view on the constitutive nature of power. Bourdieu (1984) explores the role that unequal power relations play in all areas of cultural production, particularly through the process of classification, where those in certain dominant positions in the cultural field have the authority to make decisions as to what can be classified, for example, as beautiful or ugly, as fine art or naive art²¹. However, he states that each position in the cultural field, including those dominant positions, is necessarily defined by other positions in the field. The result is a constant “balance of

²¹ Sacks’ (1992) Membership Categorisation Analysis (MCA) is also relevant here. This will be discussed in more detail in Chapter 9.

forces” (Bourdieu, 1993, p. 34) in which there exists a permanent conflict as participants struggle to defend or advance their own positions. These power struggles are also seen having creative potential, firstly in the development of strategies so that certain interests relevant to the participant’s position and habitus prevail, and secondly because any shift in the cultural field inevitably transforms the field as a whole:

It goes without saying that ... change in the space of literary or artistic possibles is the result of change in the power relation which constitutes the space of positions. When a new literary or artistic group makes its presence felt in the field of literary or artistic production, the whole problem is transformed, since its coming into being, i.e. into difference, modifies and displaces the universe of possible options; the previously dominant productions may, for example, be pushed into the status either of outmoded [déclassé] or of classic works. (Bourdieu, 1993, p. 32)

Although Bourdieu’s epistemological stance is generally viewed as more normative or structuralist than the professed ‘relativist’ position of Foucault’s²², it is largely seen as lying outside of what he sees as the false dichotomy of objectivism and subjectivism (Bourdieu, 1993). Bourdieu agrees neither with the individualist and essentialist nature of the artist as a divinely inspired creative individual, nor with deterministic accounts of creative action. Instead, to transcend this duality he brings together his idea of the cultural field as a set of diverse *objective* social relations and the notion of individual habitus, which although incorporating the *objective* social conditions of its inculcation, has generative potential in response to specific situations of the field. The habitus in this sense is a “structuring structure, which organises practices and the perception of practices”, as well as a “structured structure” (Bourdieu, 1984, p. 170).

²² There is a general disagreement regarding the proposed ‘relativist’ stance of Foucault with many scholars (e.g. Cutting, 1989) arguing that Foucault “does not deny all truth and objectivity” (p. 273). Cutting provides the example that although Foucault identified the human sciences as not meeting “the formal criteria of a scientific form of knowledge” (Foucault, 1970, p. 365), he stated that “it does not prevent them from belonging, nevertheless, to the positive domain of knowledge” (p. 365). Similarly, he also ascribes a degree of scientific validity to modern psychiatry. Foucault’s interest perhaps lies more in exploring the way that any given statement has come to be accepted as truth in a given historical or social context, than arguing for a relativistic stance.

Central to Bourdieu's (1993) argument, and one which also has some resonance for this study, is his view that the work of art can only exist if it is recognised as such. By this, he means that the creation of the work of art occurs not just at the material level of production, a direct result of the artist or designer, but also at a symbolic level, whereby certain position-takers, including critics, gallery owners, publishers, and most importantly educators, confer meaning and value on the work²³. For Bourdieu, then, the analytical project should be extended beyond the social conditions of the artists, designers and so on to include an analysis of the conditions of production of those institutions in which define and place value on the works of art. This understanding frames the analysis in Chapter 5, where it is shown how the Bauhaus, a German design school operating from 1919 until 1933, has discursively influenced what the tertiary art and design studio in this study values as creative practice, and in Chapter 7, where ruptures within the history of painting during the early to mid-20th century have shaped the discourse of ideas prevalent in the situated context of this study. Both discussions, as elsewhere in this thesis, will use as a point of departure the brief genre, and how in the process of facilitating art and design production, it recontextualises, entextualises, reproduces and transforms socio-institutional discourses.

Fairclough (1993) highlights Bourdieu's influence for his three dimensional theory of discourse analysis (discussed in further detail in Chapter 3), particularly in his comment that "interpretation is a matter of trying to make sense both of the features of texts and of one's interpretation of how they are produced and interpreted, *by seeing both as embedded within a wider social practice*" (p.198, italics added). Hence, Fairclough (1993), like Bourdieu, is critical of Foucault's primary emphasis on the subject as a product of discursive formations,

²³ Bourdieu (1993) identifies this legitimising practice as routinely occurring in discourse, "All critics declare not only their judgement of the work but also their claim to the right to talk about it and judge it. In short, they take part in a struggle for the monopoly of legitimate discourse about the work of art, and consequently in the production of the value of the work of art" (p. 36).

which he states has “a heavily structuralist flavour and which excludes social agency in any meaningful sense” (p. 45). Fairclough argues that while he accepts the notion that objects and social subjects are shaped by discursive practices – these practices inevitably take place within a “constituted material reality, with preconstituted ‘objects’ and preconstituted social subjects “ (p. 60), and that these exist in a dynamic and dialectic relationship with discursive practice impacting on - and being impacted by – the preconstituted reality. Importantly, Fairclough states that it is only through the analysis of *real text* situated in *contexts of real practice* that the complex understanding of the role of discourse in the constitution of subjects, their objects and their social practices can occur; the central preoccupation of my study exploring the discursive facilitation of creative practice in the situated context of a tertiary art and design studio.

1.7 Talk-in-interaction

Fairclough’s (1993) emphasis on the analysis of real text situated in contexts of real practice can be evidenced in Boden’s (1994) sociological analyses of organisation. Like Bourdieu and Fairclough, Boden takes up the agency/structure debate, and argues that it is only by capturing the enduring dynamism of human action in organisational life, that analyst can begin to understand the fine relationship between human action and social structure. For Boden (1994), key to this relationship is *talk*:

Talk . . . is the lifeblood of all organisations and, as such, it shapes and is shaped by the structure of the organization itself. Through multiple layers of ordinary talk, people in organisations actually discover, as a deeply collaborative and contingent matter, their shared goals, many agenda, environmental uncertainties, potential coalitions, and areas of actual conflict. That mutual discovery, moreover, makes the durable features of the organization come alive – not just as fleeting details of the moment but as the elaboration of structure-in-action. It is through the telephone calls, meetings, planning sessions, sales talks, and corridor conversations that people inform, amuse, update, gossip, review, reassess, reason, instruct, revise, argue, debate, contest, and actually *constitute* the moments myths and, through time, the very *structuring* of the organisation. (Boden, 1994, p. 8).

Taking an ethnomethodological perspective (Garfinkel, 1967), Boden (1994) rejects the view that objective social structures exist outside of the actions of individuals. Instead, it is the everyday practical actions and decisions of social actors, as they take place in specific contexts under specific conditions, that are themselves constitutive of a perceivably stable social order. This is because the social actor, rather than being a “judgemental dope” (Garfinkel, 1967, p. 66), is continually involved in a process of practical sociological reasoning whereby they make sense of - or *reflexively account* for - their activities in the social and material context in which they occur. Social action is *accountable* to those involved (or acting as witnesses to it), when they perceive it as coherent and oriented to the accomplishment of practical goals. It is *reflexive* because in the process of accounting for their activities within situated contexts, individuals and groups construct a meaningful reality which gives sense to their actions. This knowledge is drawn upon in successive social situations, resulting in a recursive and repeatable process, which Boden (1994) implies is responsible for providing the “structures of practical action” (p.13). The previously discussed notion of *relevance* is also central here, because as meaning is perceived as constituted in the situated contexts of the participants talk and action, then the analyses should be grounded in phenomena which are specifically relevant to participant’s talk and action. Furthermore, the accountability of social (inter)action means that it is possible for social actors to linguistically describe one another’s actions, suggesting an important role for the inclusion of participant accounts or interpretations in any social/discourse-based analysis.

Bourdieu (1977) is somewhat critical of this ethnomethodological stance, suggesting that the view of rules and regulations as reflexively realised in situated practices of talk-in-interaction underplays the importance of his notion of habitus, which as stated above carries the trajectory of the individual’s present and past positions in the social structure (Myles,

1999). Bourdieu refers to this over-dependence on interpersonal interaction as an “occasionalist illusion” (Bourdieu, 1977, p. 81), and that:

... “interpersonal” relations are never, except in appearance, *individual-to-individual* relationships and that the truth of the interaction is never entirely constrained in the interaction. This is what social psychology and interactionism or ethnomethodology forget when, reducing the objective structure of the relationship between the assembled individuals to the conjunctural structure of their interaction in a particular situation and group, they seem to explain everything ... in terms of the experimentally controlled characteristics of the situation ... (Bourdieu, 1977, p. 81, original italics)

However, as Myles (1999) states, the ethnomethodological focus on situated interaction can enhance Bourdieu’s notions of the structuring properties of the cultural field and the roles played by the “structuring structures” (Bourdieu, 1977, p. 72) of the habitus as participants struggle to advance their own positions within the field²⁴. Myles (1999) continues:

Ethnomethodological concepts could be used to underline when situations of linguistic struggle are occurring or being over-determined. We could then see the finer nature of particular shifts in situated instances of discourse as well as in terms of structural factors and constraint (Myles, 1999. p. 894).

In short, the fine-grained analysis of situated talk-in-interaction can support Bourdieu’s critique of the “vision of the individual creator” (Bourdieu, 1993, p. 34) by examining the central means by which “all the people whose cooperation is necessary in order that the work should appear as it does” (Bourdieu, 1993, citing Becker, 1976, p. 703) actually co-ordinate

²⁴ Cicourel (1992) also advocates for the combined use of fine-grained ethnomethodological analyses, such as Conversation Analysis (e.g. Atkinson & Heritage, 1984; Boden, 1994; Boden & Zimmerman, 1991; Drew & Heritage, 1992; Sacks, 1992; Sacks, Schegloff, & Jefferson, 1974; Schegloff & Sacks, 1973) to combine with a broader ethnographic analysis of participants’ social practices. He is critical, in particular, of conversation analysts’ failure to recognize that “ethnographic material, participant attributes, and patterns of social organization that are constitutive of talk need to be included in studies of the structure of conversation or discourse” (Cicourel, 1992, pp. 293-294). My argument here comes to the same conclusions, albeit from a different direction, in that I am suggesting that the fine-grained ethnomethodological analysis of participants interaction will enrich approaches to genre analysis, which as stated earlier, have more recently included ethnographic investigations into the contexts of a genre’s production and reception with traditional text-based analyses. However, it is important to point out that central to Cicourel’s research agenda is that, even when combined with conversation analytic approaches, the scope of ethnographic research should move beyond a focus simply on local contexts.

... if a fuller analysis of participants’ conversation and ethnographic understandings about activities, objects and ideas is desired, and that understanding presupposes prior social experience, and/or technical, scientific, or professional training, then other strategies besides a completely local analysis must be employed (Cicourel, 1992, p. 294)

their activities. Following from Myles, this would also enable a clearer indication of which participant orientations and understandings are indeed situationally relevant to the field - and importantly indicate which trajectories of habitus and forces of the field are worth examining for their generative properties. As Boden (1994) states:

Through language, most commonly through language-in-action as talk, we provide accounts of our actions, accounts which are, through and through, historical yet immediate and utterly tailored to local events and conditions. When people talk they are simultaneously and reflexively talking their relationships, organizations, and whole institutions into “being”. (Boden, 1994, p. 14)

The importance of talk-in-interaction to the relations of the cultural field is routinely overlooked in many theoretical and historical analyses of art and design production and in studies of creativity. However there is evidence to suggest, for example, that creative processes of Picasso and Braque are strongly grounded in the dynamic local exigencies of day to day communicative interaction. They worked in close collaboration and met to exchange ideas on a daily basis (Ganteführer-Trier, 2004) through a continuous series of “intense conversations” (p. 12). Braque, for example, in conversation with Dora Vallier in 1954 is quoted as saying that:

... we used to meet every day, we used to talk ... In those years Picasso and I said things to each other that nobody will ever say again, that nobody could say any more ... It was rather like a pair of climbers roped together. (Friedenthal, 1963, p. 264)

Hence, while the primary focus of most theoretical works on art and design education, or art history and design practice is the visual, I would argue that language, and more specifically talk-in-interaction, is fundamental to the network of relations which governs the cultural field and its various institutions, the habitus of various position-takers in the cultural field, and the production of discourses about creativity and the work of art or design. For example, (and using a point raised earlier) in the situated context of this study the brief, a document which uses words rather than images to facilitate the students’ visual work,

entextualises (Bauman & Briggs, 1990; Sung-Yul Park & Bucholtz, 2009) the talk-in-interaction of the tutors meetings and their informal discussions. The studio tutorials, group crits, formative assessment feedback and the students' contextual statements all primarily involve written or spoken verbal texts. In fact, one of the four assessment criteria both assesses the students' ability to dialogue about their creative work and another assesses the students' ability to show that they have responded in some way to the interactions that have taken place between themselves and their tutors. Furthermore, in the tertiary art and design institution in which this study is located, the oral interview is the core component of the application process, apparent in the fact that the application process is referred to as an *interview* rather than, for example, a viewing. A student's oral performance in the application interview is regularly perceived by tutors as providing more evidence of a student's ability to successfully engage in a particular course, than the evidence provided by their visual work. One tutor interviewed for this study bemoaned the fact that a particular student attempting to enter the following year's programme was rejected by the interview panel because when asked if he wanted to talk about his work, the student refused, suggesting that the visual work spoke for itself. *Talk*, it would appear in this instance, is the leading criteria for institutional success. Interestingly, Parsons (1998) states that:

... we have very limited access to culture without language, and without language artworks have very limited connections with culture. My argument is that to distinguish sharply between thinking visually and thinking linguistically is also to keep apart art and culture. (Parsons, 1998, p. 111)

Duncum (2001) in his discussion of how we might understand visual art in the twenty-first century argues that:

By 'visual' I refer to artefacts that are usually accompanied by words and are always embedded in a context saturated with language. The new technologies rarely, if ever, offer images without text. Most images are integrated with written or spoken text. If the formal elements of visual art include line, tone and colour, the elements of meaning reside in complex interplays between image and text. It has always been so. I enjoy Parsons (1994) account of a newspaper photograph that shows about a dozen people, all

of whom are looking, not at the Malevich painting hanging on the wall, but at the accompanying text. (Duncum, 2001, p. 18)

The centrality of language for art and design practice can be evidenced in one of the student briefs used in the context of this study (Figure 1.5), which draws upon a work by the artist Richard Serra (Figure 1.6). Here, a range of transitive verbs, are clearly foregrounded as the explicit stimulus for creative action. Interestingly, the verbs are presented in the infinitive with *to*, a technical form routinely used in institutional sites of language education. This example also provides explicit evidence of the significance of intertextuality for this study, and in particular the need to locate the student brief texts and their facilitation of creative activity within the discourses of the wider socio-historical context. It is not just the micro-level of language that is significant here. Serra's verb list carries with it macro discourses related to art production and the nature of creative action, as seen in his comment regarding the development of the verb list.

It struck me that instead of thinking about what a sculpture is going to be and how you're going to do it compositionally, what if you just enacted those verbs in relation to a material, and didn't worry about the result? So I started tearing and cutting and folding lead. (Serra, cited by Galenson, 2006, p. 135)

Here, we can identify discourses involving creativity-as-experimentation, in particular, creativity-as-the-experimental-exploration-of-materials, rather than a deliberated exposition of the 'visual pleasure and seduction of mimetic representation' (Molesworth, 2003, p. 17), conventionally associated with a unique and individual talent. The next section briefly examines the notion of creativity in more detail.

Drawing Day Three

Friday 24 February

Today you will be working individually.

Introduce your chosen new material to whatever materials are left of the previous day's activities. You may wish to use your new material exclusively or in combination with the other materials. You may introduce more of your own paper if you need to.

Work with Richard Serra's list (below) to make 6 – 8 works based on one verb. Work quickly and think as laterally as possible about your chosen verb. Think about the qualities of your chosen material and experiment with them as much as possible.

Remember to document your ideas in your workbook.

TO ROLL	TO SUPPORT	TO BOND
TO CREASE	TO HOOK	TO HINGE
TO FOLD	TO SUSPEND	TO MARK
TO STORE	TO SPREAD	TO EXPAND
TO BEND	TO HANG	TO DILUTE
TO SHORTEN	TO LIGHT	TO TWIST
TO RISE	TO TWINE	TO MODULATE
TO DAPPLE	TO DISTILL	TO CRUMPLE
TO SHAVE	TO TIGHTEN	TO TEAR
TO COLLECT	TO CHIP	TO GRASP
TO SPLIT	TO BUNDLE	TO CUT
TO HEAP	TO SEVER	TO GATHER
TO DROP	TO ARRANGE	TO REMOVE
TO REPAIR	TO SIMPLIFY	TO STACK
TO DIFFER	TO DISCARD	TO DISARRANGE
TO PAIR	TO STRETCH	TO SHAVE
TO DISTRIBUTE	TO OPEN	TO SURFEIT
TO ERASE	TO MIX	TO SCATTER
TO SPRAY	TO SPLASH	TO COMPLEMENT
TO SYSTEMATIZE	TO KNOT	TO ENCLOSE
TO REFER	TO SPILL	TO SURROUND
TO FORCE	TO DROOP	TO ENCIRCLE
TO FLOW	TO HIDE	TO SWIRL
TO COVER	TO ROTATE	TO WRAP

Figure 1.5: A brief extract from the preliminary week of the tertiary art and design programme being examined for this study. The preliminary week involves a number of short daily creative activities, rather than the usual longer five week assessment event.

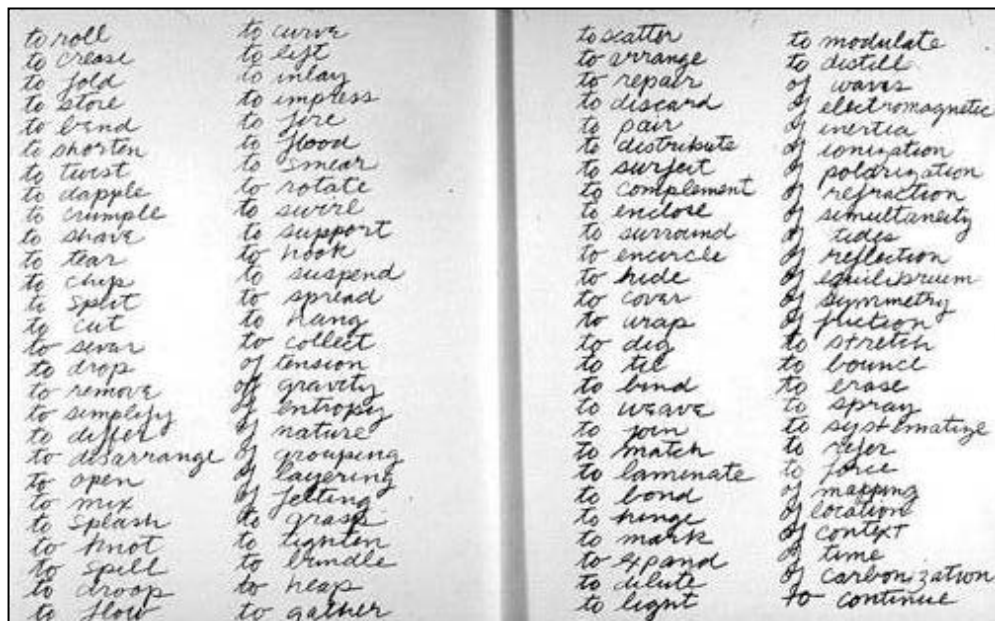


Figure 1.6: Richard Serra's work Verb List (1967-68).

1.8 Creativity

In the opening sections of this chapter, I raised the question of creativity in relation to the student brief genre, and suggested that in order to understand the role that the brief plays in the facilitation of student creative activity, the issue of creativity must be considered. In response, this section provides a cursory overview of creativity research, and then in keeping with the discussions occurring throughout this introductory chapter provides a reconceptualisation of creativity as discursively constituted and socially and historically situated²⁵.

²⁵ Although creativity research will be regularly cited throughout the following chapters, it is not my aim in this thesis to provide a comprehensive literature review of the vast output of creativity research. There are numerous publications that already successfully achieve this, many which focus on a cognitive psychological approach. These include the edited handbooks by Sternberg (1999) and Kaufman and Sternberg (2006, 2010); the latter providing an international perspective on creativity research. Of particular note are the review

The majority of scholarly works produced in the field of creativity throughout the last 50 years have focused on developing definitions of creativity and the attributes that underlie creative behaviour. The research has involved a variety of methods, which notably include the use of controlled experiments (Runco & Sakamoto, 1999), the evaluation of successful artists' and scientists' lives, personalities and processes (Ericsson, 1996; Simonton, 1999b, 2007; Stokes, 2006; Stokes & Fisher, 2005), and the use of computer modelling (Boden, 2004; Johnson-Laird, 1988; Ward, Smith, & Finke, 1999). Common to most of these explorations of creativity is the belief that creativity is a measurable, objective and external reality. The findings are largely consensual in that creativity is defined as the production of ideas or products that are both *novel* and *useful* (Amabile, 1996; Mayer, 1999; Runco, 2006; Sternberg, 1999; Stokes, 2006), whether creativity is viewed as a personal phenomenon, characterised by an ordinary and regularly occurring act of cognition (Ward et al., 1999), or as a socio-cultural phenomenon where the creative product is validated by the larger community or gatekeepers of the domain (Csikszentmihalyi, 1999).

More recently, there has been a resurgence of creativity research and practice in art and design education, which since the early 1980s had all but disappeared due to the widespread implementation of standardised outcomes and formalised curricula (Steers, 2009;

chapters by Albert and Runco (1999) and Mayer (1999) in Sternberg's earlier volume. Publications that include a broader overview of creativity research and scholarship include Carter (2004), who divides his review into psychological, sociocultural and linguistic approaches, Runco (2007) who looks at creativity research across educational, cultural and social domains, and Pope (2005), who includes a more critical theoretical review of creativity scholarship. Other volumes provide reviews of creativity research and scholarship in specific domains, for example Mumford (2012) in organizations, Craft, Jeffrey and Leibling (2001) in education, or Simonton (2004) in science. There are also institutionally funded reports that provide literature reviews of creativity research, for example, Craft (2001) in education and Fleming (2010) in arts education. Furthermore, journal articles on the subject of creativity will sometimes commence with a domain specific review of creativity research, for example, Kilgour (2006) in business, Simmons and Thompson (2008) in tertiary education, Zimmerman (2009, 2010) in art education. The literature review in this thesis (Chapter 2) will instead primarily focus on the brief genre, an area of research and scholarship which to date has not been the subject of a comprehensive review. Section 2.8 of the literature review chapter, however, will include a discussion of the brief and creativity.

Zimmerman, 2010). This renewed attention is largely a consequence of policy initiatives within a number of advanced free market-oriented governments, who in a post-industrial age have come to foreground the creative industries as pivotal to economic development (K. Freedman, 2010; Schlesinger, 2007; Simmons & Thompson, 2008). Interestingly, this new wave of creativity studies continues to focus on definitions of creativity and the characteristics of creative behaviour. The research is largely qualitative, involving interviews with those involved in areas of creativity, or reflective, where researchers draw upon the values and experiences gained through the art and design educative context. While these studies still routinely acknowledge essentialist and external notions of creativity as involving novelty and usefulness, they tend towards a more dynamic and multi-faceted conception, which also recognizes the importance of inner psychological criteria. Reid and Solomonides (2007) for example, suggest that students' individual emotional commitment or 'sense of being' (p.30) is a significant factor for creative engagement in the art and design educative environment. Kleiman (2008) reduces an initial list of over 30 different conceptualisations of creativity, based on interviews with academics, into five key categories. Some reproduce essentialist conceptions of creativity mentioned above, while others conceptualise creativity as a personal fulfilment or a transformation-focused experience. This concurs with the work of Dineen, Samuel and Livesey (2005), who find that while there is some degree of correlation between essentialist descriptions of creativity and what students and teachers identify as creative, in the educative art and design environment creative success is ultimately measured as student individual growth and learner independence. Freedman's (2010) reconceptualisation of creativity in contemporary educational practice defines it as 'an open concept', which 'must be defined as applied in a cultural context' (p.10). Like the studies above, however, he argues that it emerges through internal processes of critical reflection, personal interest, self-motivated learning, and leadership. Nevertheless, Freedman adds to this external criteria such as 'functional' or

‘useful’ (p. 12), mirroring earlier definitions. Radclyffe-Thomas (2007) also makes the point that definitions of creativity in arts education are culturally specific (see also Danto, 1994; Lubart, 1999). She states that creativity in Chinese arts education is conceptualised as technical mastery, in contrast with the West’s emphasis on experimentation and exploration, a view that, while recognising cultural differences, could also be described as being culturally essentialist, and lacking consideration of the local or situated.

One conceptualisation of creativity in the field of art and design that has largely been overlooked in the literature is that it is situated and discursively constructed²⁶. Such a conceptualisation sees creativity as represented by, and constituted through language and other semiotic systems at the micro level (language-in-use), and discourse at the macro level (as the socially constructed formation of knowledge), rather than simply reflecting already existing inner psychological states or objective realities. Students, for example, identifying creativity with their passion to produce something original that has a lasting impact (e.g. Reid & Solomonides 2007), rather than something that is purely beautiful, may in fact be drawing upon modernist discourses of originality (Krauss 1985), or contemporary discourses of celebrity (Marshall 1997), rather than revealing an internal psychological attribute of personal self-confidence as necessary for creativity. As a case in point, an explicit reference regarding the workings of discourse with respect to the decline in an interest in creativity in the 1980s can be evidenced in art educationalist John Steer’s (2009) personal communication with Denis Atkinson, who states that:

... art education came to be framed within a different discourse concerned with measurement and audit. The metaphors had changed from key concepts such as ‘uniqueness’, ‘authenticity’, ‘creativity’, ‘expression’ to ones relating to assessment and measurement. (p. 128)

²⁶ One possible exception is the work of Banaji and Burns (2007a, 2007b) who define creativity in post-secondary institutions in terms of different *rhetorics*.

In this extract Atkinson makes reference to the way in which a certain category of metaphor dominated art education in the 1980s, thus (often unconsciously) influencing the way that art educators thought about their practice. The role of metaphors in the constitution of discourse at both the macro and micro levels has been widely discussed, albeit in somewhat distinctly different ways, by Fairclough (1992), Cameron and Maslen (2010a), Charteris-Black (2004), Goatly (1997) and Lakoff and Johnson (1980) among others. Primarily using the discourse dynamics approach of Cameron and Maslen, Chapter 7 will include an exploration of how metaphors of exploration and space have contributed to the facilitation of student creativity in the situated context of this study.

Taking the positions outlined throughout this chapter, which should be seen as indicating the motivational relevancies (Sarangi & Candlin, 2001) and practical relevance (Sarangi & Roberts, 1999) of the study, it could be argued that a situated analysis of the student brief genre which is grounded in a discursive conceptualisation of creativity, will place the following broad range of data as crucial:

1. the situated texts and other semiotic resources situated in the context being studied (notably the student brief genre)
2. the interactions between participants that occur in the context being studied
3. the texts and interactions from the wider socio-historical context (related professional sites of creative activity and related historical contexts)
4. the participants' and researcher's interpretations of these discursive practices.

It is evident that there are complex interdiscursive relations between these four different perspectives. For example, I have stated that the student brief entextualises the talk-in-

interaction that occurs between participants in the brief writing meetings, but as seen in the Richard Serra example above, the brief also recontextualises historical discourses from the wider socio-historical context. There is also an interdiscursive relationship between the brief used in the educational context and the brief in its various types found in professional contexts. Any appropriate analytical way forward must take this complex interdiscursivity into account (Candlin, 2006). The central focus of this study, then, is the exploration of the linguistic and rhetorical characteristics of the student brief genre, its conditions of production and reception (both macro and micro), and how these impact on and discursively facilitate student creative activity. In undertaking this exploration I will also examine how creativity and creative action²⁷ is discursively and historically constituted in the context of the tertiary art and design environment. I will also investigate the ways in which the brief genre and its conditions of production and reception in the world of the academy, which is in many ways preparing students as working practitioners or creative professionals, engages with its counterparts in the world of work.

1.9 The study

Following this introduction, Chapter 2 will provide a review of both scholarly and popular literature on the brief genre. As mentioned earlier, the majority of scholarly publications focus on the brief genre in construction and engineering, while the majority of popular texts specialize in providing how-to guides for writing and working with marketing briefs. There are also a number of text-books which provide information for students on writing and dealing with briefs in the professional context. However texts, which provide a theoretical

²⁷ Throughout the thesis I will often make use of the terms creative action or creative activity, rather than creativity. This is to place an emphasis on the actions of the students in the studio as they respond to the brief and produce the artefacts that contribute to their programme of study.

understanding of the student brief and its use in a tertiary art and design setting, are relatively non-existent.

Chapter 3 will identify in detail the mixed methodological and multi-perspectival analytical approach that will be used for this study. The multi-perspectival model is drawn largely from the work of Candlin (1997, 2006), Crichton (2003, 2010) and Candlin and Crichton (2011, 2012, 2013). The remaining chapters will discuss the results of the data collection and analysis in an attempt to respond to the primary research questions presented in this introduction. Chapters 4 to 9 will each be oriented around a particular *conceptual construct* (Candlin & Crichton, 2012), which has emerged as carrying potential explanatory significance regarding the focal theme of student creativity and its facilitation in the situated context of this study. These conceptual constructs are in order: i) work, ii) agency, iii) motivation, iv) exploration, v) ideas, and vi) identity. Chapter 10 will draw upon the findings from the preceding six chapters to examine two contextually different case studies²⁸ from the professional environment; a professional visual artist, and a professional designer. Both of these creative professionals have studied in the same type of tertiary art and design foundational programme that is the focus of this study. Accounts of their contemporary working practices and their educational experience will be compared with the findings of the earlier sections. The final chapter will provide a conclusion of the preceding chapters and examine a number of issues and concerns emerging from the study, including pedagogical ways forward and a reflection on the methodology employed.

²⁸ The value of case studies for Applied Linguistics research will be discussed in Chapters 3 and 10. See also Sarangi and Candlin (2006).

2. Literature Review

2.1 Introduction

While the brief genre occurs in a variety of written or verbal¹ forms and in many different professional or institutional contexts, there is a general agreement that the primary function of a brief is to provide a description of, and a set of guidelines for, some kind of project which will be undertaken within a future time period. The project will usually involve the design and/or creation of some physical artefact, such as a product, a building, an advertisement, an advertising campaign, a work of art, a dance performance, a student art or design work, and so on. However within each of the different contexts in which the brief is used, its particular function, form and content may vary. Rothenberg (1999), writing in the field of advertising, for example, describes the brief as a “plan of action for the agency’s creative teams” (p. 128) which is “usually a one-sentence (hence the name) assertion of how the prospect should position itself in the market place” (p.128). His description contrasts markedly with that of the comprehensive project brief, employed in an architectural setting to identify cost implications, present requirements, and test client and user expectations (Blyth & Worthington, 2001). To achieve this, a project brief will also provide detailed

¹ Tan and Melles (2010) point out that design briefs usually occur in the written form, however on occasion they can also be “explained verbally to the designer either through telecommunications or in person” (p. 465). Tones, Oates and Armstrong (1998) suggest that verbal briefs are common in established designer client-relationships where a store of mutual understanding has been accumulated over time. This enables the client to “pick up a phone, brief the agency in a few words and expect to receive a satisfactory design at very short notice” (p. 141). Of the nine design management case studies of small businesses provide by Bruce, Cooper and Vazquez (1999), only three involved written briefs, and Von Stamm (2008) discusses how the design brief for the celebrated Lotus Elsie automobile began as a series of “corridor discussions” (p. 173) between the Head of Technology and Head of Vehicle Engineering at Lotus. However, due to its centrality in the educative context of this study, it is the written brief genre that is the primary focus of this study, although the verbal interactions that proceed, as well as result from the student brief will be of crucial importance to the overall analysis found in the following chapters. Furthermore, and perhaps in contrast to the abovementioned studies, design expert, Phillips (2004) argues that most major design projects will at some stage necessarily require a brief which takes the written form.

information on areas such as design aims, site locations, planning approvals, dimensions of space, cost, performance specifications, key milestones and performance measures.

This chapter will provide an overview of the scholarly brief-related literature identifying relevant sources for this thesis. It will firstly provide a definition of the brief and its primary functions within a number of professional contexts (Section 2.2). This will be followed by a more in-depth description and discussion of the brief, its functions, and related concerns as it is used within the educational environment (Section 2.3). The second half of this overview of the literature will then shift to a number of focal areas that have emerged more generally within the brief-related literature, in both the educational and professional contexts (Sections 2.4-2.8). Many of these areas will be revisited in the following chapters of this study which, following Candlin and Crichton (2012) and Roberts and Sarangi (2005), will be organised around a set of key focal themes and their underpinning conceptual constructs. Where appropriate, I will indicate the particular chapter number of this study in which these focal areas will be further examined, although many areas are included within a number of the key themes (and hence chapters). Finally, and due to its prominence, both within the research literature and within this study, Section 2.9 will provide a review of prior research which examines the role of verbal interaction in the art and design educational contexts.

2.2 The brief in the professions

In the fields of advertising and marketing, the most complete descriptions of the brief generally occur in academic textbooks (e.g. Altstiel & Grow, 2013; Drewniany & Jewler, 2010; Lee & Johnson, 2005; MacRury, 2009; Petley, 2003; Tibbs, 2010), which more often than not adopt the didactic register of the ‘how-to’ guide. Furthermore, because these works provide expert advice on producing and using the brief, and are generally based on

professional experience, it not uncommon for data-driven research to reference these textbooks; particularly when providing definitions of the brief and briefing processes (see, for example, Bruce et al., 1999; Koslow, Sasser, & Riordan, 2006).

The majority of these textbook definitions (e.g. Lee & Johnson, 2005; MacRury, 2009; Petley, 2003; Tibbs, 2010) focus on the brief in the advertising context as identifying the clients' requirements (often established by the account managers or planners in consultation with the clients) to the creative team, e.g., creative director, art director, copywriter, media planners, in order to stimulate and guide the creative work, as well as to ensure that the clients requirements are being adhered to. MacRury (2009), for example, states that "crucially a planner, in consultation with the client and researchers, will develop the 'creative brief'" (p.61), which he defines as "a document given to the creative team and used to help 'translate' clients' abstract marketing objectives into a 'living' creative execution" (p. 61). Similarly, Lee and Johnson (2005) cite the renowned creative director Evans Wisner who defines the brief as:

... a document that describes an assignment that is given to an advertising agency by one of its clients. Usually account people from the agency work with the client to put together an initial draft of the brief, and then pass it on to the Creatives for their input. All parties must agree to the brief before any creative is done (Evans Wisner, as cited in Lee and Johnson, 2005, p. 186).

Like many other descriptions of the brief in advertising and marketing, the (inter)actional dimension of the genre is foregrounded, and situated in relation to certain roles and their activities in the field, and the ways these roles interact with others. Furthermore, due to the distinctly different requirements of these different roles and (inter)actions in the briefing process, an advertising agency will typically use a number of different brief sub-genres. According to Hackley (2005), for example, the client or client's representative might first

present a ‘client brief’, which is heavy in marketing jargon, which may be translated into a more “metaphorically colourful” (p. 95) and emotional ‘communications brief’ by the agency, before being worked into the more strategically-orientated ‘creative brief’² which provides the stimulus for the creative team. Cognisant of these multiply different roles and functions, Thorson & Duffy (2011) identify another crucial function of the brief (or set of briefs) as one of alignment, suggesting that the brief facilitates the “teamwork increasingly critical to success of the final product” (p. 101). This focus on collaboration and creativity is also made by O’Guinn, Allen and Semenik (2011) who define the brief as:

... a little document with a huge role in promoting good teamwork and fostering the creative process. It sets up the goal for any advertising effort in a way that gets everyone moving in the same direction, but should never force or mandate a particular solution.³ (O’Guinn, Allen and Semenik, 2011, p. 328)

Many definitions of the brief in the context of advertising and marketing are accompanied by lists identifying what the authors believe are the typical contents of the brief, even though such accounts have been prefaced with statements claiming that the format of the creative brief varies in its detail according to the specific preferences of those involved in its production. A number of these descriptions can be seen in Table 2.1. As will be seen in the following chapters, there are a number of important similarities between the creative brief and the student brief. These primarily include the role of the brief as a catalyst for creative activity, as a provider of project requirements, and as a facilitator of interaction and synergy

² Compared to the earlier brief sub-genres, the final creative brief is relatively short, usually consisting of one or two pages (Drewniany and Jewler, 2010). This is because its primary focus is to “include only what’s relevant to solving the advertising problem” (p. 92), a point that will be discussed later in the context of creativity. Furthermore, while it is clear that a range of different briefs sub-genres exist in the advertising and marketing worlds as discussed here, many publications will simply refer to the creative brief in their discussion of the briefing process in advertising and marketing.

³ This comment resonates with studies describing the role of the student brief in the educational environment as designed to encourage multiple interpretation and create a range of distinctly different solutions. Furthermore, as will be seen below brief-users frequently disagree about the amount of detail required in the design brief, either suggesting that too much can stifle activity, or not enough can make it difficult to meet the clients’ requirements.

between the various participants. However, and with the exception of student projects designed to closely resemble those of the professions (e.g. Bohemia, Harman, & McDowell, 2009; Shreeve, 2007), the role of the client, while crucial to the creative brief, is somewhat ambiguous in the educative context.

Some of the most comprehensive definitions of brief and the briefing process occur in the field of architectural design and construction where the briefing process is complex and multifaceted. As a result, academic research into the brief and processes of briefing in this context is commonplace, and unlike the advertising context, briefing guidelines and standards are routinely set by official organizations. For example, the Royal Australian Institute of Architects (RAIA) provides a frequently cited definition of the brief as:

... a written statement which details the client's expectations and the functions of a proposed building. It should describe the facilities to be provided and the activities to be performed and also clearly identify the broad policies within which these are to be achieved in respect of the time, and quality of the facility. (RAIA, 1998, p. 1, as cited in Consoli, 2005, p. 217)

As another example, Ryd (2004) in her comprehensive review of construction briefing cites two professional handbooks to provide a definition of the brief. The first describes the construction brief as a document that:

... defines the project in terms of quantities, quality, costs and time. The brief describes specifications with regards to functions, connections, area needs, technical systems, working environment, architectural design, budget, etc. (Hertzell, 1992, as cited in Ryd, 2004, p. 232).

The second, which also makes reference to the synonymous term *forecast*, states that, “the purpose of forecast and brief is to specify the general requirements a construction must reach in order to fulfil the intended purpose and to form a basis on which to compile the main data” (Tell, 1959, as cited in Ryd, 2004, p. 232).

Field and reference	Contents of the ‘creative’ brief
MacRury (2009, p. 61) <i>Advertising</i>	<ol style="list-style-type: none"> 1. What the client is trying to communicate. 2. Who the audience is. 3. Why the ad is being made. 4. What it is that must be included. 5. What tone of voice, ‘look’ or style the advert requires. 6. What the audience is being asked to believe in, or do. 7. The general aims for the brand.
Phillips (2004, pp. 28-51) <i>Marketing and design</i>	<ol style="list-style-type: none"> 1. Project overview and background 2. Category review 3. Target audience review 4. Company portfolio 5. Business objectives and design strategy 6. Project scope, timeline, and budget (phases) 7. Research data
<p>Lee and Johnson (2005, p. 173) <i>Advertising</i></p> <p>Lee and Johnson also refer to the advertising brief as the “copy platform” (p. 173)</p>	<ol style="list-style-type: none"> 1. A profile of the target audience 2. The problem, issue or opportunity that advertising is expected to address. 3. The advertising objective 4. The key customer benefit 5. Supportive benefits 6. A creative strategy statement (a campaign theme or big idea)
Hackley (2005, p. 97) <i>Advertising and promotion</i>	<ol style="list-style-type: none"> 1. Why advertise? 2. Who is the audience? 3. What must this communication do? 4. What must the advertising say? 5. Why must the audience believe it? 6. What is the tone of the advertising to be? 7. What practical considerations are there?
<p>Thorson and Duffy (2011, p. 102) <i>Advertising</i></p> <p>also referred to as “creative platform” (p. 75)</p>	<ol style="list-style-type: none"> 1. Why are we advertising? 2. Who are we talking to? 3. What do we know about them that will help us? (key consumer insights) 4. What do we want them to take away? (main message, promise) 5. Support (reason why) 6. Key copy points (optional) 7. Tonality [i.e. brand essence or personality] 8. Mandatories [e.g. legal disclaimers, logos] 9. Creative sparks?
Altstiel and Grow (2013, p. 30) <i>Advertising</i>	<ol style="list-style-type: none"> 1. What do we want to accomplish? 2. Who are we talking to? 3. What do they think now? 4. What do we want them to think? 5. Why should they think this? 6. What is our message?

Table 2.1: Contents of the creative brief.

The complexity and scale of architectural or engineering design necessitates the use of a complex range of brief subgenres for any one project. These subgenres are classified and described in various ways by the literature (e.g. Blyth & Worthington, 2001; Boyle, 2003; Ryd, 2004; Woodhead, 2000), with the preferences for certain types of brief subgenres shifting from year to year due to changes in the views of different professional institutes (Luck, Haenlein, & Bright, 2001). As an example, the Royal Institute of British Architects recommends the production of an initial brief, a project brief, a design brief and a consolidated brief (*RIBA*, 1995); the Construction Industry Board recommends the production of a statement of need, an operations appraisal, a strategic brief, a project execution plan, a project brief, a concept design and a detailed design (CIB, 1997), and Boyle (2003) recommends the production of an organizational brief, a project director's brief, a client project brief, a client design brief and a project team brief. As evidenced in these titles, and perhaps cognisant of the type of issues that appear in the accounts presented by Lawson (1994, 2004) which often indicate a estrangement between client and designer, the more recent trend in architecture and construction briefing has been towards greater collaboration with the client, as well as the end user (Barrett & Stanley, 1999; Luck et al., 2001). The functional complexity of the brief in the architectural and construction context can be seen in Watson's (2004) case studies exploring the impact of what he refers to as an environmental brief. Watson's (2004) three-year study revealed that the brief plays a number of critical roles, many which are not normally mentioned in brief-related studies. These roles include; i) educating clients, ii) facilitating the discussion of design issues, iii) evolving generic concerns into specific issues included in the project, iv) facilitating the setting of priorities, v) facilitating the setting of goals, vi) assisting design assessment, and vii) recording the issues considered, goals set and decisions made. Watson's principal argument is that the brief can be used to front-load the design process; that is, it can pre-structure or set design problems (such as those related to the environment), that might not otherwise be

considered as the design evolves. While there are no institutional regulations governing the structure of the brief in the educative context - and as the following chapters will show, there is little evidence of collaboration between the tutors and the students in its production - the brief in the educative context is nevertheless an extremely complex document with multifaceted functionality. However, unlike both the professional advertising and architectural contexts, the brief-based educational studies in Section 2.3 below provide no evidence of multiple briefing stages involving different types of briefs. The student projects analysed in the following chapter also only involved a single briefing stage, although different versions of the same brief were provided for students working in different art and design disciplines (e.g. visual arts, 3D, design).

Compared to the advertising and marketing or architectural design and construction contexts, reference to the brief genre in the traditions of painting and sculpture is almost non-existent. One notable exception is the work of art historian and theorist, Baxandall (1885), who uses the term brief, not as the description of the written statement generated by a client or patron, but as the conceptually oriented set of conditions or local circumstances that constitute the problem to be solved when a designer or artist is commissioned or independently sets out to create the artefact. Using Picasso as an example, he states that Picasso's *brief* was shaped by the socio-cultural environment, in particular those of the art market and public institutions, as well as current or prior artistic traditions. These socio-historical conditions presented a broad range of options or a 'generic band of expectation' (p. 53) for Picasso from which he was able to choose. According to Baxandall, the choices made by Picasso would subsequently become responsible for educating and transforming the band of expectation.

While reference to the artist's brief is very rare in both the contemporary and historical context of visual art, it does appear in the area of public art, where the organisation or institution commissioning the work will provide an often publically available brief, which includes the aims of the commission, the theme, specifications, site description, budget, as well as application and selection process⁴. The Hampshire County Council has developed a website (*Arts commissioning*, 2012) that provides information on the commissioning of public art, including how to write an artist's brief. It defines the artist's brief in the context of public art as:

... a guide to artists, both when advertising and as the project progresses. The brief gives everyone an agreed full picture about the context for the work. A good brief should be open enough to allow the artists to be creative but clear enough to ensure an effective selection process and quality outcome. (*Arts Commissioning*, 2012, para. 1)

While the artists' brief is a crucial component of any public art commission or competition, it would appear that there is a paucity of theoretical discussion on the issue in the scholarly literature. For example, there is no theoretical reference to the notion of the artists' brief in the academic journals *Public Art Dialogue*, or *Art & the Public Sphere*, and in an examination of twenty-five scholarly titles and edited collections on public art, references to the brief were cursory and mostly occurred in the context of a case study. For example:

The artists intervene in the emergent projects by interpreting the briefs through their own personalities and artistic vision and (in most cases) opening up the brief further – more ambitiously, in unexpected ways and in relationship with other participants ... (Douglas, 2005, p. 92)

In drawing up the artist's brief, Jim Shea and Neil Debnam had a lot of discussion about how prescriptive they should be, and whether they should specify particular communities for the artists to work with. In the end they decided to leave the brief quite open ... (Malik-Okon, 2007, p. 97)

⁴ A search on the internet using the search term 'artists' brief' will reveal a significant number briefs for public art competitions.

One of the only more detailed theoretical discussions of the brief occurring in the literature on public art was the following by Bovaird (1997), who questions whether the client or customer has been adequately considered in the development of the work:

While it is of course the case that the artist must have the right to create within her/his vision, the commissioner of a piece of art also has the right to specify a brief and expect it to be met. This brief should be specific about who the customers are and what their expectations are. In some cases, these customer expectations might be quite specific (“A large sculpture depicting the city fathers leading the city forward to a future prosperity”), while in other cases there will be much more latitude in the brief for the artist to choose how the theme might be handled (“A monument expressing a spirit of elegance and prosperity”) and in some cases (perhaps rare!) the customers’ expectations might actually be “Something that will surprise the observer – and therefore the commissioners also”! (Bovaird, 1997, p. 120)

As seen in these quotations, a central theme of any reference to the brief in the context of public art is the extent to which an artist should intervene in their interpretations of the brief, or the degree to which this is facilitated by the actual design of the brief. The latter is often metaphorically described in terms of the ‘openness’ of the brief (as used in the Malik-Onon and Hampshire County Council quotation above), and the former as the degree to which the artist is able to ‘open up’ the brief (as used in the Douglas quotation above). It is evident here that the brief’s role in the facilitation of creative activity is in part performed metaphorically, particularly using metaphors of openness and movement; a claim which will be supported in the following chapters through an investigation of the metaphors in the student brief and its contexts of production and reception. Sections 2.4 below will include a further discussion of brief-related studies which metaphorically characterise the brief, or the design problem as set out in the brief, while Section 2.5 will provide a cursory overview of studies that refer to the role of metaphors in the facilitation of art and design activity. The following section, however, will now review research that references the brief in the context of art and design education, focusing first on definition and function, and then more broadly on a number of emergent themes.

2.3 The brief in art and design education

Comprehensive definitions of the brief⁵ as it is used in art and design education are relatively rare in scholarly research. Where they do occur, it is usually in one of the numerous fields of design (e.g. architecture, technology, fashion, etc.). In such areas, the brief is typically described as a document which identifies a problem and directs students towards the creation of a product or object-orientated solution. Oak (2000), for example, defines the student brief in the design studio as “a written outline of a problem that the students must solve in object form” (p. 88), and similarly, Shreeve, Bailey and Drew’s (2004) definition of the brief states that it “sets out a ‘problem’ to be solved ... and expects that the student will find an individual solution to the design problem” (p. 115)⁶. While definitions refer to the problem-setting and problem-solving focus of the brief⁷, descriptions of the student brief’s function will often focus on process. Sas and Dix (2008), for example, suggest the student brief is central to motivating the design process and point out that this contrasts with the professional brief’s predominant focus on the expected outcomes of a design:

The key element of the design briefs developed for educational purposes ... is the provision of just enough structure which should enable a strong focus on the design process and students’ reflection on it, rather than on the design outcomes. (Sas & Dix, 2008, p. 177)

⁵ While the brief in art and design education is usually referred to as simply ‘the brief’, a number of scholarly studies make use of terms typically associated with professional design world, for example, the ‘project brief’, the ‘programme brief’ (used interchangeably by Klassen, 2003), the ‘product design brief’ (Garner & McDonagh-Philp, 2001). Maturana (2010) simply refers to the brief as the ‘handout’.

⁶ While definitions of the brief are rare in scholarly research, unauthored institutional documents that include definitions from both the secondary the tertiary context can be located on the internet. An example can be seen in the following extract from a document found via an internet search:

“The design brief is a teacher-developed document used to communicate to the student a complete statement of a problem to be solved”.

The URL of the document, <http://www.teched.ccsu.edu/resources/CT-TE-Resources/DesignBriefNarrative.doc>, suggests it is sourced from the Central Connecticut State University. It is evident that this definition closely resembles those reproduced above.

⁷ According to Shreeve, Bailey and Drew (2004) “the majority of design courses in the United Kingdom are taught through a problem-based or project approach” (p. 115), and I would argue that this approach is also fundamental to design pedagogies elsewhere throughout the world. Section 2.6, below, will focus on the problem-solution construction of art and design activity in further detail.

The priority accorded to process is reinforced by Öztürk and Türkkan (2006), who view the brief's function as contributing to the staging of the student's design activities.

The function of the brief is not limited simply to essential information about the subject of design. It introduces the design problem so as to make legible the different stages of the design process, thus highlighting the intentions of this design studio approach. This way the students gain an overview of how the various steps connect and form their design experience. (Öztürk & Türkkan, 2006, p. 98)

Tezel and Casakin (2010) foreground the student brief's facilitation of studio interaction. They suggest that "project briefs are the starting points of design thinking in studios where the interaction among students and the studio master is the main vehicle of learning" (p. 264). In a typical description of studio practice in the educational setting, they view the tutor as the brief organiser, who provides on-going criticism to the students as they develop their brief-facilitated projects.

For Oak (2000), a central function of the brief is that it encourages multiple interpretation so that ultimately each student, or group of students, generates a "distinctly individual solution" (p. 88) to the problem. As a result, the brief has been described by design educationalists, Garner and McDonagh-Philp (2001) as intentionally "unspecific", "ambiguous", "imperfectly formed" and "ill-defined" (p.60), a view that will be discussed in further detail in Section 2.4 below. Oak (2000) also points to the ambiguous nature of the student brief, although she does suggest that at times the brief can be as clear-cut as directing a student to "redesign a shopping trolley" (p. 88).

There are few in-depth studies regarding the nature, or effectiveness of the design brief in the art and design educational context, and there is a paucity of literature focusing on the relationship between the textual features of the brief and the creative practice of the students.

Where the brief is mentioned in the field of art and design education, it is typically touched upon within the wider context of a discussion elucidating critical or innovative educational practice. The following discussion provides a broader overview of brief-related research in the field of art and design education.

A number of studies point out the benefits of the students working on their own briefs (e.g. Bohemia et al., 2009; Duggan & Dermody, 2005; Klassen, 2003; Shreeve, 2007). Klassen (2003), for example, working in the field of interior design education, believes that the brief should be designed to encourage student exploration of “cultural, social and intellectual concerns” (p. 93), rather than solely providing an outline of the functional, operational or cost requirements of the design project. She suggests that this explorative process can be facilitated in part if students are provided with the opportunity to extend the initial instructor-generated brief which sets out the more generic requirements for the design project through the development of their own more focused student-generated brief. In another example, Shreeve (2007) suggests that a more meaningful understanding of the activities associated with art and design learning can result if students are encouraged to collaboratively undertake the activities that are traditionally the responsibility of the tutors, such as writing the brief. Feedback from students that were involved in a student-led project to exhibit at an international textiles fair, included the following on the brief:

I think that because it was written by students it was a bit easier to understand as a student (though following the teacher’s format is good).

I felt more involved and inspired from the start because we wrote the brief and they were our ideas.

I thought it was a very inspiring brief. (Shreeve, 2007, p. 19)

In a similar study that evaluated the importance of authentic and complex assessment tasks for productive learning (Bohemia et al., 2009), students were required to perform designer and client roles to carry out design projects. A crucial component of these roles was the collaborative generation and negotiation of the design brief. The authors provide a number of student comments to show the usefulness of this strategy:

I learnt a lot from the section on writing a design brief with client designer. We worked together to modify the brief and got the final good version.

By understanding how to write a brief better, the interpretation of a brief became easier' (Bohemia et al., 2009, p. 129)

While these studies point out the benefits of student-tutor collaboration in the writing of the brief, in the situated analysis that occurs in the following chapters the student brief is constructed solely by the tutors during the interactions of the brief writing meetings. Crucial to these interactions is the establishment of complex and multifaceted strategies which regulate the creative processes of the students, and the ways in which these strategies should be entextualised into the lexico-grammatical structure of the brief text.

It is not surprising then that a number of studies also examine how the brief in the educative context affects the creative process. Öztürk and Türkkan (2006), for example, suggest that the contents of the student design brief can work to help structure the various stages of the design process. Using their own briefs as exemplification, they state that the *title* of their briefs conceptualises, rather than simply describes, a project's design issues; their *process* sections describe the types of practices involved, as well as their purposes and outcomes; while their *schedule* sections set the time limitations of each stage (p. 99). However, beyond this initial assertion, there is no analysis that explicitly identifies how the textual content of their briefs actually facilitates or manages the student design process in the manner they describe. Shreeve, Baily and Drew (2004) identify the different ways in which students

approach the research component of their fashion design projects, from the simple reproduction of researched objects, to the construction of a personal conceptual response. However, and in contrast to Öztürk and Türkkan (2006), they state that while the purpose of the research is determined by the expectations set out in the brief, ultimately the brief has little influence on the way the student decides to carry out the research as part of their project. Unfortunately, Shreeve et al. provide no analysis involving the brief to clarify why they came to this conclusion and furthermore this study is limited to the area of design-related research. In the area of architecture, McAllister (2010) is critical of the emphasis that students place on the design product, rather than the design process, which he suggests is symptomatic of the priority given to their final presentations. He states that students believe that it is ‘what is on the wall and in model form at the end of the project that will be discussed and therefore assessed’ (p. 77). However, while agreeing with Öztürk and Türkkan (2006) on the importance of process, McAllister differs with regard to his view of the brief’s role in this issue, and omits it altogether in the first four weeks of the design project. It is perhaps not unexpected that students responded to his action by repeatedly asking “when are we going to get the building brief?” (p. 81). In a similar vein, Baynes (2010) questions the taken-for-granted view that the brief, and its setting out of the design problem should be the initial stimulus for the creative project. He states that:

... it is enriching to have projects of varying length and with a variety of starting points. In reality, design can start from a particular material, a technological innovation or an aesthetic insight. It can start from playing around and trying things out. (Baynes, 2010, p. 16)

It is evident that the relationship between the brief and the creative process is complex and multi-layered and what appears to be lacking in the research literature is a comprehensive study, perhaps involving a range of both qualitative and quantitative methods, which provides detailed explanative insights into this relationship.

In other studies, the student brief is criticized because it lacks a resemblance to the professional brief (Duggan & Dermody, 2005; Fleishmann & Daniel, 2010; Maturana, 2010; McDonagh-Philp & Lebbon, 2000). Researching in the area of architectural education, Maturana (2010), for example, looks at whether student studio briefs replicate the criteria (e.g. consultation, need and client) that are crucial to professional briefs and professional practice. She concludes that in general there is a disjuncture between the reality of professional practice and the tertiary architectural design studio and that one central area of focus lacking in the tertiary design studio is the practice of consultation. Similarly, Duggan and Dermody (2005) attempt to alleviate the concern that the student design project typically fails to reflect the complexities, ambiguities or collaborative nature of the professional project, by using authentic briefs from the design industry with students. They argue that the use of briefs from the professional context confronts the student with real-life design problems in a real-world context. McDonagh-Philp and Lebbon (2000) argue that undergraduate students' responses to the design brief would more successfully follow professional designers if they learnt how to develop design solutions that emphasise the emotional nature of the product, rather than simply its hard functionality. Reiterating the earlier reflections of architectural research in the professional context (e.g. Barrett & Stanley, 1999; Luck et al., 2001), they suggest that a heightened understanding of emotion would be facilitated through an increased interaction with an authentic end user. However, while there is a consensus among scholars that those projects which are based on professional real-world scenarios are most beneficial to students, Fleischman and Daniel (2010), writing in particular on digital design, point out that:

... there are no published research data that consider what 'type' of real-world client is most beneficial for a scenario in digital media design education, be this *an industry partner providing a specific brief*, an industry client seeking guidance, or a community client developing a new profile (Fleishmann & Daniel, 2010, p. 62, italics added).

With a few minor exceptions, there are few comments in the design education literature on the relationship between the student brief and the concept of creativity. Rutland (2009) suggests that restrictive briefs which overtly ascertain the required student outcome, e.g. “Pupils are going to design and make a ‘.....’ ” (p. 60), close down creative thinking from a project’s commencement. Hope (2009), in her study of children’s use of drawing for designing, questions whether it is possible to evaluate a design solution as being creative, if it fails to meet the specified constraints of the design brief:

One girl, Zara, was so good at narrative that she even constructed “Episode 2” for one of my design tasks ... rather than satisfy the design brief. It was not, therefore, a creative design solution to the question she was asked to address. Leaps of the imagination are fine, as long as they land somewhere within the zone of possible answers. (Hope, 2009, p. 54)

In the field of advertising design, Griffen (2008) explores the effect that the brief has on the creativity of different levels of advertising students. He finds that the beginner students closely followed the problems articulated in the creative brief. In contrast, the problem statements were largely ignored by the advanced students, who, Griffen concludes, believed that their creative thinking would be impeded had they given too much attention to the brief. He cites one student as saying:

I have had briefs presented to me, and to be honest with you, I was somewhat standoffish about it because I wanted to come up with those ideas myself, and I wanted to explore. I mean, I don’t want someone telling me where to go with this. (Griffen, 2008, p. 98-99)

Finally, some studies exemplify and evaluate alternative approaches for designing and utilising the brief. In the context of design history, Calvelli (2010) requires students to evoke their imagination and develop a design brief for a product from history; what he refers

to as a *reverse design brief*. He argues that this retrospective analysis develops students' critical awareness of the present-day effects of design choices which were made in the past, particularly regarding concerns of unsustainability. In another example, Sas and Dix (2008), writing about computer interaction design, suggest that a design brief which directs students towards finding problems for given solutions is more likely to enhance student creativity than the traditional approach of finding a solution to a given problem. Their alternative brief directs students to seek potentially new settings for the use of the existing technology. Findeli (2001) suggests a more ethically-oriented, ecological and sustainable design practice is necessary, and that this can be achieved by rejecting the product or designed object as the main target of design. He argues that one way in which the product-centred attitude could be altered is through the "systematic questioning" (p. 14) of the traditional problem-solution design brief. Referencing Foucault, he suggests that the problem set out in the brief should be complexified into a *problématique*; one that shifts the design focus towards social, economic, symbolic and political issues.

The focus of this review of the relevant literature will now shift to a number of wider themes that have emerged as prominent in studies making reference to the brief, and as having further resonance throughout the following chapters of this study. The discussion of these themes will reference studies of the brief as it is produced and utilised in both the educational and professional contexts of art and design.

2.4 The non-prescriptive/prescriptive nature of the brief

Design problems are routinely described as being *ill-defined* (Cross, 1984; Lawson, 2005; Reitman, 1964; Tezel & Casakin, 2010), *ill-structured* (Banathy, 1996; Simon, 1973; Visser,

2006) or *wicked* (Buchanan, 1992; Coyne, 2005; Rittel, 1972; Rittel & Webber, 1984). Such descriptions view design problems as having “a weak structure that can be characterized by vague initial requirements, partially specified goals, indefinite possible solutions, and limited operators to generate solutions” (Tezel & Casakin, 2010, p. 264). Other studies (e.g. Duggan & Dermody, 2005; Fleishmann & Daniel, 2010) point to the ambiguity of the real-world design process where the client’s opinion, budget and expectations are always in a state of flux, and where reassessment and negotiation is a continual part of the design process. This weak structure or ambiguity is often captured through the loose formulation of the design problem in the brief (Bernardi & Kowaltowski, 2010; Duggan & Dermody, 2005); an issue which is frequently raised in studies of art and design practice in both the educational and professional setting.

Lawson (1994, 2004), for example, has carried out a number of interviews with architects who bemoan the tendency for the design specifications to be comprehensively and explicitly defined by the client in the brief before the designer is involved in the creative process. Summarising these accounts, Lawson concludes that design problems cannot be comprehensively formulated at the outset because certain components of the problem only emerge through the actual process of generating solutions. Furthermore, clients are often viewed as inexperienced with the brief process, which can result in the concealment of the actual design problem itself, as seen in the following quote from the designer Eva Jiricna:

We never, ever get a brief from a client which we can start working on. The client hardly ever knows exactly what they want, and sometimes they have got totally rigid ideas about what they want, but are completely wrong, and they don’t realize it. (Jiricna cited in Lawson, 1994, p. 50)

Jiricna’s criticism is further reinforced in an interview between Lawson (2004) and the distinguished British architect, Michael Wilford:

...we have found over the years that the ideal brief is probably one or two pages long even for the most complex project. Many clients think that they've got to produce something which is two inches thick before an architect can even put pen to paper. We prefer it the other way round; we prefer the thinnest possible information. (Lawson, 2004, pp. 23-24)

However, according to Consoli (2005), the preference for detail in the brief is often related to the experience of the architect. In his research on construction briefs for prison projects in Australia, he examined the responses architects had towards the non-prescriptive briefs (those that identify principles rather than dictate specific solutions) commonly issued by the government in this area. He concludes that the more experienced architects preferred the non-prescriptive briefs as they facilitated a greater process of collaboration resulting in more innovative outcomes, however, the majority of architects were critical of the non-prescriptive or "open-ended" (p. 221) brief, believing the government's omission of important details encouraged the cutting of costs on important features, ultimately leading to inadequately designed prison facilities.

An aversion to vagueness and partial specification is also regularly found in the numerous brief-writing guides found on the internet, used as networking forums for designers, or as sites to canvass clients. For example, the freelance marketing consultant and communications manager Crowley (2007) argues that, "ambiguous design briefs are infuriating" (para. 4), while the professional graphic designer and author, Chapman (2011) states that:

A comprehensive, detailed brief becomes the guiding document for the entire design process, and spells out exactly what you, as the designer, need to do, and the constraints within which you need to do it. (Chapman, 2011, para. 3, italics added)

Similarly Drake, a local government project manager in New Zealand, makes the point that:

Take your time to develop a *clear* and *concise* document that avoids duplication; the more you repeat something, the more you may create ambiguities. (Drake, 2010, para 4, italics added)

Perhaps overlooked in these discussions is the fact that, as mentioned earlier, many art and design contexts use multiple briefs, and the degree of prescription in the brief is connected to the particular stage in the design process for which it is produced. Woodhead (2000), for example, traces the development of the pre-project initial proposal brief as a single sheet of paper, to its form as a comprehensive multi-page document in the proposal's full case stage. However, as identified at the beginning of this chapter, art and design educationalists generally deem the most successful student briefs in the art and design educative context as intentionally ambiguous and ill-defined (Garner & McDonagh-Philp, 2001), and like the artist's briefs described above, this characteristic of the brief as non-prescriptive is more often than not metaphorically constituted through the container metaphor, using metaphor vehicles (Cameron, 2007; Cameron & Maslen, 2010a), such as *open* or *open-ended*:

The *openness* of the brief allowed for us to work as equal partners and to share the creative direction of the work. (Parker, Hiatt, & Marley, 2006, p. 94, italics added)

Ownership is a central feature of the art and design curriculum. *Open-ended* and student-set briefs allow for considerable student autonomy. (Dineen & Collins, 2005, p. 48, italics added)

The brief was quite *open-ended*, aiming at variety and experimentation. (Yagou, 2003, p. 299, italics added)

These quotations suggest that for students, an open-ended brief facilitates equality, autonomy, ownership, and supporting the view of Oak (2000), variety and exploration, which prevents the undesirable generation of identical creative responses. However, there is no discussion in the design education literature that explicitly states how student briefs discursively convey a sense of open-endedness or ambiguity, how brief writers design open-

endedness into their construction of a brief text, or furthermore, how students (as brief readers) interpret this aspect of the brief in the construction of their creative works. Unfortunately, the nature of the container metaphor as it relates to the brief and the facilitation of creative activity is another area that is not raised in the literature.

Finally a thought-provoking study by Harfield (2007) critiques the notion of ill-definedness and is more interested in why the generation of distinctly different outcomes will typically occur from those “*working from the same brief*” (p. 160, original italics). He argues that is has less perhaps to do with the ill-defined or ill-structured formulation of the design problem and more to do with the way that different individuals or groups bring their own preferences, expectations and prejudices to the design process.

What we ‘see’ in reading the brief is therefore, already and inescapably, understood through the lens of our theories, our positions, our ideologies and beliefs, our past knowledge, our preconceptions, biases and preferences. A designer therefore does not and cannot simply analyse the brief as if it were presented for neutral examination. (Harfield, 2007, p. 171)

Harfield argues that the process of problem interpretation is continuous and mutually related to the process of designing, meaning that as solutions are reached, the nature of the problem changes. He also goes on to state that the criteria by which a design is deemed successful is generally not stated in the brief:

As all design students come to learn, simply ticking off the items listed in the brief does not guarantee a pass grade. While it may be convenient to discuss design in terms of problem-solving, design is not simply problem-solving. A range of qualitative issues - intellectual and emotional, formal, spatial and aesthetic - not articulated in the brief, and quite possibly not amenable to such articulation prior to their exemplification, by either presence or absence, in the emerging solution, are central to the success or otherwise of that solution. (Harfield, 2007, p. 165)

Unfortunately, however, there is a dearth of research that studies the relationship between the requirements (or assessment criteria) as set out in the student brief and the correlation

these have with the creative processes of students and the perceived success of their final creative outcomes. An examination of the relationship between the student brief requirements (one of the more crucial components of the brief in the situated context of this study) and the creative processes of the students will take place in Chapter 4 of this study but will be revisited from time to time throughout the remaining chapters, as will an examination of the role of the assessment criteria.

The conceptualisation of the student brief as open, ambiguous or ill-defined, and way in which this works to constitute the brief and to facilitate student creative activity will be further examined in Chapter 8 of this study, while the role played by the assessment criteria in the art and design studio, (which in the following situated study are included as a component of the student brief texts) will be examined throughout a number of the succeeding chapters.

2.5 The brief and metaphor

The above descriptions of the brief as *open-ended*, *ill-defined*, *ill-structured*, or *wicked* highlight the importance of metaphor in shaping brief-writers' and brief-users' characterisation of the brief genre and the way in which it facilitates creative action. However, with the exception of Tomes et al. (1998), who identify professional designers' use of the ROUTE metaphor to describe their visual interpretations of the core message provided by a brief, there is no linguistic analysis of metaphor use in the brief. In contrast, the use of metaphor by designers and creatives as a tool to facilitate their ideas is relatively well documented in both the professional and educational art and design settings.

In the professional context, metaphors are habitually used as a heuristic by designers to express design concepts, define objectives and establish requirements (Casakin, 2004). They can assist in the generation of unique or puzzling design problems (Schön, 1979, 1983), and provide the cognitive strategies that stimulate creativity in design thinking (Casakin, 2007; Wang & Chan, 2010)⁸. They can also be viewed as providing hermeneutical models to assist in the understanding of the design process (Snodgrass & Coyne, 1992), or as structuring the discipline of design itself (Hey & Agogino, 2007). Nevertheless, in some professional design fields (e.g. user interface design) questions regarding the increasing reification of metaphor as a design tool have emerged (Blackwell, 2006). According to Blackwell, a number of designers and design educators are re-examining the overreliance of using metaphor and he suggests that a critique is emerging of designs from the 1900s and 1990s that were heavily influenced by metaphor. In the educational setting, alerting students to the phenomenon of metaphor use in the studio context is shown to have immense value for the development of their work in both design education (Casakin, 2004; Coyne, Snodgrass, & Martin, 1994) and in visual arts education (Clements, 1982; Serig, 2006; Smoke, 1982). Feinstein (1985) and Parsons (2010) also describe how visual metaphor can assist students in the interpretation of artworks.

The majority of studies mentioned above make a connection between metaphor and cognition, and in doing so, view thinking as essentially analogical. Furthermore, most of these are explicitly influenced by Lakoff and Johnson's (1980) theories on cognitive (also referred to as conceptual) metaphor. However, while these studies foreground the analogous property of metaphor in the generation of art and design thinking or the production of creative artefacts, what they overlook is the dynamic and often unconscious, constitutive role

⁸ As an example, Casakin (2007) refers to the modernist dictum 'form follows function' and Mies van der Rohe's design metaphor, 'less is more'.

of metaphor (Cameron, 2007; Cameron & Deignan, 2006; Cameron & Maslen, 2010a), as it occurs in the everyday discourse of those participating in art and design practice. Two notable exceptions are Logan (2007) on general design studio interaction, and Lasserre (2012) on the end-of project design ‘crit’, both who show how design tutors’ use of metaphor contributes to the construction of shared values and knowledge in the design studio. However, these works still fail to observe how metaphorical ways of talking-and-thinking in the art and design studio evolve through the dialogic dynamic of ongoing interaction (Cameron, 2010a), or fail to examine how metaphors which have stabilised over longer timescales (Deignan, 2005) are shaped by wider socio-historical contexts. The latter, in particular, can provide valuable insights into the present values and knowledge that constitute both the professional and educational art and design disciplines. The use of metaphor in the brief and the facilitation of creative activity will be included throughout the following chapters, but will paid particular attention in Chapter 7.

2.6 The brief, ideas and the setting of problems

The relationship between the brief and ideas is frequently acknowledged, albeit indirectly, in the literature on art and design practice in the professional setting. In the field of advertising, Thorson and Duffy (2011), for example, state that “the brief provides both direction and inspiration to the creative team in developing the Big Idea (p. 100), Tibbs (2010) argues that the “big marketing idea and the even bigger creative concept are the twin holy grails⁹” of advertising (p. 89) and that these are facilitated by the advertising brief, while Burtenshaw, Mahon and Barfoot (2006) suggest that “a good creative brief should be written in a way that stimulates creativity and promotes original ideas” (p. 80). Koslow, Sasser and Riordan’s, (2006) research concludes that overly strategic client briefs are likely

⁹ Hey and Agogino (2007) observed that designers use the words ‘ideas’ and ‘concepts’ interchangeably.

to impede the development of novel ideas. They also refer to advertising company Saatchi and Saatchi's use of what is called an 'ideas brief' as a replacement for the traditional 'creative brief'. In the field of architecture and construction, Ryd (2004) describes a set of initial ideas as driving the construction briefing process¹⁰; Luck et al. (2001) provide a model for accessible briefing which focus on capturing and incorporating the varied ideas of end users into the brief, and Blyth and Worthington (2001) summarise the briefing process as an iterative, reflective and collaborative process oriented around the development of ideas, which after testing are either dismissed or further developed. In the context of design education, Akin (2002) states that abstract ideas underlie most successful architectural designs and that learning to justify and explain how these ideas have informed a particular design is a skill the architectural student must learn (Akin, 2002, p. 410)

Across all these disciplinary fields, the idea is regularly conceptualised as a solution to a problem conveyed in the brief (e.g. Chappell, 2011; Dorst, 2006; Galle & Kovacs, 1996; Hackley, 2005; Ryd, 2004; Tezel & Casakin, 2010). Chappell (2011) for example states that "architects and clients usually work together very closely to produce the brief and then to create the building that solves the problem posed by the brief" (p.125). For Hackley (2005), "advertising agencies produce and sell ideas..." (p. 90), which he describes as a process where the "agency will take the brief, decide how they solve the client's problem and present their ideas in a sales pitch" (p. 86). This problem-solution paradigm is almost universally viewed as structuring the design process (Banathy, 1996; Cross, 1984; Dorst & Cross, 2001; Findeli, 2001; Lawson, 2004, 2005; Visser, 2006)¹¹. Lawson (2005), for example, identifies the practice of designers as traditionally concerned with creating design solutions which are

¹⁰ Woodhead (2000) points out that many large construction organisations are often unaware as to who in the organisation developed the initial ideas submitted as project proposals.

¹¹ Casakin (2007) and Hey and Agogino (2007) discuss the problem-solution paradigm in design from a metaphoric perspective, with Casakin relating it specifically to the nature of creativity.

“characteristically an integrated response to a complex multi-dimensional problem” (p. 62) and for Findeli (2001), the “most widely-accepted (and practiced) logical structure of the design process” (p. 9) involves a problem-solution approach. He lists this process in the following way:

- 1 A need, or problem, is identified: situation A;
- 2 A final goal, or solution, is imagined and described: situation B; and
- 3 The act of design is the **causal link** by which situation A is transformed into situation B. (Findeli, 2001, p. 9, original bold)¹²

The problem-solution paradigm is not the sole preserve of the design fields. Philosophically-oriented conceptualisations on the nature of visual arts production also make use of the problem-solution paradigm. Baxandall (1885), for example, states that “the maker of a picture or other historical artefact is a man addressing a *problem* of which his product is a finished and concrete *solution*’ (p.15, italics added)

However, a number of qualifications are included in the problem-solution conceptualisation of design. Lawson (2005) argues that design problems are often not transparent and need to be “uncovered” (p. 120); that there is no natural and definitive solution to a particular design problem; and that the problem will often not become apparent until the designer attempts the solution (see also Cross, 1984) Similarly, for Banathy (1996), the design process involves a continuous interaction between problem and solution. As solutions are established, the

¹² Other important metaphors are evident in the problem /solution characterisation of the design process presented here. For example, Lawson’s (2006) metaphoric reference to the design solution as a response to the problem, perhaps reinforcing the conversational phenomena of the design process identified by Schön (1983), and Findeli’s (2001) metaphoric description of the design process as a transformation from one situation to another. These metaphors will be discussed further in later chapters of this study.

understanding of the problem changes, which in turn suggests new solutions. Visser (2006) contends that while “design *involves* problem solving (. . .) design is *not only* and *not mainly* problem solving” (p.15, original italics). This claim is based on the rationale that designers often deal with what is classified by cognitive psychology as a routine task, that is, a design task that while difficult can be completed following an established and accessible procedure and is therefore not a problem¹³. This is a point also identified by Dorst (2006) who suggests that for much of the design process the problem-solving steps can be “logical, routine, and implicit” (p. 11). He also reconceptualises the design process as a situated activity constituted through the perspective of the designer, and hence questions the notion of the objective or external design problem. He suggests that motivated by the brief, each designer subjectively conceptualises the problem from their local and often routine perspective. See also Findeli (2001) and Sas and Dix (2008), as mentioned earlier, for critiques of the problem-solution paradigm and its effect on the student brief.

In summary, it is evident that the concept of the idea is a crucial, albeit common-sense and taken-for-granted feature of art and design practice. Ideas are frequently viewed as analogous to solutions and stimulated by a brief, which in most studies is conceptualised in the form of a problem. What is lacking in these studies, however, and is particularly absent in art and design educational research, is a more focused and situated analysis of the idea and its facilitation by the brief, which may answer all or some of the following questions. How is the phenomenon of the idea conceptualised by art and design students, and their tutors? What socio-historical discourses have informed the conceptualisation of the idea? How does the rhetorical structure and lexico-grammar of the brief (whether prescriptive or ambiguous)

¹³ Visser’s (2006) conception of the design process draws upon cognitive psychology, which determines whether a design task is routine or non-routine based on the individual’s mental representation of the task. He states that what might be routine for one designer, might be constructed as a non-routine problem for another. Visser, however, continues to use the term problem or problem representation to refer to the design task.

constitute the idea as a thing to be created, as well as facilitate its actual physical creation? What discursive and (inter)actional practices involving the idea exist from the writing of the brief, to the final construction of the art and design artefact, and what local understandings constitute these practices? Chapter 8 of this study attempts to provide an answer to these questions.

2.7 The brief and identity

Although not explicitly stated by authors, published descriptions of the brief frequently provide evidence that the brief genre and the briefing process can work to orient individuals and groups into particular institutional categories and specific category-bound activities. For example, in her definition of the brief, renowned creative director, Evans Wisner (cited in Lee & Johnson, 2005) states that:

In advertising there are “Suits” (account people) and “Creatives” (copywriters and art directors). The creative brief is the document that the Suits provide the Creative so that the Creatives can do their job (i.e., create advertising). (Evans Wisner cited in Lee & Johnson, 2005, p. 186)

In another example, Duff’s (1991) description of the interaction that takes place in a briefing for a ski resort development also identifies participants orienting towards their different roles and respective positions of power, largely through the employment of a range of conversational strategies.

Here the client wants all those who work with him to share the vision of the ski lodge as a luxury resort. He wants to assert who’s boss, and he does so by laying out the topic for conversation (“back of house”), by assuming personal responsibility for positions (I don’t like frozen foods; I don’t want employees mixing with guests), by ignoring the conversation when he chooses (making phone call, cutting meeting short), and by telling the architect and the consultant to take notes on important issues. The architect also establishes his primary role in the threesome by speaking more frequently than the kitchen consultant, by speaking for the client, and by steering the conversation (“Let’s get back to . . .”). (Cuff, 1991, p. 190)

Processes of categorisation, as evidenced here, are instrumental in the construction of an individual's or a group's identity (Antaki & Widdicombe, 1998a; Sacks, 1992). As Antaki and Widdicombe point out, "for a person to have an identity – whether he or she is the person speaking, being spoken to, or being spoken about – is to be cast into a *category with associated characteristics or features*" (Antaki & Widdicombe, 1998b, p. 3, original italics). Unfortunately, ethnomethodologically inspired studies of members' categorisations within the field of art and design practice are non-existent, perhaps with the notable exception of Oak (2009) who shows how her participants perform the roles of 'architect' and 'client' through the interaction of a design meeting. Nevertheless, a broader focus on identity itself is relatively common, and appears in both professional and educational settings. These will be briefly discussed below.

In the professional context, a common concern involves the question of what it is to be a design professional (e.g. R. S. Adams, Daly, Mann, & Dall'Alba, 2011; Hales, 1985; Lawson & Dorst, 2009). For Lawson and Dorst (2009), experienced designers define their identities through their practices:

... designing is not just something you do, or that you take lightly when you practice it, but rather it helps form your identity... design becomes a part of one's being because it involves so much that is personal, like your creativity, way of approaching the world's problems, your own history, learning style and view of the world. (Lawson & Dorst, 2009, p. 270)

Hales (1985) also describes the identity of the designer within the context of their practice, but views it as chameleon-like, requiring the switching of roles and identities as the design process develops through different phases. Similarly, Elbach (2009) shows how corporate designers reveal their creative identities by developing products that bear their signature styles, even when they do not explicitly bear their names. Moreover, she indicates that recognition of their signature styles by others affirms their identities as 'independent'

designers. In the professional context of visual arts, where studies into artists' personalities are commonplace, artists are also found to self-identify as solitary and independent, albeit socially introverted individuals (e.g. Feist, 1998; Roy, 1996). Another frequent concern of identity scholarship in the professional context of visual arts is the interrelationship between the cultural contexts of artists, their social identities and their artistic outputs (e.g. Baigell, 2001; Corbett & Perry, 2000).

In the context of art and design education, identity is the focus of much theoretical and empirical investigation. One of the most influential studies is Atkinson (2002), who examines how art education is a process whereby student identities are constructed. He refers to these as “pedagogised identities” (p. 4), which he states arise “as a consequence of valuing and legitimizing particular kinds of teaching and learning experiences in art” (p. 4). He claims that in different educational contexts, different pedagogised identities are constructed:

For example, a secondary school art department that places greater emphasis upon developing skills in observational drawing and painting and on students acquiring a series of skill and techniques in other areas such as printmaking, ceramics and collage, will precipitate different pedagogised identities to a department where the emphasis is placed upon using art practice to explore personal and social issues; where the emphasis is not upon skill and technique but upon exploring ideas and developing personal responses. (Atkinson, 2002, p. 4)

Atkinson argues that assessment practices, in particular, are constitutive of student identity in the art and design studio; a point that is supported elsewhere in the literature by Orr (2007), who concludes that “fine art values, artistic practices, assessment practices and identities are enmeshed” (p. 43).

Another significant area of research in arts education, one in which Atkinson's work is routinely acknowledged, examines the identity of the artist-educator (J. Adams, 2007; Hall,

2010; Hatfield, Montana, & Deffenbaugh, 2006; Page, 2012; Shreeve, 2009; Thornton, 2005) and the artist-educator-researcher (Thornton, 2013), both of which are viewed as multiple, complex and often difficult to articulate. Shreeve's (2009) phenomenological study, for example, identifies five different identity narratives of the practitioner-tutor. These range from those who align fully with the world of professional practice and view themselves as simply "dropping in" (p. 154) to the educational context, to those who unambiguously position themselves as artist educators. In a similar vein, Hockey and Allen-Collinson (2005) focus on the often difficult transformation of identity that takes place as doctoral students in art and design transition from artist/designer to artist/ designer-researcher as they complete their practice-based doctorates.

The way in which art-making activities can encourage students to reflectively and critically examine their often multiple identities (e.g. Jungerberg, Smith, & Borsh, 2012; Song, 2009) is also a common focus of art and design education scholarship. Studies also examine, among other areas, gender identity (Dalton, 2001), how the space of the studio is constitutive of student identity (Sagan, 2008), and the display of identity through the management of emotions in the architectural critique (Melles, 2008).

Unlike the majority of art and design based-studies identified throughout this chapter which avoid any exploration of the socio-historical contexts which have contributed to the phenomenon being investigated, those examining issues of identity in art and design education often make reference to the socio-historical contexts which have contributed to shaping the identities of their subjects. Dalton (2001), for example, includes a focus on significant moments in the history of modernist art education which have contributed to the production of gender difference, while Thornton (2013) historically contextualises the

identity of the artist-teacher researcher. Most of the identity studies mentioned above use participant accounts as data, with a number drawing upon a phenomenographic research tradition (e.g. R. S. Adams et al., 2011; Atkinson, 2002; Hall, 2010; Page, 2012; Shreeve, 2009). As mentioned earlier, however, few studies on identity in the art and design context appear to use participants' talk-in-interaction, or the written texts produced or used by participants, as an analytical resource. Furthermore, there is a lack of studies that that examine the relationship between the brief and identity. The latter point is a notable omission, because as has been clearly evident throughout this review of the literature, the brief plays a crucial role in the facilitation of art and design activity. The contribution of the student brief to the construction of the identities of its producers and users will be examined in Chapter 9; however these findings will be also corroborated with an analysis of how the talk-in-interaction of the student users of the brief and their tutors works to constitute the various participant identities.

2.8 The brief and creativity

In many of the studies which make reference to the role of the brief in the creative process, the nature of creativity is not defined. Furthermore, the perception that creativity is taking place in the context of focus is largely taken-for-granted prior to the analysis (see, for example, Duggan & Dermody, 2005; Griffin, 2008; Maturana, 2010; McDonagh-Philp & Lebbon, 2000; Öztürk & Türkkan, 2006; Parker et al., 2006)¹⁴. Where the nature of creativity is identified, the authors generally make reference to widely accepted cognitive-psychological definitions of creativity (see, for example, Kilgour, 2006; Sasser & Koslow,

¹⁴ For example Duggan and Dermody (2005) repeatedly make reference to students' 'development', 'negotiation' and 'ownership' of a 'creative direction' without identifying what it is, that their use of the concept 'creative', specifically refers to.

2008; Udall, 1996), or in some instances the view that a task is creative when it simply involves conscious, as opposed to routine, engagement (e.g. Tan & Melles, 2010).

In marketing and advertising, the brief is often explicitly associated with creativity (e.g. Kilgour, 2006; Koslow et al., 2006; Phillips, 2004; Tibbs, 2010). Tibbs (2010), for example, describes the brief as a “catalyst for creative thinking” (p. 89), while Phillips states that the right kind of written design brief can “enhance creativity” (p. 9). Perhaps reinforcing the comments by architects in Section 2.4, a number of marketing and advertising based-studies link the amount of information contained in the brief to creativity. Kilgour (2006), for example, points to the brief as the first crucial step for advertising creativity, however his participants unanimously respond that “too much information in the brief” (p. 97) limits the quality of their creative response (defined in the study as originality). Similarly, Nov and Jones (2006) conclude that a single page brief which contains only “a relatively small part of available information” (p. 257) was preferred by advertising Creatives, possibly because it prevents “superfluous ‘noise’” (p. 257) in the creative process. Other studies such as Koslow et al. (2006) show how overly-structured and formulaic creative briefs, primarily constructed by the agency to increase accountability, may actually impede the creative process. Similar findings have been made in the design context, notably Udall (1996), who identifies how briefs that dictate instructions for solving design problems facilitate “zero creativity” (p. 47), while abstract briefs which contain no direction to the user are more likely to stimulate creativity. Most of these studies pay little or no attention to the linguistic forms or rhetorical structures that might realise the types of briefs advocated for.

Design researchers, Dorst and Cross (2001) foreground the brief in their measurement of creativity in the design process. They first distribute a one page brief to nine experienced designers and using a think aloud protocol, they subsequently assess the development of the

design process, followed by an independent valuation of the completed design concepts.

Like many other studies, the essentialist notion of creativity as an original idea was taken-for-granted in their analysis. For Tomes et al., (1998) the architectural brief most often captures the core concept initially arrived at between client and designer and as such it serves to “anchor the designer’s creative play” (p. 132) and provide a point of reference for evaluating subsequent realisations of concept.

In the field of education, Reid and Solomonides (2007) carried out a phenomenological study which looked at tertiary design students’ experiences of creativity. They note mention of the studio briefs in the accounts of participants, and conclude that “briefs should be very carefully set to enable students to engage with learning and their subject in a ‘passionately’ meaningful way” (p. 37). However, no indication is given as to how this might be carried out beyond reproducing a student’s comment that task requirements should be set that are “enjoyable, interesting and with clear goals” (p. 37). No further attention is given to the brief in their study. Duggan and Dermody (2005) argue that encouraging students to rewrite briefs to clarify their own perceptions of the design problem allows students to “take ownership of the creative direction” (p. 141), while Maturana (2010) argues that student creative creativity is more likely to occur in the architectural design studio if the student brief includes many of the criteria found in professional briefs.

What is evident from the works referred to in this section is an absence of definitions of creativity which emerge from an analysis of the participants (inter)action with the brief, or from an analysis of the briefs themselves. In particular, the particular role that the linguistic features (e.g. rhetorical and lexico-grammatical) of the brief play in the facilitation of creativity is rarely mentioned, and the brief is never the subject of a close linguistic analysis.

Such an analytical focus will occur in Chapters 4 and 5 of this study of the brief, together with an analysis of its contexts of production and reception, although attention will also be accorded to the rhetorical and linguistic characteristics of the brief and the talk-in-interaction of brief users throughout all the following chapters.

2.9 Verbal interaction in the art and design process

As described in the previous introductory chapter to this thesis, there is a strong interdependency between language - in particular talk-in-interaction - and art and design production. Furthermore, it was discussed in this introductory chapter how the close analysis of talk can help corroborate other more socio-historically grounded analyses of social action. There are a number of studies that include a focus on participants' verbal interaction in the context of art and design production. This section provides an overview of this research, with a focus on the educative context. While it is evident that the focus in this section is not initially on the brief genre, it is included here, firstly due to the prominence of verbal interaction in contemporary art and design research - particularly the investigation of interactional genres found in the tertiary art and design studio, and secondly due to the crucial role that the analysis of verbal (and other modes of) interaction play in this study.

Some of the earliest work in the area of interaction in the art and design context is Schön (1983) who draws attention to the conversational characteristic of the design process, both metaphorically and literally. He describes design as a reflective "conversation with the materials of a situation" (p. 78) and similarly as a reflective conversation between those engaged in the design process¹⁵. Schön's work has influenced a number of studies that

¹⁵ Schön (1983) emphasises the reflective nature of professional practice and this provides an insight into his understanding of design as conversation. By reflective, he is referring to the way in which a design practitioner

examine how design concepts are accomplished through processes of verbal interaction (e.g. Cross, 1997, 2006; Cuff, 1991; Luck, 2009). Most of these studies largely focus on identifying underlying structures or explanatory models for design interaction, for example Cross' (1997) investigation of the "creative leap" (p. 311), which he argues connects the gap between the sub-problem and sub-solution stages. Cuff's (1991) study, however, is notable in that she finds little order or logic in design interaction:

We might assume that progress in this system is advanced by decisions taken in the meetings among participants, yet decisions in design dialogue are difficult to trace. Though one might expect an issue to be raised, debated, and decided, this is not common. In the above analysis, an issue is raised, discussed, a related issue is raised, then a third, and none is decided – some are even not debated- as participants try to make sense of the situation. (Cuff, 1991, p. 191)

Much research on interaction in creative activity is found in the context of art and design education. These studies have largely focused on specific interactional genres or discourse events occurring in the art and design studio; for example, the *group critique* (Austerlitz, 2006; Austerlitz, Aravot, & Ben-Ze'ev, 2002; Melles, 2008); the *one-on-one tutorial* between tutor and student, which is also referred to as the *desk crit* (Goldschmidt, Hochmann, & Dafni, 2010; Oh, Ishizaki, Gross, & Yi-Luen Do, 2013; Schön, 1983; Turner, 1996; Turner & Hirage, 1996; Uluoğlu, 2000)¹⁶, the *jury presentation*, which primarily occurs in the context of architectural education and is usually the final and formal review of a period of study¹⁷ (Anthony, 1999; Frederiksen, 1990; Lasserre, 2012; Swales, Barks, Ostermann, & Simpson, 2001), and general studio interaction (Logan, 2007)¹⁸. Of these,

is consistently reassessing, researching and experimenting with the activities they are engaged in as they carry out these activities, rather than relying on prior established theory, technique or agreement. This process, of what he refers to as *reflection-in-action*, is seen as an on-going interactive process between designer and design activity (or between tutor and student, etc.); one that resembles the continuous too-ing and fro-ing of ideas in the context of an informal conversation.

¹⁶ Schön (1983) refers to the tutorial/desk crit as the "review" (p. 79), preferring to use the term "crit" (p. 80) for the final jury presentation.

¹⁷ Swales et al (2001) suggest that alternative names for the final jury presentation are "*crit*, *critique*, *design jury*, or *design review*" (p. 442, original italics). Lasserre (2012) uses the term 'crit' (p. 52).

¹⁸ Logan refers to the setting of design students working on projects in their studio as the 'practicum' (p. 4)

Anthony (1999) is unique in the range of both qualitative and quantitative data collected, including participant observation, surveys, diaries and archival work. The thematic foci of these studies vary widely. They include, among others, a description of the pragmatic features of studio-based interaction (Fleming, 1998; Turner & Hirage, 1996; Uluoğlu, 2000)¹⁹; difficulties faced by second-language learners interacting in English-medium art and design institutions, (Swales et al., 2001; Turner, 1996); the emotional experiences that occur in studio-based interactions (Austerlitz, 2006; Austerlitz et al., 2002); the ways in which verbal interaction in the studio can break down (Frederiksen, 1990), and the use of metaphor (Lasserre, 2012; Logan, 2007). It should be pointed out that there are no studies in the art and design educative context that examine student-student or tutor-student verbal interaction that have a central focus on the brief writing process. Furthermore, many of these educative studies are somewhat limited in that their focus on a single interactional genre (e.g. the one-on-one tutorial / desk crit) means they fail to examine the way that these genres are interdiscursively mediated by, and respond to, related discursive events, (e.g. the brief writing meeting) or written genres (e.g. the assessment criteria, or the brief itself). Moreover, their primary focus on the description of discoursal structures (e.g. the typology of speech acts by Fleming, 1998; or the description of the rhetorical moves in jury presentations, by Swales et al, 2001) in student-student or student-tutor interaction results in the absence of any in-depth analysis into wider socio-institutional context (e.g. the particular values of the institution or specific tutors), or socio-historical contexts (e.g. the influence of the nineteenth century atelier system of the nineteenth-century École des Beaux Arts in Paris where students were taught by practising artists²⁰). Where a discussion of these contexts does

¹⁹ Fleming's (1998) conversation analytic-based study is particularly notable in that he develops a typology of speech acts occurring in the talk-in-interaction of the design tutorial (referred to as a 'crit') and shows how these "accomplish the social and material reality of the designed world" (p. 42). He divides design talk in the tutorial into three main areas; that which indexes the material world of the design object, that which constitutes the design object into being, and that which elaborates or rationalises design decisions.

²⁰ See Akin (2002) and Anthony (1999) for details.

occur, such as the excellent historical and comparative analysis in Anthony (1999), the interdiscursivity between the historical and the contemporary interactional is not explicitly exemplified.

Studies exploring design interaction that provide a direct link to the brief are primarily located in the professional context, although these are relatively rare. Tomes, Oates and Armstrong (1998), using participant accounts, and McDonnell (2012), drawing upon conversation analysis (Sacks, 1992), explore the visual-verbal negotiations that occur as designers collaboratively attempt to interpret the brief and carry out the design process. For Tomes et al, the initial stages of brief interpretation are largely verbal as they seek to identify the core message of the brief. Only once designers have verbally formulated a core design concept do they begin to translate this concept into a visual form, although their visual outcomes are again translated into verbal forms during meetings with the clients where the designs are negotiated. McDonnell's (2012) study concurs that immediately following the reading of the design brief, concepts for the design are brought into being verbally, rather than visually. The two designers observed by McDonnell also tended to move seamlessly between the discussion of their design ideas and the discussion of the requirements stated in the brief.²¹ Ball, Onarheim and Christensen (2010) look more closely at the interactive strategies used by designers to address brief requirements in the generation of putative design solutions. They suggest that general requirements are dealt with first at a broader level, while complex requirements are attended to next using more focused, in-depth strategies; although these latter discussions usually involved high levels of epistemic

²¹ The verbal-visual transformation identified in these studies has also been observed by Iedema (2001, 2003) in the design and building of a health facility project. He shows how the verbal interactions of face-to-face meetings to discuss the project are transformed into a written summary in the form of the planners report, and again as an architect-planners design proposal. Iedema refers to this transformative process as *resemiotisation*, (Iedema, 2001, p. 26) to emphasise the multi-semiotic complexity of the transformative process and the practices in which they occur.

uncertainty. Low and mid-level complexity requirements were addressed throughout the interaction again using strategies at a broader level of discussion. Unfortunately, the interactional data collected by McDonnell (2012), and Ball et al (2010) was the result of experimental design collaborations staged specifically for the purpose of their studies, This lack of in situ, ethnographic research in designer activities and their design processes is a problem identified by Tan, Melles and Lee (2009) who state that many such studies are “not conducted in the naturalistic setting of practice” (p. 86). As a result of these limitations, the impact on the design process of the many complex affordances and constraints that might occur in the wider context of a natural setting was absent, for example the mutual understanding developed overtime between a client and designer (Tomes et al., 1998) or the design preferences of a particular agency. Ball et al. (2010) therefore suggest that such observations need to be validated using in vivo, ethnographic methodologies (see Ball & Ormerod, 2000).

The use of in vivo, ethnographic methodologies play an important part in the following situated study of the brief and its facilitation of creative activity - following the challenge mentioned above by Tan, Melles and Lee (2009) - is carried out in the naturalistic setting of practice. As previously indicated, central to the ethnographic agenda of this thesis is an analysis of the interactions of participants (verbal and other modes) as they engage in the different interactional genres and speech events that make up the tertiary art and design studio context.

2.10 Conclusion

A number of concluding observations can be made from this discussion of the research literature on the brief.

While there are a numerous data-based studies which specifically focus on the briefing process and the nature of participants' interaction with the brief in the professional setting, most references to the student brief in the educational setting are minimal and usually raised within the a broader discussion of art and design pedagogical practice. This is somewhat significant considering that many of the studies referred to above point to the brief as playing an important role in the facilitation of design processes or other institutionalised forms of creative activity. What is also evident is that many of the studies that reference the brief in the educational setting, primarily involve a general description and personal evaluation of educational practice, rather than a rigorous data-based analysis (quantitative or qualitative) which uses ethnographic or other forms of data collected from the site of investigation. Furthermore, and of particular concern both in the educational studies and those analyzing professional brief use, is the absence of a close linguistic analysis of the rhetorical and lexico-grammatical features and patterns of the brief texts. One would expect that research into a genre that both entextualises (Sung-Yul Park & Bucholtz, 2009) in written form the concepts, requirements, specifications and creative stimulus for what are largely visual outcomes, would include a focus on the linguistic features contained in these written forms and how these work to facilitate such visual outcomes. Following the arguments of the introductory chapter, such a linguistic focus should also investigate connections between the text of the brief and the (inter)actions of participants as they shape, and are shaped by, the brief. Further developing this latter point, it is clear from the studies above, that brief-based creative projects are characteristically multi-modal and hence include a multiplicity of

interdependent textual, interactional and visual elements. However, the majority of the data-based studies mentioned above (whether investigating the professional or educational setting), draw upon data collected from a single analytical perspective or modality, and in the process make use of a single methodological approach. Very few make use of the rich multiplicity of data found within their sites of investigation to corroborate (and in many cases enrich) their findings. Furthermore, and with the one or two exceptions noted above, most brief-related studies also fail to incorporate an analysis of the socio-historical contexts of their sites of practice, thus omitting another potential analytical perspective that might further corroborate, or even extend, their findings. As Candlin (1997) argues, corroborating data from a range of semiotic, (inter)actional and historical perspectives enables the analyst to travel beyond the provision of descriptions or interpretations, towards more critical explanations of phenomena.

Another significant absence from the brief-related studies above is the Foucauldian concept of discourse (e.g. Foucault, 1972, 2008) as introduced in the introductory chapter, and clearly defined by Barker & Galasinski (2001), as “a regulated way of speaking that defines and produces objects of knowledge thereby governing the way topics are talked about and practices conducted” (p. 12) ²². As pointed out in Chapter 1, a socio-cognitive or social-constructivist understanding of genre holds that the genres of a particular discourse community are constitutive of, and constituted by, that community’s common-sense practices and ideological values, e.g. the discourses which define and produce their objects of knowledge. Hence, it might be expected that an investigation of the brief, and its conditions of production and reception (i.e. other genres/speech events that inform, and are informed by the brief), would seek to reveal those discourses instantiated by, and through,

²² Atkinson (2002) is one notable exception, however his work and other works on art and design education and identity which make reference to discourse do not include a discussion of the brief.

the brief to facilitate further descriptive, interpretative and explanative insights into the values, practices and key focalisations - for example creativity - of the community in question.

Furthermore, and as mentioned in the introduction, the discourse analytical work of Fairclough (1985, 1989, 1992, 1995, 2003, 2010) prioritises a critical outcome, and again this is clearly lacking in the educational studies outlined above. Struggles of power are a characteristic feature of the educational environment (e.g. Benesch, 2001; Pennycook, 2001), and also in the art world (e.g. Bourdieu, 1984, 1993; Wolff, 1993) yet issues of power and student agency are rarely touched upon in descriptions of brief-use in the educational setting. Finally, it is clear that the majority of the brief-related references in the studies above, particularly within the educational setting, are predominantly located within the design fields. I would argue that in the area of the visual arts, the student brief is an under-theorised and uncontested genre, and hence one that merits further attention.

In response to the concerns raised above, this thesis will seek to address the multiple gaps found in the brief-related research. The thesis will involve a situated, discourse-based study of the student brief genre, its local and historical contexts of production and reception, and the facilitation of creativity, in the tertiary art and design studio environment. It will be developed through a rigorous data-based study, involving both qualitative and quantitative research methods. These will take into account the multi-dimensional and multi-modal nature of creative activity in the tertiary art and design studio, and therefore include an analysis of multiple analytical perspectives, including the ethnographic (including both participants' interactions and accounts), the socio-historical, as well as the textual/semiotic. Attention will also be given to the dominant discourses that emerge as constituted by, and constituent of, the texts and contexts analysed, and related critical issues of identity, agency

and authority will be highlighted where evident. Furthermore, and in contrast to the majority of brief-related studies above, the analytical focus will include participants involved in the visual arts, as well as those involved in design. Where appropriate, a comparison between different student brief versions and related interactions will be provided. While the corroboration of multiple data sets will provide a degree of rigour to the situated analysis and also assist in the explanative potential of the findings, on occasion, I will also draw upon data from outside the particular studio environment studied, in order to enhance this validity, and extend the quality of the findings. A primary example is the corpus of briefs, collected from both the educational and professional contexts.

The following chapter will elaborate on these methodological issues in further detail and present the multi-perspective and mixed-methodological analytical approach that forms the basis for this thesis.

3. Methods

3.1 Introduction

The central foci of this study are the exploration of the linguistic and rhetorical characteristics of the student brief genre, its conditions of production and reception, and how these impact on, and discursively facilitate, student creative activity. As indicated in the previous chapter such a research focus necessarily includes an enquiry into the conceptualisation and production of creativity in the context being studied. Furthermore, because a primary goal of tertiary art and design education is the preparation of students as working practitioners or creative professionals, the study will also address the relationship between the brief, and its conditions of production and reception in the academy, with its counterparts in the world of work.

In order to carry out such a multi-faceted study, I will draw upon a methodological agenda that is *cross-contextual*, *multi-perspectival*, *mixed-methodological* and focused on *exploration and discovery*. Such an agenda is increasingly being viewed as crucial for studies investigating the complex genres and situated communicative practices of institutional and professional worlds (Candlin, 1997, 2002, 2006, 2009; Candlin, Bhatia, & Jensen, 2002; Candlin & Crichton, 2012, 2013, 2011; Crichton, 2010; Sarangi & Candlin, 2004, 2011), particularly where the traditional focus on the textual data is combined with a detailed exploration of the social, cultural and historical contexts in which the genre under analysis occurs (Bhatia, 2002, 2004; Candlin & Crichton, 2012; Devitt, 2004; Paltridge, 2001b, 2004; Paré & Smart, 1994; Swales, 1998a). The following sections will provide a comprehensive discussion of the methodological agenda underpinning this study, including

details about the sites of analysis, participants, research procedures, analytical tools and organisation.

3.2 The cross-contextual research orientation

According to Candlin, Bhatia and Jensen (2002), an important consequence of the recent emergence of research into the disciplinarity of academic discourse has been a recognition that the practices of the academy, rather than being mutually exclusive and internally-driven phenomena, are instead “heavily influenced and constrained by personal and professional histories and by professional and occupational requirements” (p. 102). They state, for example, that the professional bodies of many disciplines exercise rights of certification over graduates seeking to enter professional practice, and therefore these bodies are able to make curriculum demands on their academic counterparts. Professional practices are similarly shaped by the academic discourses, structures and practices internalised by students as they work towards their tertiary qualifications in preparation for the professional world. Consequently, shifts in the role and objectives of higher education, often politically motivated, can lead to readjustments in the packaging and distribution of professional knowledge (Sarangi & Roberts, 1999).

This academic/professional interdiscursive reciprocity results in a wide range of hybrid and conflicting discursive practices and assessment processes where “participants struggle to find a balance among personal, professional and institutional identities, goals and imperatives” (Candlin et al., 2002, p. 102). As a result, researchers into the discourses of disciplinarity are increasingly shifting from their previous emphasis on describing the characteristic linguistic forms of academic genres or texts, and are moving towards a “more inclusive grounded exploration and explanation of the conditions of production and

reception of such texts, and their purposes” (p. 103). However, Candlin et al. add that this presents a particular challenge to the researcher – particularly regarding the complexity of capturing the hybridity and interdiscursivity identified above. As a response to this challenge they call for a broader, more deeply focused level of inquiry which they argue would involve:

... an increasing need to recognise that understanding literacy practices and their associated interactions between and among students and tutors within the academy are subject to challenge by the literacy practices and contexts of work discourses and practices in the professional world outside the academy (Candlin et al. 2002, p. 104)

Research carried out with such a broad analytical focus would inevitably involve the exploration of a variety of contexts, both academic and institutional, and would also require cooperating with a range of research participants. Importantly, according for Candlin et al., such research would move beyond a conventional description of discourse data as text, to include “an explanatory analysis of the structural, historical, social and professional/institutional/organisational place of such discourse” (p.4). In conclusion, they suggest that an appropriate methodology for the description, interpretation and explanation of the indiscursively complex interaction between academic and professional worlds will: 1) be multimodal, 2) involve a range of products and processes. 3) incorporate the voices of a range of participants, 4) recognize participants’ multiple and varied stances regarding disciplinary content, texts and audiences, and 5) engage with professionals outside the academy; criteria which all align closely with the positions set out in the other methodological orientations of this study.

The study is therefore *cross-contextual* in that while it focuses on the brief and its contexts of production and reception within the academic setting, it also takes into consideration the professional brief and its contexts. This primarily takes place, firstly, through an ongoing

comparison between a corpus of student briefs collected from four tertiary institutions in Australasia, with a corpus of professional briefs, and secondly through two case studies involving art and design professionals. Key findings that emerge from within the situated study of the tertiary environment are examined within the case studies. The settings and participants of the three separate contexts involved in this cross-contextual study are identified in the following section.

3.3 The settings and participants of the situated contexts

The situated contexts from which the data for this study of the brief genre have been collected are:

1. The studios of an art and design certificate course at a New Zealand university.
2. The studio of a professional visual artist.
3. The agency of a professional designer.

Due to the initial analytical emphasis on the student brief genre and, as a way of avoiding unnecessary repetition, the first context above will act as the primary focus for the study, while contexts two and three will be constituted as case studies inside this larger study.

Context 1: The studios of an art and design certificate course at a New Zealand university

Traditionally, most art and design undergraduate degrees involve four years of study, including a mandatory introductory year, which introduces students to, and assesses their ability to successfully cope with, the pedagogical approaches and strategies used in the institution. This introductory year also provides students with the opportunity to experience a

range of visual art disciplines (e.g. photography, 3D, visual art, design), and then come to a decision on which of these will be the focus of their subsequent undergraduate education. In some institutions this introductory year will be a prerequisite year included in the overall degree structure of a four year undergraduate degree, while for others it is a separate certificate year held in the same institution. In the United Kingdom, in particular, the introductory year is referred to as a *foundation year* and generally occurs at a different institution to the one where the student eventually takes up their undergraduate degree. The primary context for this study of the brief is the introductory certificate year of an undergraduate degree in art and design at a New Zealand university. Most students who successfully complete the year will continue in the undergraduate degree at the same university.

In this context, and not dissimilar to most other art and design post-secondary educational contexts, a series of briefs structure a repeated and overlapping cycle of situated generic activities and discursive events, collaboratively referred to as an *assessment event* (see Figure 1.1 in the previous chapter for a diagrammatic representation). Before the commencement of this cycle, tutors spend a relatively large amount of time drafting, debating and redrafting the contents of the studio briefs in *brief writing meetings*. The completed brief is presented by tutors to students in a *brief launch*. During the five week period there will be regular *studio tutorials* between an individual tutor and a student, as well as a number of *group critiques* attended by one or two tutors and a larger groups of students. While students are developing their creative work they regularly make notes in *student workbooks*, which they will include with their final *presentation of works*. This presentation will also usually contain a *contextual statement*, a brief explanation of the motivation for the work. The final major generic activity of the brief cycle is the *assessment*, where two or

more tutors collaboratively assess each student's presentation and complete *formative feedback*, although this may be followed by moderation meetings, and other assessment-related administrative activities. Specific details of the types of data collected from each of these brief-related activities will be discussed in Section 3.5 of this chapter, however it should be pointed out that the data for this context was largely collected from one particular assessment event cycle, which involved the *Taharua Two Sides* Brief (see Appendix A).



Figure 3.1: A partitioned studio work area of the student participants

The settings for the collection of this data were the staffroom and two separate studios of an old university building, now demolished. Additional video-data was also collected from another assessment event cycle in a studio situated in a nearby university building, where the participants were relocated once preparation for demolition was underway. All studios were subdivided into smaller rectangular working areas by a number of moveable panels (see 98

Figure 3.1). Each of these smaller areas was inhabited by 4 or 5 students. The tutor's offices and staffroom were in a larger communal room located adjacent to the art and design studios and the student brief meetings took place around a circular table in this shared space. Table 3.1 below identifies the range of participants involved in context 1.

Activity / Data	Setting	Participants
Brief writing meeting 1 <i>Audio recording of interaction</i>	Staff room (around circular table)	Tutors: Anna, Mike Researcher
Brief writing meeting 2 <i>Audio recording of interaction</i>	Staff room (around circular table)	Tutors: Anna, Mike, Claire, Shaan Researcher
Brief launch 1 <i>Audio recording of interaction</i>	Studio 1	Tutor: Anna 20 students Researcher
Brief launch 2 <i>Audio recording of interaction</i>	Studio 4	Tutor: Mike 20 students
Tutorial 1 <i>Audio recording of interaction</i>	Studio 4	Tutor: Claire Student 1
Tutorial 2 <i>Audio recording of interaction</i>	Studio 4 (part 1) Staffroom (part 2)	Tutor: Claire Student 2
Tutorial 3 <i>Audio recording of interaction</i>	Studio 4	Tutor: Anna Student 3
Tutorial 4 <i>Audio recording of interaction</i>	Studio 4	Tutor: Anna Student 6
Tutorial 5 <i>Audio recording of interaction</i>	Studio 4	Tutor: Anna Student 7
Interview 1 <i>Audio recording of interview</i> <i>Photographs of studio and creative works</i> <i>Photographs of workbook</i> <i>Copy of contextual statement</i>	Studio 4	Researcher Student 1
Interview 2 <i>Audio recording of interview</i> <i>Photographs of studio and creative works</i> <i>Photographs of workbook</i> <i>Copy of contextual statement</i>	Studio 4	Researcher Student 2

Interview 3 <i>Audio recording of interview</i> <i>Photographs of studio and creative works</i> <i>Photographs of workbook</i> <i>Copy of contextual statement</i>	Studio 4	Researcher Student 3
Interview 3 <i>Audio recording of interview</i> <i>Photographs of studio and creative works</i> <i>Photographs of workbook</i>	Studio 4	Researcher Student 4
Casual studio interaction 1 <i>Audio-video recording of interaction</i>	Studio 1 (Building 2)	Tutor: Anna Students: 8, 9 and 10 Researcher
Casual studio interaction 2 <i>Audio-video recording of interaction</i>	Studio 1 (Building 2)	Students: a, b, c, d, e, f Researcher

Table 3.1: Data, settings and participants in the educational context. Pseudonyms are used in all cases throughout this study, and all participant interactions identified here are related to the same assessment cycle, except for the audio-video recordings of casual studio interaction.

Context 2: The studio of a professional visual artist

Context 2 involves a case study of a professional visual artist, who exhibits work with, and has as his agent, a reputable dealer gallery. This case study is representative of many other contemporary artists who largely earn a living from their creative outputs. Although formal written briefs are not usually an explicit component of the contemporary artists' creative process, their work is still motivated by a set of historical, culturally, theoretically and economically determined intentions, which art historian and theorist Baxandall (1885) refers to as a 'brief'. The data included a series of interviews with the artist, photographs and field notes from his studio environment. It also included field notes from a public lecture delivered by the artist's dealer and the artist himself about his creative work.

Activity / Data	Setting	Participants
The professional artist working in the studio. <i>Photographs of studio and creative works</i> <i>Field notes</i>	The studio of a professional visual artist	Professional visual artist: Luke Researcher
Interview <i>Audio recording of interview</i>	The studio of a professional visual artist	Professional visual artist: Luke Researcher
Public Presentation on artist's work <i>Field notes</i>	The professional visual artist's dealer gallery	Luke's dealer Contemporary visual artist: Luke Researcher

Table 3.2: Data, settings and participants in the context of the professional visual artist.

Context 3: The agency of a professional designer.

Context 3 involves a case study of an experienced professional designer who owns a small professional design company. The designer graduated from a tertiary art and design institution in the United Kingdom in the 1980s, which like the institution in Context 1 employed briefs to facilitate the creative activities of students. The owner/designer is the principal creative in the agency, but over the years he has employed a number of creative assistants, including one who graduated from the institution referred to in Context 1. The case-study data was collected for a single design project involving a series of briefs. The professional designer shares his studio with a small brand architecture company which has two staff members/owners. The brand architecture company was also involved in the design project and worked on the initial stages of the design project as well.

Activity / Data	Setting	Participants
The professional artist working in the studio. <i>Field notes</i> <i>Brief documents related to a single design project</i>	The agency of a professional designer	Professional designer: Carl Researcher
Interview <i>Audio recording of interview</i>	The agency of a professional designer	Professional designer: Carl Researcher

Table 3.3: Data, settings and participants in the context of the professional designer.

3.4 The multi-perspectival research orientation

In order to generate ecologically valid, grounded, viable and authentic claims (Cicourel, 1992, 2007) about the brief genre, its conditions of production and reception, and the ways in which these facilitate creative action, this study follows a methodological approach which analyses a wide range of data collected from the contexts described in the previous section. Referred to as a *multi-perspectival* analytical approach (Bhatia, 2002, 2004; Candlin, 2006; Candlin & Crichton, 2012, 2013, 2011; Crichton, 2003, 2010), it attempts to establish a greater correspondence or representativeness between the observations of the researcher and the practices of those being observed by corroborating information generated from a variety of primary and secondary data sources, including texts and other semiotic artefacts; the interactions and interpretative accounts of participants; ethnographic data; and the social, institutional and historical information about the particular site or domain, as well as the specific motivations and attitudes of the researcher. Drawing in particular upon Candlin and Crichton (2012, 2013, 2011), and Crichton (2003, 2010), Figure 3.2 provides a model that represents this multi-perspectival analytical approach.

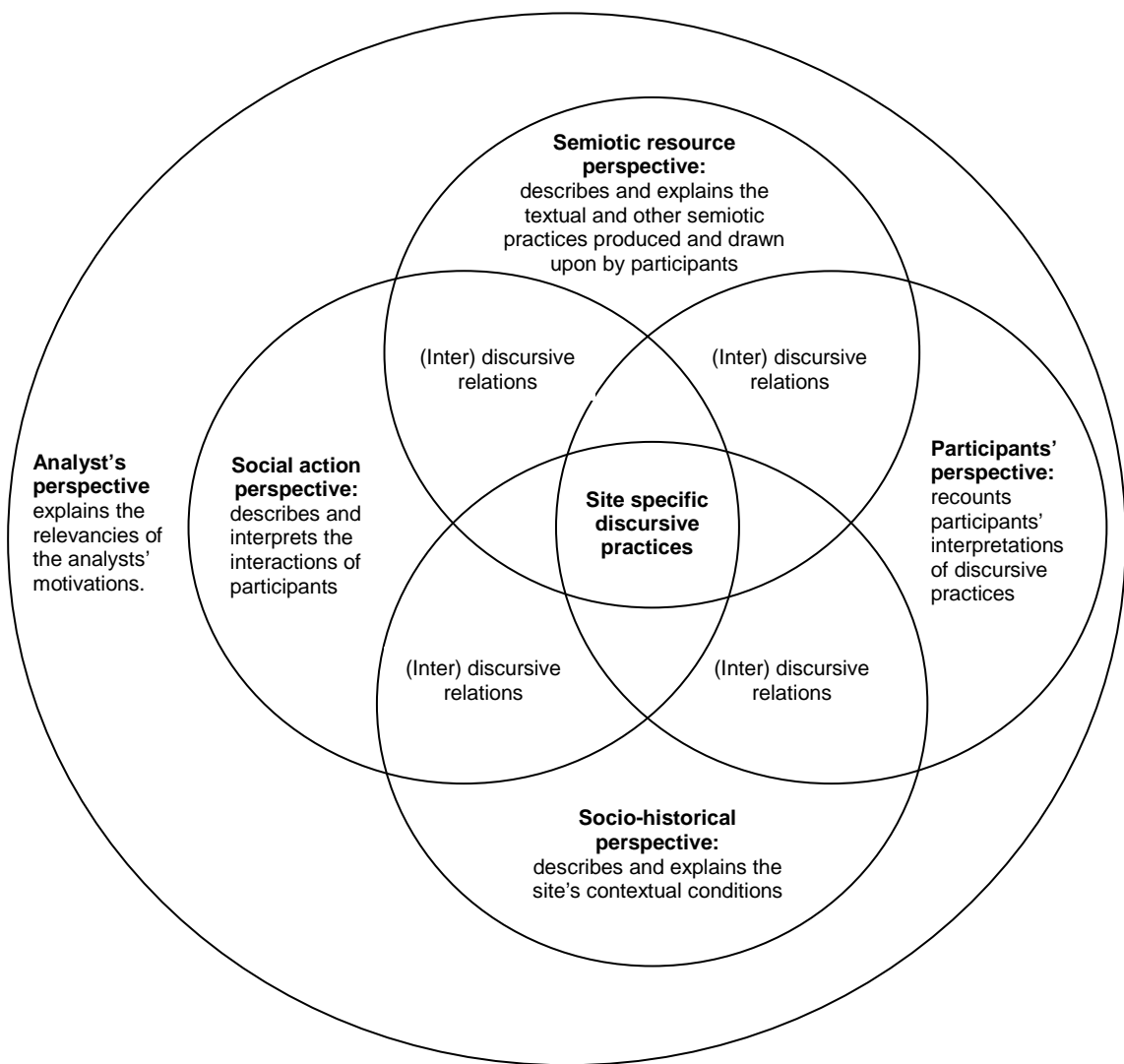


Figure 3.2: Model for a multi-perspectival research agenda (sourced from Candlin and Crichton, 2011)

Each of the perspectives in the model represents a distinct, yet complimentary, conceptualisation of discursive practice, shaped by a particular discourse analytical research tradition (see Bhatia, 2004, for a historical overview of these different traditions). The *semiotic resource perspective* focuses on the textual and other semiotic resources used by the participants to create or construe situated meaning in interaction. The *social action perspective* focuses on the interpretation of participants' social interaction as they carry out their practices, often in ways which Candlin and Crichton (2012) suggest are routine, taken-for-granted and characteristically involve discursive practices which go unnoticed by the

participants themselves. The *participants' perspective* acknowledges the requirement that the researcher develops an understanding of the subjective experiences and lived experiences of the participants' world. The *socio-historical* perspective identifies wider social, institutional and historical resources as providing further explanatory potential for the discursive practices occurring at the site of engagement. The outer *analyst's perspective* indicates that the resources/data collected, methodologies employed and different weightings given to the perspectives are subject to the particular research interests, backgrounds and purposes of the analyst, as well as his or her understanding of the research context. Although, there is a degree of overlap (as indicated in the model), each perspective is typically associated with a particular set of methodological resources which function to relate the specific theoretical concerns and research orientations of the analyst with the specific types of data collected for the perspective concerned.

While details on the methodological resources used in this study will be discussed in the next section, and Chapter 1 of this thesis has already acknowledged many of the central motivational and practical relevancies (Sarangi & Candlin, 2001) of the analyst, Table 3.4 below lists the different types of data collected for the four inner perspectives. It should be noted that due to the particular sequencing of the studio assessment event (which as discussed earlier formed the primary site of engagement for this study), much of the data was gathered *sequentially* (Onwuegbuzie & Teddlie, 2003). For example, the audio recordings of interaction in the brief writing meetings, along with the collection of brief drafts, necessarily occurred before the audio recordings of the brief launch and the collection of the completed briefs. In other cases, data was collected when access was made available; for instance, when participants who had consented to be interviewed made time for this to occur. The initial stages of data analysis generally began once a specific set of data was

collected. For example, the coding of the audio recordings for the social action perspective began immediately after collection and transcription, even though other data such as the audio recordings of interviews had still to be collected. This is in keeping with Onwuegbuzie and Teddlie's (2003) comment that data analysis in a mixed-methodological approach "can occur at any juncture of the data collection process" (p. 351). As a result, the selection, collection and analysis of data could therefore be described as "iterative", "recursive" or "nonlinear in nature" (p. 352) as the initial findings and theoretical implications resulting from the early stages of data collection and analysis and are fed back into the subsequent data selection and collection process. The multi-perspectival research model provides the following three important benefits for the research of site-specific discursive activity.

1. Ecologically valid

The multi-perspectival model is informed by a research agenda that holds Cicourel's notion of *ecological validity* (Cicourel, 1992, 1996, 2007) as a key concern. Cicourel argues that any viable and authentic analysis of social life requires more than simply the analysis of recordings of participant interactions. These need to be located within a broader ethnographic context which involves the analysis of texts, participant narratives of experience, institutional practices and even the types of training that have informed these practices (Briggs, 2007). According to Cicourel, such a multi-perspectival analysis necessarily involves the investigation of multiple contexts and uses a diverse range of methodologies. The ultimate aim is to generate research claims that are representative of, and relevant to, the everyday lives of participants, and then to examine the role that these activities play in constraining or shaping the complex structures of the organisation or institution (Cicourel, 1992).

Perspective	Data Collected
Semiotic resource	<p>A 145,000 word corpus, created using exemplars of brief texts. This consists of three sub-corpora: student briefs, creative briefs, and design briefs. The student briefs were collected from four different tertiary institutions in Australasia. The creative briefs and design briefs were collected from the internet (see Section 3.8 below for details).</p> <p><i>A collection of:</i></p> <p>other textual documents from the educational and professional contexts of the case studies, including: i. standard brief document proforma, ii. design presentation document, iii. brand architecture document, iv. design brief, v. gallery catalogues, vi. students' contextual statement, vii. the visual and design works produced by students (including completed works as well as preliminary sketches and designs).</p> <p><i>A collection of:</i></p> <p>related genres, including: i. course outlines, ii. gallery visit guidelines, iii. legal contracts, iv. student formative assessment sheets, v. artist statements, vi. artist/designer workbooks. vii. websites from various art and design institutions.</p>
Social action	<p><i>Audio recordings of:</i></p> <p>i. meetings where tutors interacted to write briefs, ii. meetings where tutors launch the brief to groups of students, iii. tutorials between students and tutors, iv. meetings between gallery dealers and artists.</p> <p><i>Audio-video Recordings of:</i></p> <p>i. students working in studio.</p> <p><i>Observation of:</i></p> <p>i. the brief genre being constructed, ii. the brief launch, iv. students working in studio, iv. the assessment process, v. the professional artist working in studio. vi. the professional artist and his dealer speaking at a public presentation.</p>
Participants'	<p><i>Semi-structured interviews with:</i></p> <p>i. art and design students, ii. art and design tutors, iii. visual art practitioners, iv. professional designers.</p>
Socio-historical	<p><i>Observations, photographs and video recordings of:</i></p> <p>i. participants' studios and workspaces.</p> <p><i>Collection and examination of:</i></p> <p>i. theoretical and historical literature regarding the brief genre.</p>

Table 3.4: The different data types collected for each of the four inner perspectives.

2. Connects the macro and micro

It is well established in the literature that spoken and written discourse, as connected stretches of interactional talk or written text, are both constitutive of and constituted by, larger social formations (Boden, 1994; Boden & Zimmerman, 1991; Candlin, 1997, 2006; Fairclough, 1992; Foucault, 1972). Through the routine practices of micro communicative interactions - telephone calls, meetings, planning sessions and corridor conversations - people formulate the statements, propositions or assertions that over time conventionalise into the macro values, knowledge or ideological positions responsible for the structuring of institutional and organisational life. Simultaneously, and in a dynamic and recursive fashion, these larger macro structures both enable and regulate the forms that micro discursive practices take and the statements that they produce. A number of scholars have attempted to provide analytical models that attempt to connect the macro of the social formation with the micro of the interaction order, including Fairclough (1992) in CDA, and Bhatia (2004) in genre studies. Although Fairclough does emphasise the dialectical relationship between his textual and social practice dimensions, his model tends to subordinate the micro textual level to the outlying structures of the macro level of social practice, while Bhatia's model does not necessarily capture the complex interdiscursivity or mutuality occurring between the different perspectives. The overlapping circles of the model for a multi-perspectival research agenda (Figure 3.2), not only represent the distinct, yet mutually implicating analytical perspectives relevant to a situated investigation of discursive practices, they also draw attention to the interdiscursive nature of a such multi-perspectival research process (Candlin & Crichton, 2011; Crichton, 2010). In this respect, the model has been influenced by the work of Layder (1993), whose approach to sociological research emphasises the interdiscursive analysis of different layers or dimensions of social reality and the importance of connecting the investigation of "macro (structural, institutional) phenomena" with the "more micro phenomena of interactional behaviour" (Layder, 1993,

pp. 7-8), and Cicourel (1992, 2007), who sees the link between the social formation and the interactional order as crucial for achieving the ecological validity discussed above.

3. Recognises interdiscursivity

Interdiscursivity, succinctly defined by Candlin and Maley (1997) as “the use of elements from one discourse and social practice which carry institutional and social meanings from other discourses and other social practices (p. 212), is widely viewed as an important constituent in the formation of social and institutional and professional practices (Fairclough, 1992, 2010; Foucault, 1972). The analysis of interdiscursivity not only provides insights into the way different prior discourses have shaped the structures, values, ideological positions, discursive resources and identities of existing social practices, it can show how different discourses are strategically drawn upon to meet the ongoing challenges and shifting requirements in the context of newly evolving practices (Candlin, 2006; Carter, 2004). Candlin (2006) makes the point, however, that researchers following a linguistic or text analytical tradition have primarily focused on the textual markers of interdiscursivity – referred to as intertextuality. He argues that this textual emphasis has the effect of limiting the analytical focus, firstly, on the processual or “context of activity” (p. 4), and secondly, on the perspectives of participants including those of the analyst. The overlapping circles in the model for a multi-perspectival research agenda acknowledges the interdiscursivity that occurs between the different analytical perspectives.

3.5 The mixed-methodological research orientation

Cicourel (1964, 1992) suggests that in order to approximate real world interaction by taking into account the localized, cognitive and interpersonal mechanisms and contingencies of participants as they directly shape the social and institutional practices being examined, the

researcher may need to draw from a diverse range of methodological resources. The multi-perspectival research orientation used for this study is a response to Cicourel's challenge, and as Candlin and Crichton (2011) point out, the interdiscursive nature of the model's analytical perspectives requires a similar interdiscursive methodological approach:

Then interdiscursivity of the domains and sites will make a parallel interdiscursive methodology necessary, seeking to connect organization-structural contexts and their institutional and professional histories with the micro-management of their equally characteristic interaction orders (Candlin & Crichton, 2011, p. 10)

Such a mixed-methodological orientation, defined as “the class of research where the researcher mixes or combines quantitative and qualitative research techniques, methods, approaches, concepts or language into a single study” (Johnson & Onwuegbuzie, 2004, p. 17) is becoming increasingly common in applied linguistic research (e.g. Dörnyei, 2007). According to Johnson and Onwuegbuzie (2004), a mixed-method approach responds to the increasingly interdisciplinary, complex and dynamic world of contemporary research. It enables a broader and more complete array of research questions to be addressed because the analyst is not restricted to any single method. Weaknesses or biases in one method may be overcome by the strengths of another, while triangulation - the convergence and collaboration of findings - can result in a more complete and reliable conclusion. Importantly, when utilised sequentially, the results of one method can inform the purpose and design of the next method to be employed. Similarly, Tashakkori and Teddlie (1998) state that crucial analytical insights can occur by embedding one method within another, and any potential criticisms directed at any one particular methodology might be addressed if it is supplemented with another.

The sociologist Layder (1993) has also advocated strongly for the use of mixed-methodologies. In arguing against the macro-micro division often attributed to

quantitative/qualitative methodological choice, he suggests that the researcher should instead adopt a “multi-strategy approach”, which involves “making as many analytical ‘cuts’ into the data at one’s disposal as possible (p. 108). Layder suggests that a multi-strategy approach provides methodological flexibility, thus maximising the potential for discovery and theory generation, however at the same time it enables triangulation. A multi-strategy approach also facilitates maximum utilization of the data collected resulting in “more robust interpretations and explanations of the empirical area in question” (p. 122). Layder also states that the different methodological traditions facilitate a range of analytical viewpoints which can allow the researcher to perceive the phenomena under study from a variety of angles, therefore providing a more detailed and complete understanding of the phenomena.

... different research strategies (methodological or analytic) ‘cut into’ the data from different angles to reveal a variety of ‘slices’ of the research site. Thus, the accumulation of perspectives will add to the picture that was originally revealed. The truth or accuracy of that picture will be filled out, elaborated on, contoured, textured and so on. It is not that the original picture was fundamentally wrong, but rather that it was partial and thus not the whole truth. (Layder, 1993, p. 123)

Sarangi and Candlin (2003, 2004, 2011) and Candlin (2010) employ the toolbox metaphor in making the case that for any single project, applied linguistic researchers should have at their disposal a broad selection of (largely qualitative) methodological tools. Sarangi and Candlin (2011), with reference to the study of professional communication in particular make the point that:

Such a programme of discovery calls for the application of a range of methodological tools from our applied linguistic toolbox, tools which range over ethnographic research, for example, a focus on narrative accounts, categorization; discourse analytical studies; over interaction analysis, for example, a focus on alignment, face work, topic management, repairs, questioning patterns, modes of reported speech, frame shifts; and more social psychologically informed studies of participant reaction and response, including management of rapport and empathy. (Sarangi & Candlin, 2011, p. 23)

The perspectives - in alignment with the key focal theme of the project, the particular discursive site under investigation and the motivational relevancies (Sarangi & Candlin,

2001) of the analyst - will inevitably bring related sets of prompts or secondary questions to the data which are suggestive of the specific analytical tools required to facilitate entry points into the research. I will now provide a list of secondary research questions relevant to each of the perspectives, followed by an indication of the methodological orientation or tools used to address these questions. On this methodological note, however, it is important to again draw attention to the complexity interdiscursivity between the different perspectives, as seen in the overlapping circles of the model for a multi-perspectival research agenda (Figure 3.2). These overlapping regions imply that often a single methodology is suitable for analysing data collected from two or more perspectives, while similarly a range of different methodologies are often able to analyse data from a single perspective. Furthermore, while individual questions are identified below as targeting a particular perspective, the specific focus of each question will also inevitably crossover into the domains and sites of other perspectives. Moreover, the findings associated with that question and perspective will almost always have direct implications for the analyses and/or findings of other perspectives. It is also important to note that the process of forming or articulating questions is dynamically related to the methodologies available in the toolbox. What this means is that questions are often formed with certain methodologies in mind, and methodologies are selected for the toolbox with the particular orientation of the research in mind. These preliminary questions are also not exhaustive and as the study progressed, further questions emerged; however, as mentioned above, the following questions and methodological orientations provided useful initial entry points into the data. More specific details of the methodological orientations and the tools used will be provided at the beginning of each of the following results chapters.

The semiotic resource perspective

What are the lexico-grammatical and rhetorical conventions of the student brief genre? What intertextual relationships does the brief genre have with other genres, styles, or registers? What keywords, concordances and collocations occur in the different brief sub-corpora? What lexico-grammatical differences does the student brief sub-corpus exhibit when compared to the professional brief sub-corpora? What types of interpersonal relations between the participants are constituted by the linguistic choices made in the student briefs? How does the language used in the brief characterise creative activity? What other written genres are distributed across the genre system of the brief and how do these interact with each other?

These questions are largely addressed in the first instance through corpus-based research methodologies (Baker, 2006; Hoey, 2005; McEnery, Xiao, & Yukio, 2006; Tognini-Bonelli, 2001) with a particular focus on frequency, keyword, concordance and collocational analysis. Where appropriate, findings are further developed using other corpus-based analytical resources, such as corpus-based descriptive grammars (e.g. Biber, Johansson, Leech, Conrad, & Finegan, 1999; Carter & McCarthy, 2006). The investigation of rhetorical structures in the brief texts draw upon genre-based research orientations (Bhatia, 1993; Swales, 1990). Issues examining the functional relationship constituted by the textual resources, including issues of agency, make reference to systemic functional linguistics (Burns & Knox, 2005; Eggins, 2004; Halliday & Matthiessen, 2004) and also semantic analyses of modal usage (Coates, 1983; Gotti, 2003; Kennedy, 2002; Verplaetse, 2003). Metaphor analysis (Cameron & Maslen, 2010a; Goatly, 1997; Lakoff & Johnson, 1980; Reddy, 1979), including corpus-based approaches to metaphor analysis (Charteris-Black, 2004; Deignan, 2005) plays an important role in examining the characterisation of creative

activity in the textual resources. It is important to note that the predominantly text-oriented research procedures mentioned here are strongly interconnected to the socio-historical and social action perspectives. Fairclough (1992), for example, shows how the tools of Halliday's systemic functional analysis can reveal the dialectical relationship between social structure and textual production/interpretation. Similarly, the use of corpus analysis to establish a text's keyness, characteristic collocates and concordances can also help determine the 'presence of discourses' (Baker, 2006, p.121) in a text, and provide insights into the specific function of a genre and the values or discourses of the community who use it (Hoey, 2005). Although intersecting with the following perspective, ethnographic approaches to discourse analysis (Smart, 1998, 2008), and context-focused approaches to genre (Paltridge, 2004, 2007; Paltridge, Starfield, & Ravelli, 2011; Swales, 1998a, 1998b), often referred to as 'textographies' are also drawn upon in response to the latter questions. Such textographic approaches not only use analytical tools such as observation and participant interviews, but include the collection and examination of textual resources from, and related to, the site being analysed. Analytical concepts from the broad field of discourse analysis including recontextualisation (Linell, 1998a, 1988b) and resemiotisation (Iedema, 2003) are also drawn upon to explore the distribution and transformation of particular discourse types within and amongst the context of this study.

The social action perspective

For clarity, questions from the social action perspective are discussed below in three groups.

What does an analysis of the verbal interactions taking place in the contexts of the brief genre tell us about the way the student briefs produced, interpreted and used? What does an analysis of these verbal interactions tell us about the conceptual, social and interpersonal

worlds of the participants, and their roles in the facilitation/production of creative activity?

In what way are these conceptual, social and interpersonal worlds (with a particular focus on of art and design production/creative activity) constituent of and constituted by the verbal interactions taking place in the contexts analysed?

In the first instance, these questions are largely addressed through ethnographic methodologies (Brewer, 2000; Hammersley & Atkinson, 1983), including the ethnographic approaches to discourse analysis (Smart, 1998, 2008) and textographic approaches (Paltridge, 2004, 2007; Paltridge et al., 2011; Swales, 1998a, 1998b) mentioned above. Central to Smart's framework for an ethnographic-based analysis of discourse is Geertz's (1973) notion of interpretative ethnography. According to Smart (1998), "professional communities create, through their discursive practices, the specific forms of knowledge they need for carrying out their work" (p. 111). As a result, he states that interpretative ethnography can be used to "explore a particular social group's discourse practices - as these are instantiated in writing, speaking, or other symbolic actions - in order to learn how members of the group can operate within the mutually constructed conceptual world" (p. 56).

The use of metaphors in the verbal interactions of participants will also be examined to respond to this group of questions. However for the data collected from this perspective, the discourse dynamics approach to metaphor analysis will be foregrounded (Cameron, 2007; Cameron & Maslen, 2010a). A discourse dynamics approach focuses on the ways that metaphors emerge, evolve, interconnect, pattern and are negotiated within and across instances of discourse and through connections to culture. Cameron (2010a, 2010b) states that by analysing the way that linguistic metaphors are used in language-based social

interaction, we can infer information about the thinking, values, emotions and socio-cultural attachments of those who use them.

What other (non-verbal) modes of interaction are involved in studio-based interaction? How do these constrain or provide affordances for the creative activity taking place in the contexts analysed, and vice-versa? How are the identities, roles and relationships of participants constituted through other semiotic modes (gesture, postural shifts, etc.) of interaction and what role do these play in the facilitation/production of creative activity? How do the traces of previous communicative modes and actions (evident in existing resources) mediate the present actions and accomplishments of the participants?

These questions primarily draw upon multimodal (inter)actional analysis (Norris, 2004, 2007, 2011). According to Norris, the traditional emphasis on verbal communication in the analysis of social interaction often overlooks the variety of other non-verbal communicative modes, including proxemics, posture, head movement, gesture, gaze, layout, print and music, which are simultaneously utilised by participants in a communicative encounter. By viewing social interaction as involving a complex multiplicity of socially governed, rule-based communicative modes, some which may at any time have more primacy than others, analysts might more holistically describe and understand how people interact and construct their social worlds. As with the semiotic resource perspective, there is a strong interdiscursive relationship between the inter(actions) of the social action perspective and the socio-historical perspective.

How do participants through their communicative (inter)actions (including the production and use of the brief) account for or make sense of their creative accomplishments? How are

the identities of the participants constituted by and constitutive of their (inter)actional contexts and how does this facilitate their creative activities?

Ethnomethodological approaches (Coulon, 1995; Francis & Hester, 2004; Garfinkel, 1967; Pollner & Emerson, 2007; ten Have, 2004) are used as a way of responding to these questions. Ethnomethodology takes the position that social actors are constantly engaged in a methodical, reflexive and interactive process of creating and maintaining their meaningful, rationale and orderly worlds through the constant accounts of their own and others' actions, and the patterns that they form. The researcher therefore attempts to describe the procedures by which social actors organise their social lives using observation, participant interviews and video and audio recording of social interaction. The analyst's description of the situated activity is grounded in the orientations and understandings of the participants, rather than drawing upon pre-determined hypothesis, categories, or notions of social structure. Because of the fundamental role played by language in social life - "it is in and through language that most of the actions we perform are done" (Francis & Hester, 2004, p. 8) - the analysis of participants' use of language as they interact to achieve their goals plays a central role in ethnomethodological enquiry. The tools of conversation analysis (Atkinson & Heritage, 1984; Boden, 1994; Boden & Zimmerman, 1991; Hutchby & Wooffitt, 2008; Sacks, 1992; Sacks, Schegloff, & Jefferson, 1974; Schegloff, 2007) are also employed as a response to these questions, as are the tools of Membership Categorisation Analysis (Antaki, 2011; Antaki & Widdicombe, 1998a; Benwell & Stokoe, 2006; Eglin & Hester, 2003; Hester & Hester, 2012; Housley & Fitzgerald, 2002; Sacks, 1992; Stokoe, 2012). MCA views identity as a group or individual's orientation to the membership of some feature-rich category or categories. The nature of the categories and process of categorisation is accomplished by the

interactants through the local, situated and emergent properties of their interaction, where they draw upon the resources of their normative assumptions or common-sense knowledge.

The participants' perspective

What are the participants' own interpretations regarding the way they produce, interpret and use the brief genre? What are the participants' own interpretations regarding the creative practices carried out in the contexts of this study? What are participants' own views about the conceptual, social and interpersonal worlds of the tertiary art and design environment?

Grounded ethnographic approaches which seek out recurring themes in the participants' accounts (Brewer, 2000; Hammersley & Atkinson, 1983; Pollner & Emerson, 2007) are drawn upon in response to these questions. Such exploratory work is assisted by metaphor analysis (Cameron & Maslen, 2010a; Charteris-Black, 2004; Goatly, 1997; Lakoff & Johnson, 1980), as well as the tools of corpus analysis (e.g. Baker, 2006; Hoey, 2005; McEnery et al., 2006; Tognini-Bonelli, 2001). As with the social action perspective, the analytical tools of Membership Categorisation Analysis (e.g. Antaki & Widdicombe, 1998a; Sacks, 1992) are also drawn upon to identify the categories, category-bound activities and category-based properties (Hester & Eglin, 1997; Housley & Fitzgerald, 2002) that participants assign to themselves and each other in the course of their accounts.

The socio-historical perspective

What historical, social and institutional texts, discourses and structures have shaped the contexts of production, distribution and interpretation of the brief genre? What socio-

historical contexts have shaped the participants' conceptualisation of creative practices that take place in the situated contexts of this study? What conditions of inequality, power and identity occur in the situated context being investigated and what socio-historical discourses and practices might be responsible for, as well as shaped by, these conditions? How do the discourses, practices and beliefs of the professional sites engage with or differ from the institutional sites?

The analysis of the socio-historical perspective primarily takes place through the examination of prior texts¹, using the tools of corpus analysis (e.g. Baker, 2006; Hoey, 2005; McEnery et al., 2006; Tognini-Bonelli, 2001), metaphor analysis (Cameron & Maslen, 2010a; Charteris-Black, 2004; Goatly, 1997; Lakoff & Johnson, 1980) and content analysis (Krippendorff, 2004). However at times, participants' accounts of socio-historical contexts will also be included in the analysis. Issues regarding agency, identity and power draw upon Critical Discourse Analysis (Fairclough, 1989, 1992, 2010), which examines the relationship between discourse and larger social and institutional structures. As indicated in Chapter 1, Fairclough views discourse as both produced by, and responsible for reproducing, the ideologies and identities of social actors. One particular domain of CDA that is referred to in response to these questions is the Discourse Historical Approach (Reisigl & Wodak, 2009; Wodak, 2001). The discourse-historical approach recommends that the analyst integrates accounts of socio-political and historical contexts with the analysis and interpretation of

¹ Layder (1993), whose resource map for social research has also been a major influence in the development of the multi-perspective model (see Crichton, 2010), suggests that the historical analysis does not require the collection of primary data, because the research will have a contemporary focus and be motivated by the primary data collected from the "short-term time frame" (p. 179) of the object being investigated. Instead, he encourages researchers to use secondary data collected by historians, biographers, archivists, and diarists, which should be treated as reliable unless evidence to the contrary exists.

linguistic data when carrying out an investigation of a discursive event. This emphasis on the importance of the historical is made evident in one of the approach's guiding principles:

The historical context is taken into account in interpreting texts and discourses. The historical orientation permits the reconstruction of how recontextualisation functions as an important process linking texts and discourses intertextually and interdiscursively over time. (Reisigl & Wodak, 2009, p. 95)

The point being made here is that the discursive phenomenon being investigated is constituted through a dynamic and complex matrix of prior textual and contextual resources - a process referred to here as recontextualisation (Linell, 1998a, 1988b) - and that an awareness of these constituent historical (con)texts can enhance the analysis and findings of the other perspectives². The specific historical contexts or textual resources to be examined for the socio-historical perspective in this study were determined by either, the key concepts emerging as conceptual frame work (see Figure 3.3 below), the characteristic linguistic features found in the student brief texts³, or recurring themes that arose in the situated context of the tertiary art and design studio.

The final question identified above is addressed using a case study approach. Sarangi and Candlin (2006), Candlin (2010) and Green (2009), identify the methodological value of case

² For Layder, while the function of the historical analysis is to identify the “historical antecedents of the social phenomenon that is being investigated” (p. 173), which he states can include “tracing its origins” (p. 173), he nevertheless views data collected for the historical dimension as merely complementing or adding depth to the analysis, rather than being its primary focus. As a result, he makes an important distinction between the forces of history responsible for process of social change, and the “flux and dynamics that characterize everyday routine forms of behaviour and interaction” (p. 175):

While routine encounters producing their own emergent properties, they are also directly involved in the reproduction of the institutional forms which provide their backdrop, and which have been fashioned through a historical process. So both types of process are connected through the mutual dependence of micro and macro features of social life, a dependence which is ‘carried’ in the reproductive effects of routine encounters. (Layder, 1993, p. 176)

³ For example, the observation in the student brief genre of an ambiguous usage of the modal *will*, which I will argue represents both institutional authority as well as construing a sense of student autonomy, directed me towards an important discursive conflict prevalent in the histories of art and design education regarding the authority/freedom dichotomy.

studies for the investigation of professional, organisational and institutional communication. Case studies provide a thick description of the behaviour or practice being investigated and permit layers of triangulation through the comparison of different participant viewpoints (Duff, 2008). Importantly, and particularly relevant to this study, a case study can be situated within a larger collection of data to compare and assess the transferability of initial findings; or equally, to evaluate the “congruence, fit or connection” (p. 51) between one case study and another.

The analyst’s perspective

What motivational relevancies (personal, social, institutional, methodological) have been brought to this study and how have they imposed order on this analysis of the brief genre?

What is my insider/outsider status and what mutualities of experience with the participants do I bring to this study that might provide insights into the analysis of the brief genre, creativity and the different contexts?

Sarangi and Candlin (2001) draw on Goffman’s (1997) concept of *motivational relevancies*; the view that the specific preoccupations of different communities will result in the same phenomena being experienced in different ways, for example, “what is play for the golfer is work for the caddy” (Goffman, 1997, p. 154). Goffman argues that this insight is equally applicable to scholarly work and he makes the point that social scientists will similarly bring their own preoccupations or preferred motivations to bear on particular objects of study; a view that Sarangi and Candlin suggest is more or less shared by the sociologists Weber (1949), Bourdieu (1999), Blumer (1969) and Giddens (1976), among others. Sarangi and Candlin (2001) state that the analyst should therefore acknowledge the *motivational relevancies* that impose order on their objects of study. These might include accounting for

the stimulus or incentive for studying the particular object(s) under investigation, the choice of data, as well as the different contextual foci, for example, the descriptive, social, or ideological and/or the retrospective, present or prospective. At another level the analyst might also account for the mode and field foci of the study, a preoccupation that they suggest is significantly related to disciplinary boundaries.

The questions above and concerns of Sarangi and Candlin (2001) are initially addressed through the discussion found in Chapter 1 which foregrounds both the practical motivation behind this research, as well as the theoretical motivation behind the socio-theoretical resources used for the analysis⁴. As acknowledged in this earlier chapter, the former have primarily emerged from the demands of using the student brief while working as a tutor in the tertiary art and design studio, and the latter from my work and prior research interests in the field of applied linguistics, academic literacies and discourse analysis.

Regarding my participant status as something of an insider (Hammersley & Atkinson, 1983), Sarangi and Candlin (2001) acknowledge two distinctive positions regarding the relationship between the analyst and the participants' perspectives:

First, we could say that participants and analysts bring different perspectives to data, very much in the objectivist, scientific mode of inquiry. Such an assumption of difference leads to the analyst imposing or transforming the 'observed' into a form of order. A second position would maintain that participants and analysts view the world in the same way, through the same lens, using the same coding devices - very much in hermeneutic, ethnomethodological mode of enquiry. (Sarangi and Candlin, 2001, p. 379)

They go on to suggest that the privilege accorded the participants' perspective necessitates "some considerable mutuality of experience between researcher and researched" (p. 379).

⁴ Additionally, the introductory sections of the following seven chapters will commence with a further discussion on the relevance of the methodological and perspectival choices made.

This is perhaps in contrast with the received view that a primary concern of the analyst is to find a balance between insider and outsider status, “to identify with the people under study and get close to them, but maintaining a professional distance which permits adequate observation and data collection” (Brewer, 2000, pp. 59-60). Instead, Sarangi and Candlin (2003) suggest that the researcher as insider can add an extra dimension to the interpretation of the observed activity and point to studies confirming that “insider knowledge can provide insights otherwise unavailable to the researcher” (p.279). Following Sarangi and Candlin it is highly probable that my role as an insider in the situated context being analysed has added an extra dimension to the study. In the first instance, it has prompted this discourse-based analysis of the student brief, one that Chapter 2 has shown is absent in the theoretical literature. My insider status has facilitated close access to the multiple perspectives of the contexts studied, and the participants involved in these contexts. It has also facilitated the broad collection of multiple data sets necessitated by a mixed-methodological approach. It has also provided insights into the types of art and design theoretical and socio-historical contexts and resources which can contribute to the analysis, and in doing so has helped provide directions to the types of orienting concepts that might frame the research (see Section 3.7 below for a development of this discussion). However, what is evident from my experience in art and design education is that a discursive conceptualisation of art and design study, is relatively absent in the art and design context, especially within in the local context of the institution in which I work. Therefore, it is perhaps important to reiterate that while the theoretical foundations for my study are initially sourced from my involvement in both the art and design and applied linguistics domains, for explanatory purposes, I bring a social constructionist and discursive understanding to the analysis of the student brief and the facilitation of creativity which is afforded by my applied linguistics and discourse analytical background.

Table 3.4 provides a summary of the mixed-methodological orientations and analytical tools used for this study, relevant to each of the four inner-perspectives. It is important to state here that in a multi-perspectival and mixed-methodological approach “no single perspective is prime” and that all perspectives are “necessary and mutually informing” (Candlin and Crichton, 2012, p. 296). As such entry into the data can take place from any one perspective.

Perspective	Methodological Orientation	Tools
Semiotic resource	Corpus Analysis	Frequency analysis Keyword analysis Collocation Analysis Concordance analysis
	Pragmatics	Semantic analysis of modal usage
	Systematic Functional Analysis	Thematic Structure Transitivity
	Metaphor analysis	Observation and categorisation of metaphor vehicles found in the participants’ texts into systemic metaphors.
	Ethnographic approach to discourse analysis	The use of NVivo qualitative software to search for patterns in the textual data.
	Genre (move step) analysis	Description of the rhetorical move structure of participants’ text
Social action	Ethnographic approach to discourse analysis	Observations of recurring themes in the participants’ (inter)actions. Observations of participants’ (inter)actions and patterns of behaviour Analysis of lexico-grammatical features, e.g. lexical repetition, pronominal use.
	Conversation analysis	Turn Taking Sequential Stage Analysis
	Membership Categorisation Analysis (MCA)	Categories (personalised and non-personalised) Category-bound activities Category-based properties Relevance Consequentiality
	Multimodal (inter)actional analysis	Gaze Gesture Posture Head Movement
	Corpus analysis Metaphor analysis	Frequency and keyword analysis Observation of the participants’ deployment of metaphors as they engage in social interaction.
	Ethnomethodological analysis	A fine-grained description of the procedures or methods carried out by participants as they accomplish and make sense of their creative work.
Participants’	Ethnographic approach to discourse analysis	Observation of recurring themes in the participants’ accounts The use of NVivo qualitative software to search for patterns in the data.
	Metaphor Analysis	Observation of metaphor vehicles in the

	Membership Categorisation Analysis	<p>participants' accounts and where appropriate, the categorisation of these metaphor vehicles into systematic metaphors.</p> <p>Categories (personalised and non-personalised)</p> <p>Category-bound activities</p> <p>Category-based properties</p>
Socio-historical	Discourse-historical Analysis	<p>Discursive construction and qualification of historically located social actors, phenomena and actions</p> <p>Examination, and description of, the discourses found in historical texts.</p>
	Metaphor Analysis	Observation of emergent metaphor vehicles.
	Qualitative content analysis	Identification of recurring themes in relevant theoretical and historical texts
	Critical Discourse Analysis	Uses a range of tools above to identify how issues of power control are constituted and legitimised through language.
	Case Study	Uses a range of tools above to compare the findings in Chapters 4-9 with rich descriptions of the brief-based practices of two professionals.

Table 3.5: A list of the methodological tools used for this study showing the perspectives in which each of the tools will be used.

3.6 Exploration and discovery

As multi-perspectival and mixed methodological research typically encompasses the analysis of multiple data sets, collected from different perspectives, using a diverse set of analytical tools, it is necessarily approached as a research process which is explorative and involves being constantly open to discovery (Candlin & Crichton, 2012, 2013, 2011; Crichton, 2010). Crichton (2010) points out that this emergent quality of multi-perspectival research is captured in the open-ended ontology of the model presented in Figure 3.2:

... the ordering of the perspectives in the Venn diagram does not imply a particular chronological sequence in which to investigate discursive practices but rather the topography of a study, which is open to being iterative and exploratory, not linear. The Venn diagram thus emphasizes that the perspectives are contingently engaged and 'in play'. This means that ... the resources drawn on to operationalize the perspectives are held lightly, are responsive to incoming data and analysis, and are open to findings that emerge from the ongoing interplay between the perspectives. (Crichton, 2010, p. 34)

Crichton is suggesting here that instead of being restricted to the search of a limited data set in order to substantiate predetermined assumptions, the researcher is accorded the freedom to continually reassess the incoming data and emergent findings, and as a result, make further methodological decisions to re-enter, and in some cases expand, the data in different and opportune ways that may corroborate, augment or extend the existent analysis⁵. This could involve, among other options, applying an analytical tool being used on data collected from one perspective to any (or all) of the other perspectives, or using alternate analytical tools to re-examine data that has already been subjected to a particular method of analysis.

The foregrounding of social research as iterative, exploratory and non-linear is discussed elsewhere in the literature. Layder's (1993) multi-strategy approach, for example, which has been influential in shaping the multi-perspectival research agenda presented in this chapter, seeks to convey the "'textured' or interwoven nature or dimensions of social reality" (p. 7). He argues that this is largely achieved using a flexible research model which promotes discovery and theory-construction, rather than through tightly planned and rigid processes of data collection, analysis and presentation. However, Layder highlights the need to balance discovery with methodological systematicity in such explorative research:

Any research which is aimed at discovery (rather than confirmation or verification of findings by other researchers) needs to be both systematic and flexible. It needs to be systematic in order that the chances of discovery are maximized and not left solely to luck or 'happy accidents'. However, it also needs to be flexible so that it can respond to the unanticipated problems and detours that will almost accompany exploratory research. (p. 121)

⁵ On this point, Sarangi and Candlin (2001) and Candlin and Crichton (2012) make the distinction between 'search' and 'discovery' with regards to research. Although the two are inevitably connected, they write that the former stance involves a search of the data for instances which may substantiate predetermined assumptions, while the latter evokes a stance which avoids the following of a fixed direction and is constantly "open to surprise" (Candlin & Crichton, 2012, p. 282).

The multi-perspectival research agenda responds to Layder's dual requirements of systematicity and flexibility. The flexibility of the model is clearly indicated above, and the systematic element is provided by the design of the research model itself, i.e. the four mutually informing inner perspectives which foreground the descriptive, interpretative and explanatory modes of analysis relevant to the exploration of a particular discursive setting, the overlaps between the perspectives which highlight the interdiscursive nature of research that combines these perspectives, and the outer analyst's perspective which frames the inner perspectives through the motivational relevancies (Sarangi & Candlin, 2001) of the analyst and the practical relevance (Roberts & Sarangi, 1999) of the study.

Green (2009), making reference to Hamilton's (2005) critique of scientific method and the belief that "researchers always know what they're doing" (p. 288), also makes the point that research, particularly when understood as practice, is always exploratory in nature.

... there is always an *emergent* quality to research-as-practice. This involves combining discovery with speculation, and approaching the practice of research as a probe into the unknown. After all, what might be the use of engaging in research if one already knew what its outcome was? (Green, 2009, p. 13, original italics)

Green (2009) also goes on to identify the links between research and writing and makes the point that the process of writing up research is an integral part of the discovery process; one which he states is revealed through the aphorism "How do I know what I mean until I see what I say?" (p. 13). Due to its multifaceted nature, the practice of writing multi-perspectival research is, as Green states, where many of the findings emerge. However, in terms of presenting this explorative process as a coherent final written report, an overarching concern was how to represent such a multi-dimensional analytical approach in what is effectively a linear and two-dimensional linear mode of communication. In the past, the analyst seeking to investigate a range of perspectives via a variety of methods, has tended to

focus on each perspective in turn, usually beginning with those representing the textual perspective and eventually progressing towards the socio-historical perspectives (e.g. Bhatia, 1993, 2004). At times, this organisational approach is sometimes in danger of presenting a somewhat static and potentially less convincing picture of the dynamic interdiscursivity occurring between and within the different layers of discursive practice. The next section focuses on addressing this concern.

3.7 The organization of the findings

Layder (1998) uses the notion of the ‘orienting concept’ (p. 101) to organise and cohere the complex, dynamic and explorative process of multi-strategy research. According to Layder, orienting concepts have descriptive or explanatory potential and are concerned with social processes, that is, they have “an ability to trace social activity and events over time and space” (p. 101). They are located by the analyst using a creative and intuitive search of “words, ideas, accounts, frameworks, phrases” (p. 104) in existing theoretical and non-theoretical literature in the field of research, as well as adjacent fields. Orienting concepts can be viewed as heuristic and provisional background concepts, or anchorage points, that provide the analyst with “direction and guidance in the initial stages of a new research project” (p. 101). In this sense, Layder suggests that orienting concepts be “employed flexibly” and “should not dominate the analysis in a dictatorial manner” (p. 112). For Layder, the use of orienting concepts not only elucidates the prior theoretical assumptions of the researcher, but also marks a cumulative link with extant theoretical concepts and resources, which may, in the context of new evidence be strengthened, weakened or discarded completely.

In the field of discourse analysis, Roberts and Sarangi (2005), as well as Candlin and Crichton (2012, 2013), have also showed how themes or concepts can provide the orienting framework for the investigation of discursive phenomena, particularly in the professional and institutional settings where certain salient issues are commonplace. Roberts and Sarangi refer to this approach as “theme-oriented discourse analysis” (p. 632), and suggest that it involves focusing the research on a disciplinary relevant focal theme (e.g. decision making, diagnostic reasoning in the discipline of health) linkable with a set of analytic themes which can reveal insights in to the use of disciplinary discourse and knowledge (e.g. frames and footing, contextualisation clues, face and facework, social identity). Candlin and Crichton (2012), who state that “discourse phenomena are always ‘about’, and motivated by, particular themes” (p. 290), draw upon Roberts and Sarangi’s (2005) notion of the macro focal theme, but add to this a framework of underlying conceptual constructs, which they suggest carry “significance for the explanatory exploration of the practice and theme in question” (Candlin & Crichton, 2012, p. 300)⁶. They assert that the conceptual constructs present the analyst with potential research questions to explore, but more importantly - especially in the context of multi-perspectival and mixed-methodological research – they view conceptual constructs as guiding the analyst towards particular methodological choices and combinations⁷. In many ways, Layder’s (1998) notion of the orienting concept resembles Candlin and Crichton’s conceptual construct in that they both serve to provide a framework of lenses through which the key focal theme of the brief and the facilitation of creative action may be “differently and emergently understood, invoked and interrelated” (Candlin & Crichton, 2013, p. 10). The main difference between the conceptual construct

⁶ To exemplify the notion of the focal theme and its underlying set of conceptual constructs, Candlin and Crichton (2011, 2012) provide the theme of *Trust*, which they characterise in terms of conceptual constructs including Characterisation, Responsibility, Identity, Relationships, Capacity, Recognition, Agency, and Membership, among others.

⁷ See Candlin and Crichton (2012) and (2013) for comprehensive discussions on the implication for methodological choice of conceptual constructs related to the key focal theme of *Trust*.

and Layder's orienting concept is perhaps that the latter foregrounds the emergent process where the analyst orients towards and establishes the concept/s to be employed. Figure 3.3, below, identifies the framework of conceptual constructs (emerging initially as orienting concepts) which frame the exploration of the key focal theme in this study; the student brief and the facilitation of creativity. As indicated in the figure, each of the following chapters (4 to 9) will be organised around the analysis of a single conceptual construct, however, and as Candlin and Crichton (2013) point out, the individual concepts within the framework "may be referenced to each other and interconnected in different combinations" (p.10). Therefore, while each of the chapters (4 to 9) could be read as a stand-alone analysis of the key focal theme⁸, together they also interconnect to form a larger coherent study. This interconnection of concepts is represented in Figure 3.3, through the use of double-headed arrows. The orienting concepts that emerge as relevant concepts in the conceptual framework, provide the affordances (and set the constraints) for the selection of perspectives, questions, theories and methodologies which are "contingently engaged and 'in-play'" (Crichton, 2010, p. 34) during the analysis of that particular concept. This emergent analytical process is coherently represented in each chapter as a to-ing and fro-ing between the different contextual, analytical and theoretical resources⁹; a procedure which captures the complexity and

⁸ The intention is that each of the chapters from this thesis will be published as separate studies, in the first instance. Chapter 4, for example, has been published in *The Journal of Applied Linguistics and Professional Practice*:

Hocking, D. (2011). The discursive construction of creativity as work in a tertiary art and design environment. *Journal of Applied Linguistics and Professional Practice* 7(2) 235-255.

Chapter 8 will be published as a chapter in an edited volume on corpus analysis and discourse:

Hocking, D. (forthcoming). The role of corpus analysis in a multi-perspectived study of organisational practice: the case of the art and design studio. In P. Baker & T. McEnery (Eds.), *Corpora and discourse studies: Integrating discourse and corpora*. Basingstoke, Hampshire: Palgrave Macmillan.

Furthermore each of the Chapters 4, 5 and 6, have been the subject of international conference presentations.

⁹ This type of iterative, non-linear research process is used in other forms of discourse-based research. Wodak (2001a) has pointed out, for example, that a central characteristic of the discourse historical approach is its abductive nature; that a "constant movement back and forth between theory and empirical data is necessary" (Wodak, 2001, p. 70).

dynamic nature of the brief texts and their contexts of production and reception, in a non-linear and three-dimensional manner.

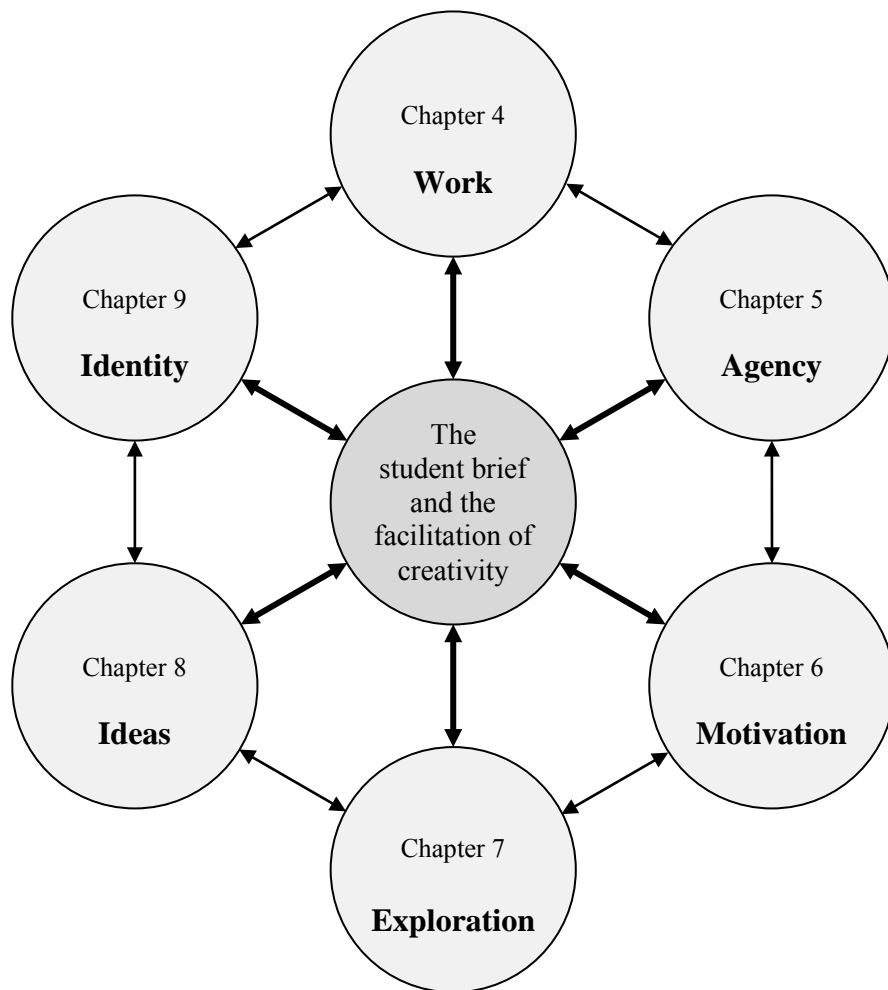


Figure 3.3: The concepts forming the organisational framework for the study

The combinations of methodological orientations employed for each of the following chapters are identified in Table 3.4 below. More comprehensive details regarding the range of methodologies used will be provided in the introductory sections of each of the following chapters, where information identifying the specific perspective, data and analytical tools relevant to each of the orientations used will be included. Finally, as Candlin and Crichton (2013) point out, the selection of methods should be consistent with the motivational relevancies and practical relevance of the analyst's perspective. For the present study, these

were outlined in the introductory chapter of this study as being concerned with context-centred *discourse analysis* and hence about bringing a *discursive* conceptualisation to the student brief and the facilitation of creativity. One of the resources that has contributed to the emergence of the concepts contained in the conceptual framework of this study (and hence to the subsequent organisation of the following chapters) is the generic structure of the brief text itself. Appendix A reproduces the text of the visual arts version of the Taharua Two Sides brief - the student brief which was mainly used in the studio during the period of data collection - and indicates the connection between the different generic components of the structure of the Taharua Two Sides student brief and the following chapters. To provide an example of this connection, in the Taharua Two Sides student brief, a prominent section (or ‘move’, see Swales, 1990) is evident which identifies, describes and rationalises the requirement that the students attend a critique session to discuss their creative work.

Chapter 4 Work	Chapter 5 Agency	Chapter 6 Motivation	Chapter 7 Exploration	Chapter 8 Ideas	Chapter 9 Identity
Corpus analysis	Corpus analysis	Systematic functional linguistics	Corpus analysis	Corpus analysis	Membership categorisation analysis
Systematic functional linguistics	Semantic analysis of modals (pragmatics)	Ethnographic approach to discourse analysis	Metaphor analysis	Ethnographic approach to discourse analysis	Ethnographic approach to discourse analysis
Ethnographic approach to discourse analysis	Ethnographic approach to discourse analysis	Conversation analysis	Conversation analysis	Genre (move-step) analysis	Multimodal (inter)actional analysis
Discourse historical analysis	Conversation analysis	Multimodal (inter)actional analysis Metaphor analysis	Discourse historical analysis	Metaphor analysis Ethnomethodological analysis	Conversation analysis

Figure 3.4: The combinations of methodological orientations used in Chapters 4 to 9.

As will be seen in Chapter 6, interactional data from the tutors' meetings revealed that the *motivation* of students was a central rationale behind the inclusion of this critique session section in the brief. Combined with extant theoretical knowledge (see the discussion of Layder, 1998, above) that *motivation* is frequently linked with creativity in art and design educational studies, *motivation* emerged as one of the orienting concepts for this study. As *motivation* had also materialized as a discourse in the investigation of agency and modality in Chapter 5, it eventually formed the conceptual construct that frames the analysis in Chapter 6.

3.8 Procedural and methodological notes

Corpus Analysis

In carrying out the keyword analyses, the 1, 243, 111 word Wellington Corpus of Written New Zealand English (WCC) was used as a reference corpus, however, the student brief sub-corpus was also compared for keyness against the creative brief sub-corpus, as well as the design brief sub-corpus. The Log-Likelihood test (Dunning, 1993) was used to determine keyness, using a p-value of 0.0000001, which is deemed preferable for the statistical analysis of word frequency (Baker, 2006). To ensure that the strongest keywords were truly representative of the respective genres and not the result of frequent repetition due to an individual writer, company name or institutional requirement, I excluded keywords that appeared in less than one third of the texts in each corpus. On occasion it was necessary to compare certain findings with the much larger 100 million word British National Corpus (BNC) which can be accessed online.

The *student brief sub-corpus* consists of 33 texts sourced from 4 different art and design tertiary institutions in New Zealand and Australia. These briefs span the years 1996 until 2008 and have predominantly been used with students in their first two years of tertiary study. The word count of the art and design student brief sub-corpus consisted of 36,731 words in total and the medium word count was 703 words.

The *professional creative brief sub-corpus* consists of 40 texts. Due to the difficulty of obtaining examples of professional briefs directly from design and advertising agencies, these were acquired from the internet through various online document repositories using the search term ‘creative brief’. There is much interaction and discussion between advertising or design creatives on the internet through blogs and other platforms. They often discuss the nature of their respective briefing processes and upload examples of their completed creative briefs. Where possible, the authenticity of these briefs was determined by examining the properties information of the word or .pdf document downloaded, or by authenticating the address of the advertising or design company written on the document itself. According to the properties information the range of texts in the creative brief corpus were created between 2000 and 2009. Briefs that appeared to be sourced from, or designed for, any education context were rejected. The creative brief corpus consisted of 37,136 words, a similar number to the art and design education briefs, which is an important criterion when claiming statistical significance regarding raw frequency (McEnery et al., 2006). The medium word count of the texts in the creative brief corpus is 864, only slightly larger than the medium word count of the art and design education briefs.

The *professional design brief sub-corpus* was also collected from the internet using the search term ‘design brief’. Pdfs of design briefs are regularly uploaded to the internet to

enable design or construction companies to tender for the work, to enable individuals affected by design projects to view the design process, or to provide authentic examples of design briefs for those in the design industry. While there is some cross-over between what is referred to as a design brief and a creative brief, for the most part the design briefs were much longer (up to 80 pages), of a more polished or higher quality finish than the creative briefs, and generally involved a number of glossy images which was rare in the creative briefs. The design brief corpus involved 20 texts, consisting of 72, 673 words, twice as many as the other two corpora. Due to the higher average word count of each individual design brief, the higher overall word count of this corpus was the result of including enough briefs in the corpus to allow some degree of linguistic generalisation.

Baker (2006) points out a number of benefits of a corpus-based approach to discourse analysis. Firstly, the examination of a large collection of texts rather than a single text, reduces the potential for researcher bias¹⁰, as well as allowing the researcher to distinguish between the idiosyncratic characteristics of a single writer or speaker and the generic characteristics shared with the larger discourse community. There is also the matter of triangulation (Layder, 1993), in that analysis of corpus data can support and expand on the results of other methodological procedures. This study, therefore, takes a “corpus-supported” approach (Lee, 2008), where the analysis takes both a bottom up approach, i.e., letting frequency results inform analyses into other data sets, as well as top-down, i.e., supplementing qualitative observations in the socio-cognitive and socio-critical perspectives with quantitative corpus data.

¹⁰ See Widdowson (2000) and Stubbs (2001) for a discussion of the potential for researcher bias in corpus linguistics.

Case Studies

As identified in my earlier discussion of the cross-contextual orientation two case studies form an embedded component of this genre analysis. One focuses on the creative practice of a design practitioner in the context of a professional design agency, while the other focuses on the professional practice of a contemporary visual artist in his studio context. The central participants in both of these cases have as training for their professional practices attended a tertiary art and design institution similar to the one that has provided data for the analytical focus of this study. For practical reasons of access and consent, the strategy behind the selection of these cases is based on “opportunistic convenience sampling” (Duff, 2008, p. 114), i.e. the involvement of participants from my own social network. Both cases are typical, rather than extreme or deviant, in order to represent the kinds of professional practices that students may encounter in the New Zealand context should they continue with their art and design practices beyond the tertiary environment. Interviews with participants, written documentation, direct observation, participant observation and physical artifacts were used as sources of data for case studies as identified by Yin (2003), along with photographic data. The interviews are one-on-one, in-depth and semi-structured. They focus on the participants’ professional creative processes and the role of the brief, often providing a particular emphasis on a single creative project/work. Questions were also asked regarding aspects of the participants’ life history, mostly with regards to their prior educational experiences in the area of art and design. Interviews are transcribed and the primary analytical focus is on the information offered by the participants. In general, the data is analysed and categorised to identify salient processes, patterns, structures, themes, interactions, metaphors or critical moments which may converge or diverge from the larger genre analysis of the educative environment, involving both a deductive and inductive analytical approach. Thus the two case studies could be viewed as *descriptive*, *explanatory*, at times *confirmatory* (Duff, 2008, p. 111), but mostly *comparative* (Zartman, 2005). In

keeping with methods of comparative-cross case analysis, the cases were first analysed individually and presented as two separate chapters in this study, and then examined together alongside the larger analysis of the educational context, including the analysis of the professional and student-based corpora. As a way of assuring validity and accountability for the case studies, participants were invited to carry out “member checks” (Duff, 2008, p. 173) and where necessary offer feedback or identify areas that needed to be corrected.

Transcription information

Table 3.5 indicates the conventions used in the transcription of the interactional data.

Transcription convention	Meaning
((5 turns omitted))	Double parentheses with italics enclose transcriber’s comments
<i>raises hand</i>	Italics without parenthesis describe non-verbal actions. These descriptions commence approximately where they occur in relation to the verbal data.
(words)	Single parentheses enclose uncertain transcription
carriage return	Each new line represents an intonation unit
→	An arrow at the end of a line indicates that the intonation unit continues to the next line
→	An arrow preceding a line indicates analyst’s signal of a significant line.
—	A dash indicates a truncated intonation unit
wor-	A hyphen indicates a truncated word
↑	A rising arrow indicates a relatively strong rising intonation
.	A period indicates a falling, final intonation
..	Dots indicate silence
(3.5)	Numbers in brackets indicate approximate lengths of silence. These are only used when it is necessary to convey extended periods of silence.

:	A colon indicates an elongated vowel
<u>word</u>	Underlined words are louder than usual
CAPS	Capitals indicate emphatic stress
>word<	Inward arrows show faster speech
<laughs>	Angle brackets enclose descriptions of vocal noises, e.g., laughs, coughs
words [words [words	Square brackets indicate the commencement of simultaneous talk.
“words”	Quotation marks enclose direct quotations.
wo(h)rd	(h) indicates the word contains laughter
A: word= B: =word	The equals sign indicates there is no discernible pause between turns
.hh hh	in-breath (has preceding full stop) and out-breath

Table 3.5: The transcription conventions used in the transcription of the interactional data.

4. Work¹

4.1 Introduction

As indicated in the previous chapter, while each of the Chapters 4-9 could be read as a stand-alone analysis of the key focal theme, i.e. the student brief genre and the facilitation of creativity, they also interconnect to form a larger coherent study. Analogically, this is not unlike the structure of the literary genre of the composite novel, which Dunn and Morris (1995) describe as “a literary work composed of shorter texts that - though individually complete and autonomous - are interrelated in a coherent whole according to one or more organising principles” (p. xiii). According to Dunn and Morris, unlike the short story cycle, which “emphasises the integrity of the parts” (p. 5), the emphasis of the composite novel is “upon a whole text rendered coherent through a dynamic interaction with and among its parts” (p. 12). The interconnection of the ‘autonomous’ analytical Chapters 4-9 (and their framing conceptual constructs) are represented by the cycle of linked circles seen in figure 3.3 (in the previous chapter), which are also designed to indicate that none of these chapters necessarily serve as a starting point or foundation for the analysis, from which the other chapters incrementally develop². The present chapter, *Work*, should thus be approached in this way.

¹ The majority of this chapter has formed the basis for the peer-reviewed article:

Hocking, D. (2011). The discursive construction of creativity as work in a tertiary art and design environment. *Journal of Applied Linguistics and Professional Practice* 7(2) 235-255. doi:10.1558/japl.v7i2.229

² Of course the linear nature of the thesis genre requires that each chapter is presented in sequence. As a result, and to assist the reader, previous chapter or section references will be provided when content is discussed that was mentioned in earlier chapters.

4.2 Perspectival focus and methodological tools

The chapter commences at the semiotic resource perspective, with a corpus analysis of the student brief sub-corpora to identify the existence of prevailing discourses (Baker 2006).

Student briefs are central to the creative process in art and design education as they facilitate student creativity by setting out in textual form the conceptual and technical parameters for each assessment event. These formal guidelines are most often the result of prior interactions (in the brief writing meeting) between the students' tutors, who take into account the values and expectations of the institution and the art and design world in general. Thus, it would make sense that underlying social or institutional discourses involving creativity might be reproduced in the text of a brief.

The results of the initial corpus analysis, primarily involving keyword and concordance analysis (e.g. Baker, 2006; Hoey, 2005; McEnery, Xiao, & Yukio, 2006; Tognini-Bonelli, 2001), suggest that student creative action is discursively conceptualised as working. The chapter will then go on to corroborate and extend the findings of the corpus analysis across the social action and participants' perspective. Here, the analysis will draw upon ethnography (Brewer, 2000; Hammersley & Atkinson, 1983; Smart, 1998) in that observations of the interactions, accounts and textual artefacts of participants related to the topic of student creative action as work, will be examined. The chapter's final analytical focus will involve a discussion of relevant socio-historical (Wodak, Reisigl and Wodak, 2009; Wodak, 2001), in particular the cultural shifts taking place in the Western art world during the mid-twentieth century, with regards to the reconstitution of the artist identity as worker. Table 4.1 provides details as to the different methodological orientations, and analytical used to analyse the data collected for each of the perspectives

Perspective	Data (Modalities)	Methodological Orientation	Tools
Semiotic resource perspective	A 36, 605 word corpus, created using exemplars of art and design student briefs collected from 4 different tertiary institutions in Australasia.	Corpus Analysis	Keyword analysis Concordance analysis
	The text of the Taharua Two Sides Brief, including extracts from the requirements section and the assessment criteria.	Systematic Functional Analysis	Thematic Structure Transitivity
Social action perspective	Audio recording of the first brief writing meeting, where the tutors co-establish the text of the Taharua Two Sides brief. The tutors Anna and Mike are participants in this meeting	Ethnographic approach to discourse analysis	Observation of recurring themes in the participants' interactions.
Participants' perspective	Semi-structured interviews with tutors about the student brief and their studio teaching	Ethnographic approach to discourse analysis	Observation of recurring themes in the participants' accounts
	Semi-structured interviews with students about the student brief and their art and design work		
Socio-historical perspective	Theoretical and historical literature regarding creativity and art production	Discourse-historical Analysis	Discursive construction and qualification of historically located social actors, phenomena and actions

Table 4.1: The data collected and methodological focus for each of the perspectives.

4.3 A corpus analysis of student briefs

The left hand side of Table 4.2 shows the keywords of the student brief sub-corpus when referenced with the 113, 802 word corpus of 60 creative/design briefs collected from professional contexts. For triangulation, the right hand side of Table 4.2 shows the keywords of the student brief corpus when referenced with the more general 1, 234, 111 word Wellington Written corpus. While a number of keywords occur that might merit further investigation, it is particularly interesting that the words *work*, *working* and *works*

appear in 3rd, 16th and 20th places respectively in the left hand keyword list, and *work* occurs in 3rd place and *working* in 20th place in the right hand list. It should be pointed out that only those words that appeared in at least one third of all education briefs were included as keywords, thus avoiding the occurrence of keywords resulting from the idiolect of an individual writer, or recurring proper nouns, etc., in an individual brief.

Using the sub-corpora of professional briefs as reference					Using the Wellington Written Corpus as reference			
	Keyword	Freq	Freq Ref.	Keyness	Keyword	Freq	Freq WCC	Keyness
1	your	499	125	859.38	your	499	894	1787.4
2	you	419	192	533.34	studio	186	32	1143.1
3	work	333	127	471.69	work	333	1025	916.18
4	studio	186	22	398.2	brief	141	58	766
5	week	130	6	321.93	design	157	131	727.35
6	start	127	20	253.46	drawing	106	48	565.47
7	drawing	106	8	246.34	you	419	3358	543.76
8	art	128	31	222.46	research	133	186	523.27
9	research	133	57	175.84	etc	72	0	511.94
10	assessment	82	11	170.41	start	127	192	485.41
11	presentation	57	5	129.19	week	130	322	400.77
12	ideas	80	24	127.24	materials	83	60	399.13
13	artists	55	5	123.88	art	128	324	390.33
14	possibilities	47	1	123.72	assessment	82	65	385.02
15	critique	41	0	115.91	project	90	126	353.86
16	working	96	52	108.57	visual	71	45	352.51
17	paper	60	15	102.95	ideas	80	93	335.38
18	Thursday	41	2	100.85	will	257	2093	327.02
19	directed	43	4	96.439	presentation	57	19	320.89
20	works	68	26	95.9	working	96	282	270.59

Table 4.2: Top 20 keywords of student briefs from the educational context, when referenced against a corpus of briefs from a professional context and the Wellington Written Corpus.

The next step involved examining concordances of the words *work*, *works* and *working* from the collection of student brief texts. While the lexical item *work* and the plural *works* are often used to denote the object produced as a result of art or design activity, e.g. *work of art*, *a body or work*, *practical work*, *design work*, *art work*, etc., the concordance list in Table 4.3 also indicates that the verb *work* is regularly used in the education briefs to describe the material processes (e.g. carrying out tangible actions) of the students.

1	You are encouraged to	work	within personal areas of interest. You
2	significantly as you	work	through the project -100 words – why
3	In other words to	work	with an awareness of what you did
4	expected that you will	work	on your studies a minimum of 40 hours
5	expect that you will	work	in studios. For those of you who need to
6	or mode you choose to	work	in is up to you. Remember the emphasis
7	inserting as you	work	towards creating spatial possibilities.
8	Objectives: To	work	in a self initiated framework. To explore
9	much more! Enjoy,	work	hard and most of all: Have Fun!

Table 4.3: Examples of work used as a material process in the corpus of briefs from an educational context.

Furthermore, in the education brief *work* is also semantically related to quantity, and the belief that the work involves the production of significant output of material goods (Table 2, lines 1-4). Other concordances relating work to temporal issues suggest that the work ethic should be habitual and that periods involving work should be used effectively (lines 5-7).

1	produce sufficient quantities of	work	to effectively engage with the
2	papers it is expected that you will	work	on your studies a minimum of 40
3	the work. It is expected that you	work	in studio and make between 5-10
4	at least 20 developed prints to	work	from. Please have them on your
5	- This is your final chance to	work	on-site. Use this time well!
6	High Standard. Develops a good	work	habit by attending consistently
7	using tape to do so. The aim is to	work	quickly, finding ways to inhabit

Table 4.4: Work semantically related to quantity, production and time

The conceptualisation of art and design production as habitual, routine-based and occurring in often pre-designated and concentrated time periods, can be observed in the representative selection of concordances with *working* (Table 4.5). Notable in line 5 is the perception that students are not creating, developing or generating art and design at the beach, but are instead *working* and that one of the aims of the brief is to *simply* get students working on something (line 8). What is foregrounded here is the importance that any process actively involving labour is taking place.

1	etc) will form a regular part of your	working	life formulating a
2	Working in Studio. July 27 - 9am start	Working	in Studio Wk 3: Aug 1
3	12: 30 Lunch Self Directed: Continue	working	10.00 - 12.00 Drawing
4	duration of this project you will be	working	individually on site
5	will need:- appropriate clothing for	working	at the beach. - wet
6	pieces of masking tape Exercise:	working	within the given time
7	the importance of understanding good	working	habits - to develop an
8	thoughts 4) To simply get everyone	working	on something. After

Table 4.5: Concordances with working, semantically related to the habit and routine of working.

Recent literature on creativity supports the further investigation of the possibility of a ‘creativity as work’ discourse. Glück, Ernst and Unger (2002), for example, have established that creative individuals define creativity in different ways depending on the type of creative work they are involved with. Interestingly, in their study, constrained artists, such as architects, assigned little importance to novelty or originality, while visual artists repeatedly emphasised the notion of *hard work* in their descriptions of creativity. The conceptualisation that creativity is synonymous with novelty and innovation has also been questioned by Jeanes (2006), who argues that it is the result of a capitalist mantra for rapid change.

Referring to the recent ‘Brit Art’ tradition and its advocate the ‘Turner Prize’, she argues that the emphasis on the criteria of innovation results in repetitive artworks, which she views as essentially ‘clichéd’ and ‘passé’ (Jeanes, 2006, p. 131). Instead, for Jeanes, the essence of creativity is ‘a process of personal and perpetual crisis’, where the artist is ‘*working* on the continually evolving, unfinished and ‘unfinishable’ project’ (my italics). She is particularly critical of a conscious creativity:

By trying to be creative, in a very conscious way, rather than merely *working* at some idea or problem, they are by that very act being uncreative. (Jeanes 2006, p. 131, original italics)

This quotation almost reproduces the earlier concordance line in Table 4.5 stating that the aim of the brief was ‘to *simply* get everyone working on something’ (my italics). To further investigate this discursive construction of creative activity as work, I will now investigate the other perspectives from the model above further, focusing more closely on the situated context of the tertiary art and design programme.

4.4 Ethnographic data from the situated context

In order to further examine the significance of the findings identified in the preliminary corpus analysis above, we now turn to ethnographic data collected in the context of the *social action perspective*, that is, the brief writing meeting where the tutors work together to draft the contents of the Taharua Two Sides student brief. Extract 4.1 provides an example of a commonly occurring topic of interaction between tutors regarding the number of artefacts that students would need to produce to constitute an acceptable output for the assessment.

Extract 4.1: First brief writing meeting

- 1 Mike: I'm just using very [broad language here.
2 Anna: [hmm . hmm
3 and I think it has it has to be pretty pretty broad umm
4 → because we're covering so ma:ny different things
5 because the specifics will then come in to .hh um (1.5)
6 → .hh remember when we had that discussion about the numbers
7 → the numbers game.
8 → Mike: how do you mean.
9 → Anna: five on the wall
10 → twenty-one support works
11 → or whatever we decide on that.
12 → Mike: you don't have to have that but [but but
13 Anna: [no:
14 → Mike: and I worked on the programme
15 → when they didn't do that [but
16 Anna: [exactly yeah
17 → Mike: as I- you know I used that- you know (1.0)
18 → and there was very little done.
19 Anna: hmm mm mm
20 → Mike: in fact very very little done
21 Anna: okay
22 → Mike: you know students were were presenting . minimal work

In Extract 4.1 above from the first brief meeting, Anna is initially sceptical of Mike's emphasis, which she acknowledges as having been discussed previously (line 6), on identifying quantity requirements in the brief (lines 9-10), negatively categorising the process as *the numbers game* (line 7). Mike however refers back to his experience with prior briefs to support his argument (lines 14-15), suggesting that when output numbers were omitted the students failed to produce an acceptable quantity of work (lines 17-18, 20 and 22). Mike's emphasis is on the quantity of production and there is no explicit discussion in the meeting about the relationship between quantity and quality, or why quality cannot be achieved in a single work. In Extract 4.2 below, Anna eventually shows agreement with Mike's position (line 9 and 13). Even when Mike concedes that 2 or 3 works might in fact be appropriate (line 26) there is now a consensus that these should involve *a lot of work* (line 29).

Extract 4.2: First brief writing meeting

- 1 Mike: twenty items[↑]
writing
- 2 Anna: yep
- 3 → Mike: I'm sorr- ((*raising voice*))
- 4 → I I I know [I (feel like) a bit of a pain.
- 5 Anna: [to come up with nu:mbers isn't it
- 6 yeah yeah yeah.
- 7 Mike: well . . you know it could be . umm,
- 8 it just puts a bit of pressure [on them to fulfil . ah rather than
- 9 → Anna: [I think it's good, I agre:e you know
- 10 because if you put nothing in there
- 11 then they just might [you know
- 12 Mike: [you're going to get nothing.
- 13 → Anna: yep yep.
- 14 Mike: you know if you [don't ask for it they're not going to do it
- 15 Anna: [and we know that if it's a good quality
- 16 twelve works or something
- 17 that's also going to be fine isn't it.
- 18 Mike: well, that's right.
- 19 Anna: yep.
- 20 → Mike: you can you can then judge on their performance [can't you,
- 21 Anna: [mm mm
- 22 Mike: and, and the amount of engagement
- 23 that was required
- 24 Anna: yep
- 25 Mike: within what they do present[↑]
- 26 → it might only be two or three pieces in the end
- 27 Anna: mm mm
- 28 Mike: but if it involves you know
- 29 → Anna: a lot of work

It is important to note the dialogic nature (Linell, 1998b) of the discursive practice accountable for constituting what-it-is-students-are-expected-to-do in the art and design studio. This dialogism is explicitly acknowledged by the participants through their comments seen in the earlier Extract 4.1, *whatever we decide on that* (line 11) and *you don't have to have that* (line 12), although, Anna, the course coordinator, takes the more consensual stance, evidenced through her regular use of the personal pronoun *we* (Extract 4.1, lines 4, 6 and 11). In contrast Mike, while expressing a stronger point of view overall, seen through his use of repetition (Extract 4.1, lines 18, 20 and 22), short direct utterances (line 8) and recourse to prior experience (lines 14-15), is cognisant of Anna's final authority

though his use of the personal pronoun *you* (Extract 4.1, line 12 and 4.2, line 20) and his apology and self-deprecatory stance (Extract 4.2, lines 3-4).

Returning to the *semiotic perspective*, the discursive construction of student creative activity as involving work is reinforced in the assessment criteria that comprise the final component of the brief.

Extract 4.3: Assessment criteria 1 and 3 (italics added)

- 1 → 1. Employs a *systematic process of making work*, accompanied by a processes of
- 2 → visual experimentation and analysis. Uses a variety of media and technical
- 3 → processes appropriate to the *work* produced. Uses media to explore, develop and
- 4 → communicate ideas/issues being addressed. *Produces work that meets the*
- 5 → *requirement of the brief*

- 6 → 3. Develops a *good work habit* by attending consistently, organizing resources
- 7 → (i.e. equipment and materials), and *producing work* that effectively meets the
- 8 → requirements of the brief. *Works cooperatively*, with respect for others and
- 9 → observes all Art and Design School protocols.

The process of making work is fronted in the main clause of the first criterion (lines 1-2).

The theme of this sentence, *employ*, is used here as a synonym of *use*, however *employ* has a strong semantic association with the concept of paid work. The first criterion ends with a focus on the production of work, and its ability to meet the requirements of the brief (lines 4-5). The main clause of the third criterion also foregrounds a view of creative success as based on the habitual action of work (line 6), which is defined in the following clauses (lines 6-7) and is again related to meeting the requirements of the brief (lines 7-8). The final sentence of the third criterion emphasises the importance of working cooperatively (line 8). In general, there is a focus in the assessment criteria on systematicity and a work-like, regular, orderly and methodical approach to creative activity.

The perceived relationship between creativity and level of work is made explicit in this interview extract where Claire is questioned about the requirements. In her responses, Claire implies that creativity resides in large production outputs; that is, students who are not actively producing relatively large quantities of work are not motivated *creatively*, or lack the desire to be *creating* (lines 11-12)³.

When questioned about the absence of any mention of the concept ‘creativity’ in their educative context or about their own conceptualisations of creativity with respect to the art and design educative environment, the tutors’ responses were multifarious, perhaps showing evidence of conflicting and contested discourses. Anna, for example, suggested that creativity was very important in the educative environment and initially aligned creativity with innovation, which she described as coming from the few students who had something “new to offer”. Here, Anna is reproducing the widely accepted discourse of creativity as the production of ideas or products that are novel (e.g. Amabile, 1996; Mayer, 1999; Runco, 2006; Sternberg, 1999; Stokes, 2006). She went on to admit, however, that creativity was a “hard thing to define” and then struggled to construct a definition of creativity that was exclusive from the value of *hard work* (lines 3-4):

Extract 4.6: Interview with Anna (italics added)

- 1 Anna: ... some people can be really hard workers and be really good designers,
- 2 you know, and not necessarily ... oh, well, yeah, I suppose you’ve still
- 3 got to be sort of quite creative, um, sometimes maybe through the *hard*
- 4 *work* the creativity comes out.

Anna reproduces these values in her presentation of the Taharua Two Sides brief to students in the brief launch (Extract 4.7), where she emphasis the point (*draw you attention to the fact*, line 1) that the studio work expectations are equivalent across the different disciplinary

³ Chapter 6 will examine the discursive construct of student motivation in further detail.

areas, e.g. visual arts, graphic design, spatial design (*it doesn't mean that you've got more or less work to do*, line 3). This utterance, and the emphasis Anna places on it, perhaps identifies a presupposition that students select their disciplinary areas according to perceived workload⁴. Anna reinforces the work discourse through her following utterance stating the students are expected to be *working really hard* (line 5).

Extract 4.7: Brief Launch

- 1 Anna: um just also wanted to just draw your attention to the fact that umm
- 2 if you are doing one area: . rather than another
- 3 it doesn't mean that you've got more or less work to do:
- 4 the expectations . for each brief . is about the same[↑]
- 5 so we expect you guys to be working really hard .hh

Competing discourses, evident in the interview with Anna, are also apparent in an interview with the tutor, Mike. When asked about the importance of creativity in the studio, Mike suggested that creativity is a “hoary word” and “inappropriate” for the art and design educative context. Here, Mike is possibly drawing on a discourse prevalent since the late 1970s which aligned creativity with a set of standards and outcomes that could be taught, a reaction against earlier discourses of creativity as an individual and innate ability (Steers 2009; Zimmerman 2010). Extract 4.8 reproduces his response to a question on this point.

Extract 4.8: Interview with the tutor Mike

- 1 Mike: Well, it's tangled and fraught, and, and the mere mention of it, we use
- 2 words like coming from left field or lateral, or thinking outside the
- 3 square, as being better descriptors for what traditionally we may have
- 4 called creativity.

Here, Mike is still assigning value to notions of transformation and divergence, but is perhaps trying to avoid associating these with the traditional discourses described above;

⁴ This presupposition also provides insights into the tutors' conceptualisation of the students' motivation, and their own role as 'student motivators', which as mentioned above, will be discussed further in Chapter 6.

what Mike refers to as the ability “disposed upon a few that excel”. He also goes on to suggest that concepts, such as “lateral”, were more appropriate because the boundaries of meaning associated with the “problematic” words *creative* or *creativity* were in a constant state of flux, which he argued depended on the “fashions” of the time. Mike, in a sense, is revealing his consciousness of creativity as a discursively constituted object.

4.5 The socio-historical context

The absence of an interest in creativity in arts education from the latter half of the twentieth century, discussed by Steers (2009) and Zimmerman (2010)⁵, is often attributed to the standardised outcomes and formalised curricula implemented in the late 1970s. I would add, however, that it may also be the result of a pedagogical and philosophical rejection of the perception of creativity as the innate ability of a few talented individuals. This romantic view of the individual creative genius is referred to as a ‘traditionalist’ rhetoric by Banaji and Burn (2007a) in their analysis of perceptions of creativity in British education. They suggest the traditionalist rhetoric is a critique of modernism and popular culture, and define it as ‘a discourse about aesthetic judgment and value, manners, civilisation and the attempt to establish literary artistic and musical cannons’ (Banaji & Burn, 2007a, p. 62). Kant’s (1790) *Critique of Judgment* is seen as a significant influence of this discourse of creativity, which has its origins in Enlightenment humanism. According to Banaji and Burn, the opening of a more democratic discourse of creativity can in part be attributed to the twentieth century cultural theorist and sociologist Bourdieu, who provided an influential critique of Kant’s aesthetic philosophy as elite and representing the tastes of an educated and privileged social class (Bourdieu 1984).

⁵ See Chapter 1, Section 1.1

Similarly, the literary theorist Pope (2005) argues that Marxist and post-structural discourses have been convincing in their suppression of the 18th century romantic notion of creativity, which has been substituted with the concept of *production*. As an example, he points to the Marxist literary critic Macherey, who is seen as an influential figure in the development of post-structuralism. Macherey (1966) argues that the conceptualisation of the writer or artist as creator belonged to a humanist ideology, and as a result it overlooked the centrality of *work* or the *process of making*. Interestingly, the cover of the 2006 edition of Macherey's seminal text on literary theory contains numerous images of iconic tools of labour, including a hammer, a hacksaw and a screwdriver.

The increasing shift in the late twentieth century towards a discourse of creativity as production can further be seen in the following quotation from Rosenberg (1983) which refers to a dialogue that the influential artist Marcel Duchamp had with Pierre Cabanne in 1971:

People like to think that art is the mystery of creation, but, Duchamp pointed out, the artist, as a person active in society, is a 'man like any other. It's his job to do certain things' – in the case of the painter, 'things on a canvas, with a frame'. Duchamp said that he had always been drawn to the notion of the artist as a craftsman- a term more venerable than 'artist' This was a revision to the traditional idea of making, and it provided him with a stand against the romanticism of his friends the Surrealists. (Rosenberg, 1983, pps. 3-4)

Here, Duchamp dismisses the romantic and individualist discourse of creativity, simultaneously repositioning the subject of the painter as a trade signified only by its tools, the canvas and the frame, thus constituting creativity as a more egalitarian discourse of *production or making work*.

Further insights regarding the increasing pervasiveness of the creativity as work discourse in the twentieth century are provided by Molesworth (2003) in her essay included with the catalogue for an exhibition titled *Work Ethic*. According to Molesworth, as artists in the twentieth century moved away from both the traditional skills and materials associated with the “visual pleasure and seduction of mimetic representation” (Molesworth, p. 2003, p. 17), they turned towards other criteria that would be valued by their audiences. This largely involved constituting themselves as workers, and “replacing the skills of art with the activities of work” (Molesworth, 2003, p. 25); an appropriate response to the rise of twentieth-century capitalism and the resulting professionalisation of the artist. Molesworth makes the point that artists’ conscious portrayal of themselves as workers, particularly during the 1960s, can be evidenced in the many photographs or documentaries where they appear hard at work in their studio, dressed in the work shirt and blue jeans attire normally associated at the time with the working classes. One revealing example of the discourse of creativity as work colonising visual arts during the mid-twentieth century is a quotation by the abstractionist Frank Stella who states that “it sounds a little dramatic, being an ‘art worker’. I just wanted to do it and get it over with so I could go home and watch TV” (Stella, cited by Molesworth, 2003, p. 35). For Steinberg (1972), a significant consequence of the reconceptualisation of creativity as work, particularly in the United States, is that artistic culture has shifted from its traditional associations as a pleasurable leisure activity of the aristocracy to that of the practical and economic. As a result, the act of being creative could be justified by the notion that *work was being done*. In some cases, the discourse of creativity as work became the central focus of many artists. One example, pointed out in Molesworth (2003), is Tehching Hsieh’s performance piece, *One Year Performance* where he punched a time clock in his New York City studio every hour on the hour from April 11th 1980 until April 11th 1981.

4.6 Discussion

This chapter suggests that the emerging social and economic structures of the twentieth century are responsible for the discursive reconstitution of creative activity as work. This seems to have occurred initially in the field of visual arts production, where the dominant discourse of the individual creative genius, coupled with the emphasis on traditional artistic skill was largely relinquished and replaced with a discourse of work; a discourse which, as observed in the institutional setting of this study, continues to articulate the practice of art and design and the attributes of what is perceived as creative behaviour. The art and design brief plays a major role in formalizing this creativity as work discourse (among others) into the regulatory language of the institution, thus structuring the creative processes and activities of the students and tutors.

However, certain complications can arise with the discourse of creativity as work in the tertiary art and design environment. For example, it often competes with discourses of a more traditionalist nature that students may have previously encountered and internalised. In the ethnographic accounts of this study, I regularly noticed that students were anxious about their drawing abilities, believing that their tutors were looking for displays of a particular artistic quality, rather than evidence of a systematic process of development or exploration that occurs as the result of regular studio attendance and adherence to a habitual work ethic. Many students enter the tertiary art and design environment expecting to be taught traditional fine art skills in more formal tutor-oriented setting, but in the contemporary tertiary environment students are more likely to be provided with a studio space, a brief, and are expected to begin *working*.

Like other workers in the contemporary labour market, students are given designated work hours and their attendance during these hours is regularly monitored. Any indication that the

required work ethic is lacking will negatively affect a student's final results. Furthermore, the studio hours (9am to 3pm in the context studied) are longer than most students' previous experiences of short focused periods (approximately one hour) of art and design instruction at a secondary institution, where the final product is potentially more important than the process of working.

Finally, I believe it is difficult to clearly constitute a work ethic as underpinning creative activity in the minds of students. The abstract nature of creativity as work makes it difficult for tutors to specify exactly what working entails in a way that is meaningful to the students. Therefore, to facilitate creative action as work, tutors resort to 'the numbers game', as evidenced in the data collected for this study. Tutors encourage students to work hard by requiring them to produce a certain number of preliminary drawings and final works, but ironically as a consequence students then begin to focus on the product rather than the process. The section of the brief that students gave the highest priority to was the section indicating the number of creative outputs required. Interestingly, the ambiguity evidenced here in the lack of clarity involving the discourse of creativity as work, could also be viewed as a discursive strategy of power. By framing creativity through the abstract notion of work, the tutors are able to bring a level of personal connoisseurship to their validation of the students' creative output, while simultaneously enforcing students' commitment to the creative production line. Chapter 5 picks up on many of the issues introduced above, focusing, in particular, on the tutor's regulation of student creative agency in the tertiary art and design studio.

5. Agency

5.1 Introduction

The tension between freedom and constraint is regularly identified as a fundamental criterion of the creative process. Candy (2007), for example, writing in the area of digital design, holds the view that, “creativity may be seen as a process of exercising free choice in the context of a range of existing constraints” (p. 366), computational psychologist, Johnson-Laird (1988), argues that “to be creative is to be free to choose among alternatives” (p. 202), adding that “what is not constrained is not creative” (p. 202), and Stokes (2006), a psychologist and marketing expert, states that constraints possess a crucial role for structuring creativity by acting as a series of “barriers that lead to breakthroughs” (p. 7). Moeran (2006, 2009), in his study of the creative industries, even goes so far as suggesting that the concept of creativity is meaningless “unless considered in tandem with the constraints under which it operates” (2009, p. 4). He has highlighted the constraining role played by the creative brief in facilitating creativity in advertising:

Both copywriters and art directors often yearn for freedom from the constraints of the brief, but it is the constraints found therein that provide the ‘stimulus for invention’. (Moeran, 2006, p. 88).

Such views are reinforced in participant responses to questions on the expected content and purpose of the student brief (Extract 5. 1) in the interview data collected for this study:

Extract 5.1: Interview with Student 1

Student 1: Well what I expect obviously just umm, a theme or some sort of options, of what you want to do your work in, because I think it’s particularly hard to, like, with all that freedom, when there’s too much freedom, you find it hard to like decide what you want to work on, you need some sort of guidance, like in a way like some sort of idea.

Student 1, like Morean (2006), suggests that the constraints found in the brief are necessary because they provide some sort of direction for creative action, however, the relationship between freedom of choice and constraint is often discussed as one that exists in a “delicate balance” (Pope, 2005, p. 122):

Too little constraint and nothing happens (because there is no pressure for change) – or it just occurs haphazardly. Too much constraint and again nothing happens (this time because the system is seized) – or it all happens in a rush, willy nilly (Pope, 2005, p. 122).

Sharples (1999), who examines creativity in writing, has come to similar conclusions. stating that, “Too much self-imposed constraint and the flow of ideas dries up and language becomes clichéd; too little and the ideas rush in an uncontrollable flood” (p. 42). He argues that successful creative writers will ideally establish a sufficient level of self-imposed constraint so as not to hinder their writing process.

In art and design education the freedom/constraint dichotomy can be seen more generally in discussions regarding the balance between student agency as self-expression and institutional authority. Robinson (1982) makes this point in the influential Gulbenkian report:

The role of the teacher in the arts is at once vital and complicated. The task is not simply to let anything happen in the name of self-expression or creativity. Neither is it to impose rigid structures of ideas and methods upon the children. The need is for a difficult balance of freedom and authority. (Robinson, 1982, p. 31)

According to Anning and Ring (2004), Robinson's report reflected concerns emerging in Britain and the United States regarding the prevailing discourse that artistic creativity results from free and individual expression in children's arts education. This individualistic conceptualisation of children's creativity had been developing since the 1920s, and was shaped by a number of prominent art educators, in particular the influential art education reformer and teacher, Frank Cižek who promoted the views that "children's spontaneous artwork be recognised as art in its own right" (Anning, 2008, p. 97), and that children's creativity was essentially "a natural unfolding process" (p. 97). The subsequent challenge to this discourse was led by Eisner (1972), who held the view that explicit instruction and guidance should be an essential feature of art education. This debate is still very active and is largely manifested in the views of those who believe that art education should involve the teaching of skills and techniques, versus those who believe that an art curriculum should be concerned with challenging and resisting such traditions in the process of exploring new meanings, personal and social (Atkinson, 2002, 2006). This difference of opinion was also an issue in the situated context of the art and design programme that is the focus of this study. In the years that I worked on the programme there were regular discussions regarding the need for an increased focus on the traditional skills, such as the teaching of life drawing or photographic techniques, and as a result specific instruction in these areas frequently appeared and disappeared. In the brief genre itself, the level of constraints imposed, or the degree of emphasis on traditional techniques, is often related to the way the different art and design disciplines or domains were constituted by the tutors.

Extract 5.2: Interview with the tutor Mike.

Mike: ... but some of the design briefs especially in the design arena are very sort of ah, diagnostic. You know, you're given the problem and you must solve it, and these, these are the requirements. You know, it's got to be in A4, it's got to be on the wall, it's got to be mounted on foam board, it's got to be du du. It's got to be, you know, ah three colour, you know.

In Extract 5.2 Mike describes design briefs as typically very constraint-oriented, while throughout the participant interviews the visual arts briefs are routinely described as ‘open’. However, the level of constraints deemed appropriate for each particular brief or art and design discipline is not fixed, and as will be seen in this chapter, each brief meeting involves a re-establishing of constraints¹. Similarly, in the interview data collected for this study, the students often made comments on the level of constraints provided in the brief:

Extract 5.3: Interview with student 2

Interviewer: What do you expect to see in that brief?
Student 2: I can’t really explain. It’s more ahh. I want it to be more straightforward, more thoroughly, like kind of give us clear guidelines of what we have to do, what we have to achieve, and what kind of objects we have to make or, but this is a creative course, so of course they’re giving us a free space.

It is clear in Extract 5.3 that the student requires explicit details from the brief regarding the expected nature of their creative activities, but he also sees that such a requirement competes with a wider creative discourse of free expression. Hence, the setting of affordances and constraints is crucial to the facilitation of creative activity in the tertiary art and design context of this study. However, it is also an area of contestation; one that has its origins in the art education debates of the 20th century. In order to understand this area in more detail, this chapter will examine the establishing of constraints in the tertiary art and design environment. As an analytical heuristic, I will predominantly focus on *control acts* (Vine, 2004a, 2004b), that is, directives, as well as requests and advice (see also Archer, Aijmer, & Wichmann, 2012; Grundy, 1995; Mey, 2001; Yule, 1996). Vine (2004b) suggests that

¹ As introduced here and exemplified throughout this chapter, the tutors establish the affordances and constraints for each disciplinary version of the student brief (e.g. Visual Arts, Graphic Design, 3D) during the interactions of the brief writing meeting. As they do this, the tutors draw upon the disciplinary affordances and constraints of the institution, however because these are not definitive or fixed, those set for each brief are also shaped by the tutors’ own particular interests and experiences. This dynamic relationship between the interactional and institutional order (Sarangi & Candlin, 2011; Sarangi & Roberts, 1999), is further examined in Chapter 9 with regard to the discussion of disciplinary categorisation and identity.

control acts are “a type of speech act where modal verbs are used a great deal” (p. 217) and therefore modality will be the primary, though not exclusive, focus of this chapter.

Furthermore, Vine gives a broad definition of a control act as “an attempt to get someone to do something” (2004b, p.206) and states that a control act “requires a physical action and not just a verbal response on the part of the hearer” (2004a, p. 36). As a result control acts “relate to actions that will be carried out in another place and time” (Vine 2004b, p. 206).

Orientation to the future is an important characteristic of modality, Coates (1983), for example, points out that “reference to future events and states is a crucial aspect of the meaning of the modals” (p. 233) and therefore future-orientation will be taken up further in this chapter. Both epistemic and deontic modality is a pervasive feature of the texts and interactions collected as data for this study.

5.2 Perspectival focus and methodological tools

In order to examine modality, future orientation, student agency and the setting of affordances and constraints in the context of the tertiary art and design studio, the analysis in this chapter will primarily be focused on data gathered from the *semiotic resource* and *social action* perspectives, although interview data from the *participants’ perspective* will also be used. As in Chapter 4, I will begin with an examination of the corpus of briefs collected for this study. This will enable some degree of initial generalisation before looking more specifically at the ethnographic data, where I will focus, in turn, on four of the interactional genres that take place in the tertiary art and design studio; the brief writing meeting, the brief launch, the studio tutorial and casual studio interaction. To avoid the unnecessary complexity, and potential vagueness, that might arise from attempting to examine the wide variety of modal usage which occurs in each of the individual texts and

interactions, I will focus on the most frequent modal occurring in each genre, and explore its role within the wider context of the particular interaction, and within the overall trajectory of texts and interactions that take place in the art and design studio.

Where the semiotic resource perspective is foregrounded, the methodological tools of corpus analysis, including frequency, keyness and concordance, will be employed. (Baker, 2006; McEnery, Xiao, & Yukio, 2006). When the social action and participants' perspectives are foregrounded, the overarching approach will be ethnographic in nature (Paré & Smart, 1994; Smart, 1998, 2008), although the analysis of the social action perspective will also draw upon the research tradition of conversational analysis (Atkinson & Heritage, 1984; Boden, 1994; Boden & Zimmerman, 1991; Drew & Heritage, 1992) to provide insights into the participants' interaction as they accomplish the practice of art and design education. Central to the interdiscursive space of the social action and semiotic resource perspectives is the use of modality. This will be examined using the tools of pragmatics (Archer et al., 2012; Grundy, 1995; Mey, 2001; Yule, 1996), including the pragmatic description of modals (Coates, 1983; Gotti, 2003), and corpus-based reference grammar (e.g. Biber, Johansson, Leech, Conrad, & Finegan, 1999). At times, I will make reference to the *socio-historical* perspectives of the interactions, but this is not a central feature of this chapter. Table 5.1 summarises the relationship occurring in this chapter between the different perspectives, the data sets and the research methods used in this chapter.

Perspective	Data (Modalities)	Methodological Orientation	Tools
Semiotic resource perspective	Three brief sub-corpora (146,414 words total) i) 36, 605 word student brief corpus ii) 37,136 word creative brief corpus iii) 72,673 design brief corpus A closer examination of the briefs that were the focus of the brief writing meeting.	Corpus analysis Pragmatics	Keyword analysis Frequency analysis Concordance Collocation Description of modal usage
Social action perspective	Audio recording of meetings where tutors discuss the draft of the student brief. Audio recording of the brief launch. Audio recording of the studio tutorials where students discuss their visual work with tutors. Audio recordings of casual studio interaction.	Ethnographic approach to discourse analysis Conversation analysis Pragmatics	Observations of recurring themes in the participants' interactions. Turn-taking Pausing Repetition Use of tag-questions, etc.
Participants' perspective	Semi structured interviews with tutors.	Ethnographic approach to discourse analysis	Observation of recurring themes in the participants' accounts
Socio-historical perspective	Theoretical and historical literature on art and design education.	Content analysis	Identification of recurring themes in relevant theoretical and historical texts

Table 5.1: The data collected and methodological focus for each of the perspectives.

5.3 The modal *will* in the brief corpus

Although *will* is regularly identified as being the most frequently occurring modal in English (Biber et al., 1999; Coates, 1983; Kennedy, 2002), *will* still occurs as key when the

combined corpora of briefs are compared to the reference corpus (Table 5.2), warranting further investigation.

			STUDENT BRIEFS		PROF. DESIGN BRIEFS		PROF. CREATIVE BRIEFS	
N	WORD	OVERALL KEYNESS	FREQ	TXTS (T=33)	FREQ	TXTS (T=20)	FREQ	TXTS (T=40)
1.	DESIGN	2,376.35	157	23	458	19	67	14
2.	BE	1,487.41	353	29	1,396	19	403	40
3.	WILL	1,458.46	257	28	668	19	259	35
4.	BRIEF	1,245.07	141	25	111	19	87	37
5.	YOUR	918.98	499	32	25	5	100	21
6.	SITE	898.92	49	14	172	13	94	15
7.	PROJECT	895.15	90	20	179	15	42	19
8.	SPACE	761.14	64	16	203	14	12	10
9.	ETC	745.24	72	21	54	10	41	20
10.	STUDIO	741.61	186	21	16	2	6	2
11.	MATERIALS	722.59	83	25	118	15	19	12

Table 5.2: Combined keyness of the three brief sub-corpora, using the Wellington Written Corpus as a reference corpus.

If we solely examine the student brief sub-corpus, *will* has a frequency of 257, and its most significant collocate is *you*, which occurs 104 times and has a reasonably high M.I. of 5.144 (Table 5.3). In fact, 31.5 percent (a total of 81) of all instances of the modal *will* occur immediately after the pronoun *you* in the student briefs. Table 5.4 lists the first 30 concordances found in the student brief sub-corpora that contain the collocation *you will*. There are four frequently occurring *you + will* patterns in the education brief sub-corpus. These are indicated below in order of frequency and are followed by examples from the education brief sub-corpus:

1. *you + will + V [inf]* (e.g. *You will also bring a folder of your research material; see also concordances 1, 4, 7, 8, 10, 16, 17, 18, 19, 20, 21, 22, 25, 26, 27, 30 in Table 5.4)*

2. *you + will + be + V-ed* (e.g. *You will be expected to make a strong engagement with thinking and making work in 3 dimensions*; see also concordances 2, 3, 5, 9, 11, 24, 28 in Table 5.4)
3. *you + will + be + V-ing* (e.g. *Throughout the duration of this project you will be working individually on site*; see also concordances 8, 13, 14, 15, 29 in Table 5.4)
4. *you + will + have + V-ed* (e.g. *By the morning of Friday 20 July you will have collected and brought to the studio a substantial range of material*; see also concordances 6 and 12 in Table 5.4).

N	KEY WORD	FREQ.	TEXTS	FREQ. (WWC)	KEYNESS
1	YOUR	499	32	894	1784.22
2	STUDIO	186	21	32	1141.83
3	WORK	334	29	1025	918.46
4	BRIEF	141	25	58	765.06
5	DESIGN	157	23	131	726.32
6	DRAWING	106	21	48	564.77
7	YOU	419	32	3358	541.61
8	RESEARCH	133	23	186	522.41
9	ETC	72	21	0	511.46
10	START	127	19	192	484.60
11	ART	131	15	324	403.34
12	WEEK	130	25	322	399.96
13	MATERIALS	83	25	60	398.58
14	ASSESSMENT	82	16	65	384.48
15	PROJECT	90	20	126	353.28
16	VISUAL	71	21	45	352.04
17	IDEAS	80	24	93	334.86
18	WILL	257	28	2093	325.71
19	PRESENTATION	57	20	19	320.51
20	WORKING	96	22	282	270.00
21	CRITIQUE	41	11	9	244.60
22	POSSIBILITIES	47	13	29	234.47
23	SEMESTER	31	17	0	220.18
24	SPACE	65	16	113	218.81
25	MEDIA	61	24	111	216.06

Table 5.3: The 25 top keywords of the student brief sub-corpora using the Wellington Corpus of Written English as a reference corpus.

1	did before and with the knowledge that	<i>you will</i>	do something different afterwards. In this way eac
2	is assignment on Thursday, 6 April.	<i>You will</i>	be expected to present a body of work which
3	dy of works along a line of enquiry.	<i>You will</i>	be asked to talk about the different ways you
4	The brief. As a starting point	<i>you will</i>	make only physical bodily connections with a
5	erials, technologies and techniques.	<i>You will</i>	be asked simply to make rather than attemptin
6	s, by the morning of Friday 20 July	<i>you will</i>	have collected and brought to the studio a subs
7	1. On Thursday 16 August at 12pm	<i>you will</i>	present the following: 1. 19 works or docume
8	corners. If you have made work. 2.	<i>You will</i>	also present evidence of the remainder of wor
9	jects you combine, but at this stage	<i>you will</i>	be asked to reduce the material elements you h
10	larity. Another consideration is how	<i>you will</i>	present. Understanding a piece of art work is a
11	ape as a central focus in their work.	<i>You will</i>	be asked to produce – Workbooks containing
12	e the work constructed at Kare Kare	<i>you will</i>	have to submit a series of small painted studie
13	n Mondays Thursdays and Fridays	<i>you will</i>	be painting in your studio spaces.
14	be given to the environment which	<i>you will</i>	be working in if are to make practical decision
15	roughout the duration of this project	<i>you will</i>	be working individually on site gathering infor
16	- Be prepared !! When at the beach	<i>you will</i>	need : - appropriate clothing for working at th
17	he aims of the project will be, what	<i>you will</i>	need to bring , where to meet the van on Tues
18	ys ... as well as on site requirements	<i>you will</i>	need to organise your studio space at Ho
19	ur workbook of visual material that	<i>you will</i>	need to gather in the following week. WEEK
20	roup discussion of your speculation.	<i>You will</i>	need to use the slides for this purpose and to i
21	by Damien Hirst 1966. In this brief	<i>you will</i>	investigate the relationship between inside spa
22	e space. The private and the public.	<i>You will</i>	get to learn about the space between.
23	ted with spatial and interior design.	<i>you will</i>	discover new ways of articulating your taste a
24	a message on 's voice mail).	<i>You will</i>	be expected to establish contact with the class
25	nerations and new disciplines/ areas	<i>you will</i>	rotate around. * Finish off.
26	ting point. Over the next five weeks	<i>you will</i>	individually respond and develop a series of e
27	ignage, architecture, and short film.	<i>You will</i>	require at least 20 developed prints to work fr
28	nd 3 week block of the brief where	<i>you will</i>	be asked to extend your body of work in relati
29	Communication	<i>You will</i>	be: Researching and resourcing ideas, m
30	or critique and formative feedback.	<i>You will</i>	have: Group and individual critiques, presenta

Table 5.4: First 30 concordances (overall total = 81) with the collocation *you will* found in the student brief sub-corpora.

It is important to note that the particular use of the collocation *you + will* only occurs four times in the two professional brief sub-corpora. It is also described by Coates (1983) and Gotti (2003) as a rare modal form, therefore suggesting it is marked for the student brief genre. I will now briefly examine the pragmatic use of *will* and the collocation *you will*.

In studies where the analysis of corpora has been used to identify the pragmatic characteristics of modals, *will* is described as being associated with either deontic volition or epistemic prediction (Biber et al., 1999; Coates, 1983; Verplaetse, 2003). However, these two functions are seen as regularly overlapping, with Biber et al stating that “the distinction between volition and prediction is often blurred” (p. 496). For example, an utterance such as *I will meet him tomorrow* (Coates, 1983, p. 173) is said to convey volition/intention, while the utterances *All recipients will have anti A in their serum*, (p. 178), or *I will decide what to do with her later, he imagined* (p.179) are examples of prediction, however the latter is also said to be shaded with volition. Interestingly, in these studies, the collocation of the pronoun *you* with the modal *will* is largely under-examined, especially with regards to the type of usage frequently found in the education brief sub-corpus. For example, while Coates states that in *You will decide what to do with her later, he imagined*, the modal *will* is associated with prediction, I would suggest that in a different context, particularly one involving a differential power relationship (e.g. *But the Boss expects that you will decide what to do next and that these decisions will be reasonable.*) the modal *will* could be seen as marking necessity. Coates (1983) does make a brief comment on this latter usage of *will*:

There is a (rare) use of WILL which can be compared with the Root [i.e. deontic] MUST. (. . .) An utterance like *You will finish your homework* is structurally parallel to a command like *You must finish your homework*, and pragmatically stronger (since WILL here implies the speaker’s determination to see the action referred to in the proposition fulfilled). (Coates, 1983, p. 183).

Coates also points out that the modals *will* and *shall* assert a particularly strong relationship between futurity and modality, stating that the “the meaning of *You will be here at three o’clock* is essentially the same, whether it is used as a prediction or as a directive” (p. 233). Gotti (2003) also identifies this unusual imperative function of *will*, which he states is found in “non-interrogative sentences, especially when the addressee is a subordinate person. He

provides *You will do as I say* (I want you to do as I say) as an example, and adds that this particular deontic value of *will* as necessity can also be evidenced in prescriptions such as *The successful candidate will have a university degree and be fluent in French* (The successful candidate is required to have a university degree and be fluent in French) (p. 288)

As a result, I would suggest that in the context of the education brief the frequent use of you + will + V [inf] (e.g. *You will also bring a folder of your research material*) can be described as a directive or a command and marks necessity or obligation. However, this necessity or obligation is occluded using a modal form ‘will’, which typically marks the less obligative function of volition or prediction. Perhaps this particular grammatical choice results from the conflict discussed earlier between the commonly perceived discourse of creative action as the individualistic action of the creator, and one that is constituted through external obligation and necessity. Secondly, *will* marks a strong relationship between futurity and modality. Many studies argue that the verbal anticipation or construction of future visions are powerful and creative forces for influencing the future as they are often self-fulfilling (de Saint-George, 2003; Encisco, 2007; Ross & Buehley, 2004), a point which I believe is central to creative action. This point will be discussed in more detail in the sections below.

5.4 Interaction in the brief writing meeting

Using the ethnographic data collected from the situated content of my study, the rest of this chapter will examine a number of interrelated issues - the role of authority in the art and design tertiary environment, its often-occluded nature, and its role in constructing creativity forming hypothetical futures. I will continue to focus on the linguistic area of modality, as I believe this pervasive feature of both the interactional and textual data collected for this study, is pragmatically responsible for constituting and occluding authority, as well as

constituting the various degrees of hypotheticality necessary for creative action. To begin this section, I am going to look at the *objectives* section of the student brief and the way that it is co-constructed by the tutors in the brief writing meeting.

What I refer to as the *objectives* section outlines the general aim or direction of the creative project, and it immediately precedes the *requirements* section that was the focus of the previous chapter. In one tutor interview it is given the title *outcomes*, and in another it is referred to as *the brief*. However, because of this discrepancy and to avoid confusion with the title of the macro-genre, I have used the functional title *objectives*. This is the title given to the section with the same function in the brief-related literature, for example “the advertising objective” (Lee & Johnson, 2005, p. 173), or “business objectives and design strategy” (Phillips, 2004, p. 40), which Phillips states is “the most important section of a design brief” (p. 40). Extract 5.4 shows an objectives section from the completed visual arts version of the Taharua Two Sides brief. In the first brief writing meeting, it is being utilised by the two tutors Anna and Mike as a model for the draft of a new objectives section which will be given to those students specifically wanting to work in the 3D and spatial design areas².

Extract 5.4: Objectives section of the visual arts version of the Taharua Two Sides brief (bold, underling and italics are as in the original document)

- | | |
|---|------------------------------------------------------------------------------|
| 1 | <u>Visual Arts</u> |
| 2 | Read the brief <i>Taharua Two Sides</i> carefully. Having done this |
| 3 | you are to <u>develop and explore visual interpretations of</u> |
| 4 | <u>contrary conceptual categories</u> . Your interpretations may take |
| 5 | any form you feel appropriate. You may use any media. |

² 3D loosely refers to work of a sculptural nature, while *spatial* loosely refers to work of an interior design or architectural nature.

In the brief writing meeting (Extract 5.5), it appears that the tutors believe the current form of this objectives section, especially the clause *take any form you feel appropriate* gives the 3D and spatial design students too much freedom in the creative process. In order to constrain the choices that will be made available to the students, and therefore establish how they might redraft this section of the brief for the 3D and spatial students, the tutor's interaction involves conceptualising what it is that they think the students should be able to produce for this brief.

Extract 5.5: The first brief writing meeting (the modal *could* is marked in bold)

- 1 Anna: yeah yeah cos I've worked a little bit on the spatial one
- 2 and I thought
- 3 → maybe it **could** be something like
- 4 → ((reads)) develop 3D conceptual models of your initial ideas
- 5 → but it **could** be models, or (2.0)
- 6 → well models [are quite general isn't it, you know.
- 7 → Mike: [I don't think, well . I don't think
- 8 → well models **could** be part of what some of them do†
- 9 I, I-
- 10 → Anna: well maybe 3D concepts.
- 11 Mike: yes.
- 12 Anna: yeah.
- 13 → Mike: cos they might want to make sculpture.
- 14 Anna: yep yep.
- 15 Mike: you know [u:m.
- 16 → Anna: [and it **could** be . if it . doesn't have to be
- 17 → necessarily [models.
- 18 → Mike: [or it **could** be clothes, you know=
- 19 Anna: =exactly.
- 20 Mike: you know. [and it-
- 21 → Anna: [or it **could** be models of architecture.
- 22 → Mike: or it could be spatial, you know
- 23 where it where it's ridiculous
- 24 you can't . you can't realize . . full-size.
- 25 Anna: yep yep
- 26 Mike: but some of it **could** be.
- 27 Anna: yeah.
- 28 → Mike: you know, cos it **could** be installation work.
- 29 Anna: yeah (1.0)
- 30 Mike: which **could** a:h.
- 31 Anna: keeps it quite sort of broad, yeah u:m†

In Extract 5.5, Anna initially conceptualises the only options available to the 3D and spatial students as *conceptual models* or *models* (lines 4 and 5). However, she indicates some uncertainty with this view which she signals by the use of the conjunction *or*, and the following long pause (end of line 5). This might be because she has recognised that an exclusive focus on models may overly constrain the future creative processes of students, which could explain why she subsequently suggests that the word *models* has the potential to be defined more generally (line 6), and also because she is attempting to elicit a response from Mike regarding her views. This expression of uncertainty is repeated at the end of line 6, through the use of a tag question and the sentence ending expression *you know* (Holmes, 1986). Mike responds to Anna's signal of uncertainty by interrupting her turn and envisaging other potential creative options besides those defined by the word *models* (line 7). In doing this, Mike has contributed to broadening Anna's visualisation of the students' future options, evidenced in her subsequent turn, *well maybe 3D concepts*, (line 10), and her subsequent rejection of her exclusive emphasis on *models* (lines 16 and 17). Once this broader visualisation of the students' creative potential has been established, the two participants work together to envisage a range of potential future options for the students (seen in the sequence 13-31). These include *clothes* (line 18), *models of architecture* (line 21), *spatial* (line 22), and *installation work* (line 28).

In the final draft of the 3D and spatial brief, the tutors' interactions in Extract 5.5 are entextualised (Bauman & Briggs, 1990; Sung-Yul Park & Bucholtz, 2009) into the objectives statement in Extract 5.6.

Extract 5.6: New objectives section for 3D and spatial version of the Taharua Two Sides brief (bold, underling and italics are as in the original document)

1 Your interpretations **must deal with three dimensional and or**
2 **spatial elements**, but otherwise may take any form you feel
3 appropriate.

However, it is evident in this extract that the tutors have simply replaced the first two sentences of the earlier visual arts version (Extract 5.4) with the new sentence, “Your interpretations must deal with three dimensional and spatial elements”. This addition seems not to have achieved much beyond including reference to the two art and design discipline areas, *3D* and *spatial design*. Nevertheless, the interaction that led to this decision enabled the two tutors to intersubjectively co-construct a common understanding of what it is that the 3D and spatial students’ are ‘authorised’ to produce in the studio. So, while the information presented in the brief might not explicitly state what these creative outputs might be, the result of this collaborative writing process is that the tutors’ future interactions with students related to this brief will be more or less synchronized. This can be seen in a short extract from the brief launch, where Anna introduces the brief to her group of students. Anna explains that *models* (line 1) and *clothes* (line 3), one of the Mike’s suggestions in Extract 5.5, could be the focus of the spatial students’ creative processes.

Extract 5.7: Anna addressing students in a brief launch (the modal *can* is marked in bold)

1 → Anna: and the spatial people **can** make models
2 they **can** make objects
3 → they **can** make clothes
4 anything in that kind of spatial form.

It is through the dialogic interaction, then, that occurs in the brief writing meeting that the individual tutors' various and incomplete perceptions are brought together, and collaboratively synchronised. Linell (1998b) points out the principal role of dialogue for "building and using fragments of understanding and contexts" (p. 198), because as individuals "our realities are only partially shared and fragmentarily known" (p. 198). He goes on to state that:

Under many circumstances, people undoubtedly have different knowledge of, perspectives on and opinions about the world and specific situations they are in. Dialogue and discourse can then be used to develop a common view, a shared understanding for current purposes (and sometimes common understandings that last much longer)³. (Linell, 1998b, p.198)

The high repetition of the syntactic form *it could be* in the brief writing interaction above, (Extract 5.5, lines 3, 5, 16, 18, 21, 26, and 28) provides the interactional cohesion (Johnstone, 1987; Tannen, 1987) for this synchronisation of fragments of understanding. The cohesive work carried out by this repetition is supported by the high frequency of alignment tokens, e.g. *yes* (line 11), *yeah* (lines 12, 27, 29), *yep yep* (line 14, 25) and *exactly* (line 19), used by the participants to signal conceptual consensus and to facilitate the continuation of the interactional work at hand (Lambertz, 2011). Johnstone (1987) also raises the point that repetition is used by interlocutors to create categories, and in Extract 5.5, the participants use the repetition of the structure *it could be*, to create (at least for the time-being) a category identifying the future creative options for the 3D and spatial students⁴.

³ He also makes the point that in certain contexts the positions of participants in a dialogue will be so disparate that no intersubjectivity is possible.

⁴ Issues of disciplinary categorisation will be discussed further in Chapter 9

As a caveat to this discussion, Candlin (2002) evokes the concept of *alterity* in discourse to argue that such intersubjectivity is only ever temporarily achievable, and that instead differences in opinion routinely drive such interaction forward to achieve resolution (see, for example, lines 5-8 in Extract 5.5 above). Candlin states that such resolution is often only momentary and transitory; a view which supports my own observations and experience of the art and design studio, where many of the agreements and understandings previously established at one brief meeting are renegotiated at the next. I would argue that the production of each new brief, then, facilitates the reduction of alterity and formalises resolution for the duration of the assessment event, thus temporarily synchronising the views of the tutors and enabling the creative process to take place without disjuncture for the present assessment event. I would also suggest that this is one reason why the tutors choose to redraft a new set of briefs for every new assessment event, even when there is an opportunity to reuse older briefs from previous years. Perhaps the need to bring together and resolve opposing and dialogic voices from time to time is an important role of the brief.

5.5 Future-oriented interaction

In Extract 5.7 when Anna addresses the students in the brief launch, and gives them permission, repeatedly using the modal *can* (lines 1, 2 and 3), to make certain objects, she is inevitably making reference to their future. Coates (1983) states that one of the conditions of using the root *can* (= permission) is that the “speaker believes that the action referred to in the main predication has not already been achieved” (p. 233) and therefore refers to a future event⁵. In fact she goes on to identify the general relationship between futurity and modality:

⁵ Coates (1983) states that the only exceptions in the correlation between future reference and the root meaning of a modal are examples of CAN = ‘ability’ and *generic* ‘possibility’ such as *Lighting can be dangerous* (p.234).

It is acknowledged in most studies of the modals that tense and modality overlap where there is reference to the future, since the future, unlike the past is unknown. Reference to future events and states is a crucial aspect of the meaning of the modals. (Coates, 1983, p. 233)

Coates concludes that “commands, recommendations and permission-granting utterances all refer to an action which will be carried out as a time subsequent to the utterance” (p. 233).

Similarly, if we return to the interaction between Anna and Mike (Extract 5.5) it is evident that as they determine the creative options of the students, they are inevitably interacting about the future; but they are doing more than simply making reference to future time, they are envisaging or imagining the future possibilities of the students through talk, and in a sense talking the students creative futures into being. This is carried out through the use of the modal *could* (lines 16, 18, 21, 22, 26 and 28). *Could* is the most frequent modal in the two brief meetings recorded for this study (15, 280 words in total) occurring 90 times. In this interaction, *could*, as the remote of *can*, also simultaneously construes both permission, and hypothetical possibility (Coates, 1983). We have now seen that pragmatically these are the two central functions of the tutor’s interaction in the brief writing meeting (Extract 5.5).

A number of studies show how hypothetical or imagined futures are powerful and creative forces for influencing the future. Ross and Buehler (2004), for example, pointing to a number of psychological studies that examine the nature of predictions, conclude that “peoples’ thought and forecasts sometimes influence what actually transpires” (p. 36). Future-oriented talk has also been shown to invoke alternative realities enabling those involved to cope with potentially difficult situations (Peräkylä, 1993), and enact social change (Thomson & Holland, 2002). Mediated discourse analysis, in particular, shows how

sequences of events, including negotiated acts of communication, can establish a commitment to future action (Jones, 2008; R. Scollon & S. Scollon, 2004), and how social actors assign meaning to their anticipated realities through discourse and in doing so ultimately shape their outcomes (S. Scollon, 2001). De Saint George, for example, (2003) provides evidence of how “an overwhelming part of our everyday behaviour consists of, consciously or unconsciously, projecting outcomes and finding means for accomplishing them” (p. 2) and Al Zidjaly (2006) shows how “hypothetical future-oriented narratives” (p. 102) can be used strategically to affect future change. (p. 36). Therefore, by projecting ourselves forward to the future we are able to alter the present in preparation for the realisation of our imagined futures, a process which is paramount to creative action. Jackson (2002) for example states that:

Creativity involves first imagining something (to cause to come into existence) and then doing something with this imagination ... (Jackson, 2002, para. 1)

The work of Bourdieu (1990, 1993), in particular his concepts of habitus, field and practice have much to offer this discussion. Bourdieu argues that practical action is necessarily future-oriented because the predisposition of the *habitus* in the (cultural) *field* is towards the generation and organisation of further practice. The habitus is always oriented towards practical action because, as a product of the collective histories of the different institutions that it inhabits, it is also conditioned to reproduce these histories. For example, some students will necessarily orient to Anna’s categorisation of *spatial people* (Extract 5.7, line 1) and accumulate membership of this category as a part of their habitus; a membership which is been defined in the context of this study through the practice of *making* (Extract 5.7, lines 1-4). Bourdieu (1990) suggests, however, that the generation of practice is not a causal or rational process. The motivating structures and action of the individual’s habitus,

embodied with certain schemes of perception, classification and appreciation is a ‘world of already organised ends – procedures to follow, paths to take’ (p. 53) - perhaps seen here in the options which the tutors have constituted as belonging to the category spatial design, which they themselves have drawn from their own collective experience. Bourdieu holds the view that what motivates practice, therefore, is an *anticipation of the future* based on the experience of the past. He states that the habitus, “at every moment, structures new experiences in accordance with the structures produced by past experiences” (Bourdieu, 1990, p. 60). The result is “both original and inevitable” (p. 57). This is because each individual habitus draws upon its own unique set of dispositions for each particular institutional context; what Bourdieu refers to as a “generative principle of regulated improvisations” (p. 57). In a sense, this predisposition towards the generation of future creative practice is necessarily salient in the student brief genre, which could also explain its frequent use of the modal *will* which also pragmatically marks volition and authority. The next section will examine modality in the studio tutorial.

5.6 Modality in the studio tutorial

In the studio tutorials the most frequent marker of modality functioning as a control act is the modal auxiliary *might* (the adverb *maybe*, a 15th century composite of the lexical pattern *it may be*, is the second most frequent marker of modality). The use of *might* can be seen in Extract 5.8, where the tutor Anna is interacting with student 3 about their work in progress. Coates (1983) states that pragmatically hypothetical Root *might* is “is often used to indicate a course of action politely, without giving overt advice” (p. 161), and Halliday and Matthiessen (2004) place the modal auxiliary *might* at the low end of the spectrum of modal strength.

Extract 5.8: Studio tutorial between the tutor Anna and student 3 (the modal might is marked in bold)

- 1 → Anna: so you **might** want to just have a look at your composition
2 there a little bit
3 and [see whether you could . um . perhaps actually-
4 S3: [yea:h.
5 Anna: what would happen here if we put our hand over the:re
6 if you took a little bit of the top off
7 → S3: [yea:h
8 Anna: [so we're looking more down at . um . uh . the the
9 what the subject's really about . um
10 → that actually **might**-
11 → that **might** improve the: the . . well the communication
12 → S3: Yea:h
13 Anna: because we're sort of talking about communicating
14 → S3: yea:h
15 Anna: um ideas quite a bit.
- (. . .)
- 16 I really like the way that you've used the . the wild wild →
17 west type [of ima:ge . um . oh text there
18 → S3: [yea:h
19 → Anna: but I think it **might**-
20 → you **might** need to look at some other colours.

Lines 1, 19 and 20 provide evidence of what Coates (1983) refers to as the “pragmatically specialized” (p. 168) use of *you + might* as a directive/advice, while lines 10 and 11 involve the epistemic use of *might*. In lines 1-6 Anna is directing student 3 to amend a component of her composition. This can be seen by the use of the verb phrase *have a look at* (line 1), a metaphoric expression regularly used in the art and design tutorial environment, which in the context of this interaction means ‘consider and adjust/redo’⁶. The same choice of metaphor is also used for the directive in line 20. However, Anna’s choice of *might*, (line 1), and her use of the diminutive, *a little bit* (line 2) construes the directive as an option, which student 3 might or might not choose to take up in the future. In fact, this ambiguity between obligation (what is permitted) and personal volition pervades the entire interaction. For example, as

⁶ The conceptualisation of ‘looking at’ something can, within the historical context of art and design production, also be connected to the concept of the gaze (see Chapter 7, Section 7.9).

well as the modal auxiliary *might*, Anna uses the adverb *perhaps* (line 3), conditionals (line 5), and the vague expression *sort of* (line 13) which repeatedly construe her utterances as simply offering advice. However, at the macro level Anna is clearly the dominant speaker, holding much longer turns than the student, who is only allowed minimal responses (*yeah*, lines 7, 12, 14 and 18). Anna is also permitted to say what she likes or dislikes about the students work, and identify potential changes. While significantly hedged, the obligative nature of Anna's turns is realised if we return to assessment criteria three, which is located in the brief (Extract 5.9).

Extract 5.9: Criteria 3 from the Taharua Two Sides brief.

<p>3 Actively discusses work with peers and tutors</p>	<p>Minimum Standard Analyses own work and directions, discusses the appropriateness and effectiveness of the art/design processes being used. Participates in-group analytical discussion and discusses work with tutors.</p> <p>High Standard Critically analyses and discusses own work and it's directions in relation to concept, context, media and process. As a result of this, makes selective decisions in order to enhance focus of concept and effectiveness of process. Actively seeks critical feedback and engages with analytical/critical discussion in-group and with tutors</p>
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The criteria state that a student who “[c]ritically analyses and discusses own work and its directions in relation to concept, context, media and process” and “[a]s a result of this, makes selective decisions in order to enhance focus of concept and effectiveness of process” will achieve at a high standard. In the situated context of my study, this is understood as meaning that a student's success would be measured in part by their willingness to commit to the directives/advice provided by their tutors (*as a result of this . . . makes selective*

decisions). The final statement in these criteria highlights the importance of interaction or dialogue to the process of creative action in the studio environment.

The next section focuses on the casual interaction that occurs in the studio environment in order to examine yet another important shift in modality across the genre system of the student brief. It also provides evidence of potential conflict that may occur as a result of the pragmatic ambiguity between volition and authority.

5.7 Casual studio interaction

Extract 5.10 is a transcription from what I have referred to as casual studio interaction, because unlike the more formal studio tutorials where the focus is directly on the students' creative work and often related indirectly to assessment, casual studio interaction is not a formally planned or timetabled event, and the topics are multifarious. Furthermore, while the studio tutorials are usually between a single tutor and a single student, casual studio interactions might be between any number of student or tutor participants. Extract 5.10 contains two short sequences of interaction that occur around a worktable in the centre of the studio. In the first sequence of this interaction, two students are discussing with the tutor, Anna, their interest in putting together a formal exhibition of their work, while in the second sequence, which occurs after Anna has left the table, the same two students are talking about one of the students creative ideas.

Extract 5.10: Casual studio interaction (*want* is marked in bold).

- 1 S8: there's like quite a few of us
- 2 → that **want** to do something.
- 3 Anna: have a little show or something [like that ↑

4 S9: [exhibition.
 ((*simultaneous unintelligible speech*))
 5 → S8: yeah I really **want** to do something like that.
 6 → Anna: you know what we could do is um
 7 is that gallery up on . edmonds street's not always booked up.

(...)

8 S9: you could take some home and do it during the holidays
 9 → S8: I **want** to do like for one page.
 10 → I **want** to do like a giant fucken fuck off tree.
 11 Like do another one
 12 like bind another one to it
 13 and bind another one to that page
 14 so that's it's a huge wall . of like these sticks.
 15 S9: yep
 16 → S8: that would be pretty cool eh↑
 17 → S9: it would be immense.
 18 → I reckon it would be so good.

What is evident here is that in these examples of causal studio interaction, there is a shift to a discourse of *desire*, primarily expressed through the desiderative verb *want*, (lines 2, 5, 9 and 10), which is frequently described as having modal qualities. The students also provide strong hypothetical support to their future desires by positively imagining the future results of their desires through a quick succession of adjectives and qualifiers; *pretty cool*, *immense* and *so good* (lines 16-17). In many ways, this provides evidence of students assigning meaning to their anticipated realities through discourse (S. Scollon, 2001), therefore contributing to the commitment needed to establish future [creative] action (R. Scollon and S. Scollon, 2004; Jones, 2008). A discourse of desire in brief-related interactions is not limited to the educational context. The documentary *The September Issue* (Cutler, 2009), which chronicles Vogue editor Anna Wintour's preparations for the 2007 September issue, contains a wealth of interactional data from professional designer-client meetings which mirror the casual studio interaction in Extract 5.10. For example, the celebrated fashion photographer, Mario Testino in a meeting with Wintour to discuss a brief for the cover of Vogue states:

I mean I *want* things that are quite spectacular and I *want* to do something to do with a Vespa in Saint Peter's Square and then I *wanted* something with horses and soldiers. I mean there is a lot of white, like I *love* that. (italics added)

Furthermore, Oak (2009) shows how “emotion” and “personal engagement” (p. 53) are role-specific behaviours of designers in their meetings with clients.

The students' orientation to the future is not limited to the immediate future of the assessment event, it can also involve the students' distant future; for example, the more distant future of owning and renovating a gallery space, as seen in another sequence from the same transcript (Extract 5.11 below). In this latter extract, the emphasis on the modality of desire using the desiderative *want* is also stressed (lines 1, 2, 9 and 11). It could be argued that it is through these interactions the students are co-constructing through talk-in-interaction their future identities as creative individuals (as exhibiting artists, as gallery owners) into being⁷. In Extract 5.11, Anna initially expresses agreement with the students' future desires through the repeated use of alignment tokens which exhibit prolonged vowel sounds (see for example lines 3, 5, 10 and 16) and encourage the students to retain their turns. However, she eventually returns the students' focus to their present and more-immediate or more-realizable institutional context.

If we examine this strategy in Extract 5.10 first, Anna's categorisation of student 8's desire as *a little show* (line 3), rather than the more formal or professional term *exhibition*, suggests she is diminishing the students' desired future. Student 9's immediate reformulation of *little show* as *exhibition* (line 4), which occurs before Anna has finished her turn, quickly reasserts the students' desire to be taken seriously as (future) members of the art and design community. As an acknowledgment, Anna shifts the interaction of desire to one of

⁷ This point will be discussed in Chapter 6 in further detail.

possibility by suggesting an actual university gallery space as a venue for the imagined exhibition, *you know what we **could** do is um* (line 6). However, she also uses the third person plural pronoun *we*, maintaining institutional control over the students' desires.

Similarly in Extract 5.11, Anna initially expresses her support for the students' desire to own a gallery (lines 10 and 16). However, again, Anna returns the interaction of distant future desire back to the less distant and more realisable constraints/possibilities of the future; that is, the need to meet with the person responsible for booking the gallery (lines 19-21), and the necessity of being selective in the students chosen to exhibit, *there are some really good, some strong students, that you **could** put* (line 25-26). This process of scaling down the students' desires to a level which might enable actualisation in the future is discussed by Bourdieu (1990) in terms of the *habitus* which he states:

... tends to adjust to the objective chances of satisfying need or desire, inclining agents to 'cut their coats according to their cloth', and so to become the accomplices of the processes that tend to make the probable a reality. (Bourdieu, 1990, p. 65)

Extract 5.11: Casual studio interaction (*want* is marked in bold).

- 1 → S8: yeah well I **want** that
 - 2 → and I **want** to knock the wall in between, so [it's →
 - 3 Anna: [ye:(hh)ah
 - 4 S8: a round about walk gallery.
 - 5 Anna: ye:ah
 - 6 S8: and then you go straight upstairs to like my studios
 - 7 and then the following floor would be like →
 - 8 you and my design friend's and like our like little ((*unintelligible*))
 - 9 → and then . [I **want** to have
 - 10 → Anna: [that would be s:o gre:at.
 - 11 → S8: and I **want** to have that gallery space like
 - 12 and use it as a gallery space
 - 13 Anna: yeah yeah [yeah yeah
 - 14 S8: [and have like Certificate Group 2009
 - 15 and select a few people doing [stuff . and have like
 - 16 → Anna: [o::h that would be go::od
- (...)

17 Anna: mmmm↑ mmmm
 18 so I:d be a bit-
 19 → I mean luka would-
 20 → he would be very interested you know
 21 → in sort of having a discussion around that as well ↑
 22 you kno:w
 23 S8: ye:ah
 24 Anna: and I mean
 25 → I think there are some really good- some strong students↑
 26 → that you [could put- you know
 27 S8: [yeah
 28 it'd be interesting to see.

In contrast to the level of desire evidenced in these casual studio interactions, the tutors regularly complain that the students lack the desire to be creative. This view is reinforced in Extract 11.12, from an interview with the tutor Claire.

Extract 11. 12: Interview with the tutor Claire

Claire: I find that they don't, very few of them have that absolute desire to be creating, you know, they seem to, I don't know, it's a very different sort of mindset, and maybe, it might be because they haven't really found what is that they want to do and that they're really excited about, so they're just kind of, you know going through the motions.

Claire's response mirrors my own experience of tutoring in the art and design studio. Such views are also reinforced in the previous chapter, where Mike suggested to Anna that based on his prior experience, students are not motivated to produce a significant body of work unless they are obliged to do so by the requirements of the brief, which Anna negatively described as involving 'the numbers game'. Such issues of motivation will form the conceptual construct for the following chapter.

5.8 Discussion

In the situated context of this study it would appear that creative action is practically accomplished by a hypothetical orientation to the future which involves the setting and subsequent direction of a series of affordances and constraints, often constituted by, and constitutive of, a particular art and design discipline or domain. As evidenced, creativity-forming affordances and constraints are not the result of a rationally organised, static, or predetermined set of social or institutional rules, but are accomplished for each particular setting through *talk-in-interaction*. Central to this process is the linguistic form of modality, in particular the modal auxiliaries, which pragmatically function to both constrain and facilitate available options and therefore personal volition. The modals are also linked to futurity; as Coates (1983) remarks “reference to future events and states is a crucial meaning of the modals” (p.233). Furthermore, by focusing on the use of modality throughout the various spoken and written genres that occur within the trajectory of the art and design assessment event, the shifting levels assigned by the tutors to the students’ future creative agency are revealed. For example, in the brief writing meeting, the future is constituted as a set of possibilities (through the prominence of the modal *could*). These possibilities are entextualised in the brief as a future of obligation/permission (seen in the prominence of the modal *will*), although as seen *will* can also pragmatically function to mark volition. In the studio tutorials the future is constituted as one of recommended options (seen in the prominence of the modal *might*), although the accompanying assessment criteria commits students to take up these options. In contrast, the students constitute their own future through a modality of desire in the casual studio interactions (seen in the prominence of the desiderative *want*), a future desire that was often scaled down, or returned to the more-immediate present, by the tutors. While this scaling down can be creativity forming in itself (in the end the tutors may actually assist the students to develop a small exhibition), and is perhaps central to the development of the students’ identities as artists and designers, it

subordinates a discourse of desire to the limited options of the institution, thus perhaps diminishing the creative motivations of the students. Furthermore the demotivation perceived by the tutors, as evidenced in the interview extract with Claire (Extract 5.12), could also result from the ambiguity provided by the modal system. With the exception of the brief, the tutors do not construct the futures of the students through *explicit* obligation, yet the tutors have a strong future-orientation of what it is they want the students to produce. The students interpret this modality of volition and option as providing freedom of choice, but their limited experiences in the cultural field (their habitus) leave them with uncertain futures. As a way forward, perhaps, the future creative agency of the students involving, in particular, the complexities of freedom and constraint might be better managed, or at least made more transparent in the context of the wider cultural the field, throughout the different stages of interaction. This might mean that tutors become more cognisant of the way they interact with students and in particular how they use language to constitute the different levels of the students' future creative agency. It might mean that the actual degree of obligation - which is in many cases somewhat occluded – could be made more explicit. Perhaps tutors also need to become more aware of their students' future desires, as well as the role that the studio context plays in constructing the future identities of students, and explore how these could be worked into the brief system.

6. Motivation

6.1 Introduction

The previous chapter explored the way in which both tutors and students assign meaning to their anticipated realities through discourse, and in doing so, establish a commitment necessary for future creative activity. The chapter concluded with the suggestion that while the imagined futures of the tutors were constituted through constraints and choices, those of the students were constituted through a discourse of desire. Furthermore, it was seen through an analysis of talk-in-interaction that the students' desires were directly related to their identities, in particular, their ideal future-selves; for example, as professional exhibiting artists, curators or gallery owners. The concepts of imagined futures, desires and ideal future-selves are brought together in the work of Dörnyei and Ushioda (2011), as well as Hadfield and Dörnyei (2013), under the important concept of *motivation*. They suggest that we create visions of our desired future identities in order to establish the motivation necessary to get things done. Hadfield and Dörnyei, in particular, are interested in the effect that the ideal future-self has in educational contexts:

From the point of view of education, one type of possible self, the ideal self, appears to be a particularly useful concept, referring to the characteristics that someone would ideally like to possess. It includes our hopes, aspirations and wishes – that is, our dreams. It requires little justification that if someone has a powerful ideal self – for example a student envisions him/herself as a successful businessman or scholar – this self image can have considerable motivational power, because we would like to bridge the gap between our actual and ideal selves. (Hadfield & Dörnyei, 2013, p. 8)

The concept of motivation is frequently linked with creativity in art and design educational studies, and is generally viewed as a precondition for successful creative activity (Dear, 2001; Dineen & Collins, 2005; Perry, 1987; Reid & Solomonides, 2007). Motivation is influenced by positive feedback (Dineen, Samuel, & Livesey, 2005), a supportive learning

environment (Laamanen & Seitamaa-Hakkarainen, 2009) and can be affected by student emotions (Austerlitz, 2006). Many art and design researchers draw upon the socio-cognitive literature on motivation (Amabile, 1996), and focus on the distinction between *intrinsic* and *extrinsic* motivation. Intrinsic motivation is when a learner is driven by the personal satisfaction of carrying out the creative activity itself, while extrinsic motivation is driven by the need to achieve an externally imposed goal, such as an examination. The majority of studies suggest that creative success is linked to intrinsic motivation (Dineen & Collins, 2005; Dineen et al., 2005), and as a result students should be encouraged “to pursue lines of inquiry that are personally meaningful and relevant to them” (Reading, 2009, p. 116).

However some studies suggest that extrinsic motivation which is driven, for example, by the milestones set out in learning contracts (Jerrard & Jefsoutine, 2006), the use of regular formative assessment (Hickman, 2007), or rewards that recognise creative achievement (Hickman, 2010), can also influence art and design creativity, without necessarily detracting from any intrinsic stimulus. While these discussions provide a number of useful insights into motivation and creativity in art and design education, they largely tend to follow what Ushioda (2009) and Dörnyei and Ushioda (2011) refer to as a linear approach to the conceptualisation of motivation. For Dörnyei and Ushioda, a linear approach focuses attention “only on generalisable types of learner in an idealised abstract sense - for example, the motivated or unmotivated learner; the intrinsically or extrinsically motivated learner” (p. 76). Instead, they propose a *relational* (Ushioda, 2009), or *socio-dynamic systems* (Dörnyei & Ushioda, 2011) conceptualisation of motivation which attempts to capture the dynamic and mutually constitutive nature of the relationship between motivation, situated context and self. Two important factors are central to this conceptualisation. The first is Markus and Nurius’ (1986) concept of the *possible self*, which Dörnyei & Ushioda (2011) describe as “visions of the self in a future state” (p. 80); representing “individuals’ ideas of what they *might* become, what they *would like* to become, and what they are *afraid of* becoming”

(p.80, original italics). However, an individual's conception of their possible self is more than a simple contemplation of their future desires or wishes, it involves what Dörnyei & Ushioda describe as “tangible *images* and *senses*” (p. 81, original italics). These are “represented in the same imaginary and semantic way as the here and now self ... they are a reality for the individual – people can ‘see’ and ‘hear’ a possible self” (Dörnyei & Ushioda, 2011, p. 81). The second factor refers to the methods required for analysing a relational or dynamic conceptualisation of motivation. Ushioda (2009) and Dörnyei and Ushioda (2011) suggest that a useful strategy for examining motivation is to focus on the micro-analysis of interactional data, for example, student-teacher talk, using the tools of Conversation Analysis (Atkinson & Heritage, 1984; Drew & Heritage, 1992):

The analysis of classroom talk (teacher-student, student-student) may offer a focused way of exploring emergent motivation among persons-in-context, where what is relevant to the developing ‘context’ can be clearly defined and delimited in terms of what is explicitly oriented to or invoked in the interaction (Dörnyei & Ushioda, 2011, p. 79).

The suggestion that the analysis of talk-in-interaction within a particular situated context would result in a more complex and dynamic understanding of motivation as constituted through the developing discourse aligns with the research agenda employed for this study. Therefore, drawing upon such a methodological strategy, this chapter will examine the interactional data to explore the relationship between emergent motivation, identity and context, placing a particular focus on the student brief, its conditions of reception and production, and the facilitation of creative activity. In keeping with the multi-perspectival model, however, the initial focus on the social action perspective will be augmented and further developed through the exploration of the other perspectives, using a selection of appropriate methodological tools. These will be discussed further in the following section.

6.2 Perspectival focus and methodological tools

Following, Ushioda (2009) and Dörnyei and Ushioda (2011) the examination of interactional data from the social interaction perspective will be given prominence in this chapter. The tools of Conversation Analysis (e.g. Antaki, 2011; Atkinson & Heritage, 1984; Drew & Heritage, 1992; Hutchby & Wooffitt, 2008) will be employed to explore the methods and resources by which the participants through their interactions accomplish and make sense of the concept of motivation, relevant to their particular situated context. Furthermore, as identity has been described as central to the conceptualisation of motivation, in particular through the notion of the ideal-self (Dörnyei & Ushioda, 2011; Markus & Nurius, 1986), the use of Membership Categorisation Analysis (e.g. Antaki & Widdicombe, 1998a; Hester & Hester, 2012; Housley & Fitzgerald, 2002; Sacks, 1992) will be employed to examine the participants' categorisations of themselves and others in the course of their ongoing interactions. While these conversation analytic tools tend to focus on what groups and individuals *do* with talk, I will also draw upon ethnographic methods to observe recurring themes in the participants' talk - that is, what they *say* to each other - and how this intersubjectively shapes their conceptualisations of motivation. A discussion of the metaphor vehicles (Cameron, 2007; Cameron & Maslen, 2010a) found in those interview extracts where participants refer to the motivating characteristics of the brief, will also be briefly included as support. Overall, connections will be made between these emergent conceptualisations of motivation and their direct impact on the production of specific sections of the student brief, as well as its contexts of reception. A systemic functional linguistic analysis (Halliday & Matthiessen, 2004) of one of these sections – the critique section – will be employed to further corroborate and enhance this analysis. SFL views language as a *social semiotic* (Halliday, 1978), and as such, attempts to relate language to the aspect of human experience that is social structure (Halliday & Hasan, 1985).

Perspective	Data (Modalities)	Methodological Orientation	Tools
Semiotic resource perspective	<p>The text of the <i>critique section</i>, which is a prominent component of the first page of the Taharua Two-Sides brief.</p> <p>The text of the first assessment criteria of the learning outcomes section, which is the main component of the last page of the Tahara Two-Sides brief.</p>	Systemic functional analysis	<p>Transitivity</p> <p>Mood</p> <p>Thematic structure</p>
Social action perspective	<p>Audio recording of the second brief meeting, where the tutors co-establish the text of the Tahara Two-Sides brief. The tutors Anna, Mike, Claire and Shan are all participants in this meeting.</p> <p>Audio and video recordings of casual studio interaction. This interaction takes place a year later from the same context. It includes the tutor Anna and three other student participants.</p>	<p>Ethnographic approach to discourse analysis</p> <p>Conversation analysis</p> <p>Membership Categorisation Analysis</p> <p>Multimodal interactional analysis</p>	<p>Observations of participants' (inter)actions and patterns of behaviour</p> <p>Observations of recurring themes in the participants (interactions)</p> <p>Turn Taking</p> <p>Categories (personalised and non-personalised)</p> <p>Category-bound activities</p> <p>Gaze</p> <p>Gesture</p> <p>Posture</p> <p>Head Movement</p>
Participants' perspective	Semi structured interviews with tutors.	<p>Ethnographic approach to discourse analysis</p> <p>Metaphor Analysis</p> <p>Membership Categorisation Analysis</p>	<p>Observation of recurring themes in the participants' accounts</p> <p>Observation of metaphor vehicles in the participants' accounts</p> <p>Categories (personalised and non-personalised)</p> <p>Category-bound activities</p>
Socio-historical perspective	Theoretical and historical literature on motivation and art and design education	Content Analysis	Identification of recurring themes in relevant theoretical and historical texts

Table 6.1: The data collected and methodological focus for each of the perspectives.

By examining the linguistic choices made by the tutors in the critique section of the brief, insights are provided about the way the tutors realise their interpersonal relationships (tenor) with students in the specific situated context of the art and design studio. Finally, in the second stage of the analysis below, the examination of the verbal data will be complemented with an analysis of visual data, notably the gaze, gesture, posture and head movements of the participants, using the tools of multimodal interactional analysis (Norris, 2004). An outline of the data collected and the methodological focus for each of the perspectives in this chapter can be seen in Table 6.1.

6.3 The categorization of students as unmotivated

In the interviews with the tutors, the students are frequently described as unmotivated. In Extract 6.1, for example, the tutor Claire describes the students as *just not that motivated creatively* (line 2) and *going through the motions* (lines 7-8).

Extract 6.1: Interview with the tutor Claire.

- 1 Claire: I think it might be a hangover from school. They might be very
- 2 literal perhaps, but also they're just not that motivated creatively.
- 3 I find that they don't, very few of them have that absolute desire
- 4 to be creating, you know, they seem to, I don't know, it's a very
- 5 different sort of mindset, and maybe, it might be because they
- 6 haven't really found what is that they want to do and that they're
- 7 really excited about, so they're just kind of, you know going
- 8 through the motions.

Claire implies that being *motivated* (line 2), having an *absolute desire* (line 3), or being *really excited* (line 7) is essential for student creativity in the studio, and that this is a *mindset* (line 5) that can be learned, i.e. the students' lack of motivation is a result of their

previous school experiences (line 1). Claire also links this perceived lack of motivation to a *literal* representation of ideas (line 2) through her implication that literal representation is the type of art and design practice encouraged in secondary schools. In the situated context of this study, the literal representation of ideas or concepts (for example, simply painting a canvas half black and half white as a representation of racial disharmony) is constituted as negative or lacking creativity, while a more playful, metaphoric or ambiguous exploration of ideas and concepts is encouraged. The initial idea or concept is provided for the students in the brief in the section which is given the title ‘provocation’. The provocation section then becomes the stimulus for the wider exploration of ideas which in the context of this study is constituted as primarily involving the exploration of materials, shape and form. The emphasis placed on the exploration of ideas and concepts in this way can be evidenced in the first assessment criteria of the ‘learning outcomes’, which is also located in the brief (Extract 6.2, relevant sections are highlighted in italics).

Extract 6.2: Assessment criteria 1 from the learning outcomes

1. Employs a systematic process of making work, accompanied by *a processes of visual experimentation and analysis*. Uses *a variety of media and technical processes* appropriate to the work produced. *Uses media to explore, develop and communicate ideas/issues being addressed*. Produces work that meets the requirement of the brief

An analysis of interactional extracts from the third brief meeting shows how the tutors, through talk, collaboratively orient towards the perception of creative activity found in this criterion and in doing so constitute the identity of students as unmotivated and lacking the *mindset* (Extract 6.1, line 5) to express themselves in an what the tutors perceive as an explorative way (i.e. not *literal*, see Extract 6.1 above). In Extract 6.3, the tutors are discussing the inclusion in the brief of a list of song lyrics, and a short extract from the

website Metapedia¹ on the notion of binary opposites, as provocations for the students' creative work. Anna, Mike, Claire and Shaan are in attendance.

Extract 6.3: Second brief writing meeting

- 1 → Claire: you know they can use a [line from
2 → Anna: [mmm mmm
3 → Claire: one of the song lyrics . .
4 → o:r the ide:a . .
5 → from one of the:se . . paragraphs
6 taps table 3 times
7 → as a provocation for the work.
8 ((3 seconds of silence))
9 → But are they going to think
10 → that they can pick . fi:ve . [lines of –
11 → Mike: [Well the idea was
12 → not even to pick the five.
13 → Anna: Nobody's going to [pick anything.
14 → Mike: [They're just sort of provocations [you know.
15 Claire: [Right
16 [okay, alright
17 [((unintelligible simultaneous speech))
18 → Mike: It's it's just the first one
19 → you know the . the the Alanis Morrissette so:ng
20 → talks . they're . they're quite . you know
21 they do that
22 → they do the sort of notion of
23 Claire: mmm
24 → binary opposites in a very a:hh you know . .
25 → literal way.
26 Anna: Yep.
27 Claire: Mmm.

In lines 1-10, Claire interprets the existing draft of the brief as asking the students to develop five individual creative works, each one being based on a different line from the song lyrics or paragraph (the tutors have already discussed the requirement of five works – see Chapter 4). Mike and Anna's responses infer that Claire is suggesting this would involve a literal or direct interpretation of individual lyrics which they both quickly refute as undesirable (lines 11-14), emphasising the point that the lyrics are meant to be read together as a more general

¹ <http://www.metapedia.org/>

provocation for the students work. However, Mike, however does concede (lines 18-20) that contrary to these intentions, students will nevertheless orient towards making work that represents the notion of binary opposites captured in the song lyrics in a *literal* way (line 22-25). This point is agreed to by Anna (line 26) and Claire (line 27). Extract 6.4 below, which occurs just after Extract 6.3, shows Mike's increasing conviction, predominantly through his interaction with Claire, of the students as literal interpreters of ideas and concepts; *I wasn't thinking of them picking one* (lines 3) → *but they could, you know* (line 10) → *now I hear what you're saying* (line 11) → *Oh they will* (line 21) → *they probably will pick one* (line 31). The connection between the notion of *picking* a lyric and its literal interpretation as an undesirable act is conveyed by the utterances, *I wasn't thinking of them picking one... and following one of them* (Mike, lines 3 and 6), which is supported, firstly by Shaan (line 4), and then more strongly by Anna (line 5).

Extract 6.4: Second brief writing meeting

- 1 Mike: you know and it's . the idea of the brief
- 2 well I don't know
- 3 → I I wasn't thinking of them picking one.
- 4 → Shaan: Ye:ah.
- 5 → Anna: No . I wasn't [either . yeah.
- 6 → Mike: [and and and and . and following one of them.
- 7 Claire: Ye:ah.
- 8 Mike: but it's more that they just [use no
- 9 Claire: [mmm
- 10 → Mike: but y- they could, [you know
- 11 → [now I hear what you're saying
- 12 Claire: [I just, I just think that um –
- 13 Anna: The [notions of duality really.
- 14 Claire: [because . because . you know
- 15 a lot of the provocations have come in list fo:rm.
- 16 Mike: Ye:s, we've [done it before.
- 17 Claire: [And I'm just sort of . . thinking yeah
- 18 it's just a kind of ca:ution thing
- 19 that some students might . think
- 20 that's what they're being asked . to d:o
- 21 → Mike: Oh they will.
- 22 Anna: Well, on the [brief
- 23 Claire: [And whether . if they
- 24 if that's what they sort of . say that . you know

25 if that's what they want to do
 26 whether that's oka:y
 27 → or whether we need to discourage that
 28 → and ask them to be thinking in a kind of . broader . . sense.
 29 ((2 second pause))
 30 But not just to pick one of these and . interpret,
 31 → Mike: Well they probably will pick one.

In Extract 6.4 above, Claire asks whether literal interpretation is something to be discouraged by the tutors (line 27), which she implies can be achieved by broadening students' thinking (line 28). The view of students' creative thinking as undeveloped is widely manifested throughout the interview and in the interactional data collected for this study. For example, in her interview (Extract 6.5 below), Anna positions the students as not having previously reflected on their attitudes (line 2-3), and that the provocation section works to *open up* these attitudes, as well as their creative ideas (lines 3-4); something she constitutes as initially being difficult for the students (line 7).

Extract 6.5: Interview with Anna

1 Anna: I think that often you find out, you know, you often get students
 2 to reflect on their attitudes and, and, sometimes they haven't
 3 ever thought about those before. Um, so it's kind of opening
 4 opening them up, opening up their ideas as well. but um, it does,
 5 does sort of allow, it gives them some more food for thought I
 6 think, you know, it's actually about ideas and thinking and
 7 researching, because often the starting point can be quite hard
 8 for students.

In this extract, Anna is specifically referring to the theoretical or philosophical component of the provocation section, in this case the short extract from the website Metapedia as well as the resulting interactions she has with students about these philosophical ideas². Her use of the metaphor vehicle (Cameron, 2007, 2010a; Cameron & Maslen, 2010a) *open up* to refer

² A in-depth examination of the discourse of ideas in the situated context of this study and the way in which this discourse is facilitative of creative action will take place in Chapter 8.

to the development of students thinking or ideas beyond the literal, has connections with Claire's use of the metaphor vehicle *broaden* (Extract 6.4, line 28), in that they both constitute the students as closed or narrow objects that the tutors, often by means of the rhetorical and linguistic structures of the brief, have the capacity to open or expand.

The identity constructed for the students by the tutors as unreflective, unmotivated, closed and finding it difficult to begin the creative process, is also reproduced in the interview with the tutor Mike (Extract 6.6). This extract is also in response to a question about the function of the provocation section of the brief, which in the Taharua – Two Sides brief consists of the song lyrics and the theoretical information on binary opposites. In the extract, Mike suggests that without the provocation section the students are unable to begin developing their thinking. The brief, then, is metaphorically viewed by both Mike and Anna as performing the role of a creative mentor who stimulates the creative mindset of the student mentees. Without this metaphorically-constituted-mentor, the students are conceptualised as unable to think or create for themselves.

Extract 6.6: Interview with Mike

- 1 Mike: What might be a better idea is to think, without a provocation,
- 2 what happens.
- 3 Int: Right.
- 4 Mike: And often nothing. It becomes a hiatus, or a procrastinating
- 5 period where students aren't focused and haven't got something
- 6 literally to get their teeth into, to get them, to get them, moving
- 7 to start the process, of you know, diagnostically solving a
- 8 problem, or making work towards an idea, or
- 9 from an idea.

It should also be pointed out that both of the interview extracts above (which were carried out separately) contain examples of food related metaphor vehicles, *it gives them some more*

food for thought (Extract 6.5, line 5), and *haven't got something literally to get their teeth into* (Extract 6.6, lines 5-6), suggesting that the tutors also construe the brief as food that is given to students providing them with the necessary energy to begin their creative activities. This FOOD metaphor coheres with the tutor's views of the students as undeveloped or lacking and also suggests that the tutors as writers of the brief, position themselves as providers of the food (Lakoff & Johnson, 1980).

6.4 Motivating students through the critique section

The interactions which take place in Extract 6.7 (again from the second brief meeting with the four tutors) relate to the section on page one of Taharua Two Sides Brief on the importance given by the institution to the critique session³. As will be seen in the following discussion, the inclusion of this section and its prominence on the first page is directly related to the tutors' construction of the students as lacking motivation and unable to create without the facilitator that is the brief. In this extract, Shaan introduces the idea of a critique session on the first day after the mid-semester break (lines 1-2) as a way of motivating the students to do work over the break. The ensuing laughter from the group (line 3), and the responses by Mike, *I've got that* (line 4), and Anna, *some people are going oh* (line 4), shows acknowledgement that this is a somewhat devious or underhand motivational strategy. However, all members of the group concur that nevertheless this type of strategy would be a successful one (lines 7-14). Anna's comment (lines 17-23) works to reinforce the position constructed by the group (as well as the argument presented in Chapter 4 linking the discourse of work to creativity) by negatively positioning those students who take a holiday

³ The critique session in this context refers to both the individual studio tutorial and the more formally organised group critique session. Both can also be referred to as a *crit*, as in extract 6.7, line 2.

during the mid-semester break. Anna's use of the JOURNEY metaphor in *really good start* (line 10) and *I should have got going* (line 17) will be discussed further in Chapter 7.

Extract 6.7: Second brief writing meeting

- 1 → Shaan: we could have
2 → a crit first day back.
3 → ((*everybody laughs*))
4 → Mike: yeah, I've got that you know
5 [followed by a group critique.
6 Anna: [some people are going (oh).
7 → Mike: well, I think it's really good
8 → because you'll get
9 → you'll get them
10 → Anna: it'll be a really good [start.
11 → Mike: [rea:lly rea:lly [conscientious ones
12 → Claire: [yeah.
13 → Anna: yeah [yeah yeah yeah
14 → Mike: [who will do something
15 Anna: and then
16 it should make the others go a:w you know
17 → I should have got going
18 → because some people have gone
19 → would have gone overseas
20 → and not have worked as much.
21 → I know there are a
22 → couple of people going overseas
23 → and going on holiday.

Extract 6.8 below, provides evidence of a small shift in the tutors' strategy to motivate the students. Mike implies that students will not have completed enough work during the mid-semester break to make a formal critique session on the first day back a viable option (line 1-3). As a result, another critique-oriented strategy is formulated which involves the students putting any work produced during the mid-semester break on the wall (line 10), so that tutors can carry out informal critiques when appropriate (line 24). Again this strategy is based on its motivational function; *it seems to be a very kind of motivating thing* (Claire, line 13), thus again reproducing the discourse of the students' identity as unmotivated. The subordinate position of the students is further constituted through the way that Anna extends Claire's

view that the students will be motivated by seeing the work of others (line 16) and will therefore be put *on the spot* (line 17); that is, they will be ‘humiliated’ into creative action. Moreover, Claire orients the students’ creative actions as largely limited to *tiny little workbooks* (lines 19–20). Her use of the diminutive modifiers *tiny* and *little*, and her view that the students’ work should be on the wall, rather than in these workbooks suggests she diminishes the importance or significance of the day-to-day creative activities of the students⁴. The display of work on the wall also mimics the professional practices of display found in galleries.

Extract 6.8: Second brief meeting

- 1 → Mike: you can you can critique
- 2 → you ca:n critique
- 3 → you’ve got ta have something to critique ((*laughs*)).
- 4 Anna: mmm mmm.
- 5 Mike: you know uhh
- 6 I I think one critique in the in the middle week is is . su:fficient.
- 7 Anna: [ah maybe that’ll be fine.
- 8 Claire: [I think . I think it’s good
- 9 Anna: mmm
- 10 → Claire: asking them . to get some work up on the wall.
- 11 Shaan: yeah.
- 12 Claire: cos it seems to have a very –
- 13 → it seems to be a very kind of mo:tivating thing.
- 14 Anna: yeah, [otherwi:se –
- 15 Claire: [cos they can actually see what . they have and haven’t done
- 16 → and they get to [see what everyone else has done and
- 17 → Anna: [puts them on the spot a bit.
- 18 Claire: I think it I think it works well and that
- 19 → you know even just physically gets work out of the tiny little →
- 20 → workbook or folder and –
- 21 Anna: up on the [wall
- 22 Claire: [you know, up on [the wall.
- 23 Anna: [yeah.
- 24 → and how we do the group critique is totally up to us.

It is clear that through their talk-in-interaction, tutors co-construct their role as art and design tutors as one that is focused on motivating students, and at the same time, co-construct the

⁴ The tutors’ use of diminutive forms to characterise the students’ creative activities also appeared in extract 5.10 in Chapter 5 (Section 5.7), perhaps suggesting a pattern of use in this context.

students themselves as unmotivated. However, the interactional extracts above also suggest that the tutors' conceptualisation of student motivation exemplifies the linear model adversely described by Ushioda (2009) and Dörnyei and Ushioda (2011) in Section 6.1. This linear conceptualisation of motivation, for example, is evident in the way in which tutors i) idealise the students as either motivated or unmotivated, ii) believe that student motivation can simply be generated through the development of extrinsic demands, iii) fail to recognise the relationship between motivation and the students' future desires and identities.

6.5 The critique section

Once the talk-in-interaction of the brief writing meeting has constituted the category of students' as lacking motivation, and as a result has established a strategy - the critique session (both informal and formal) - as a way to motivate students, the interaction of the second brief writing meeting shifts to a focus on drafting the contents and rhetorical structure of the *critique section*, and determining its textual location within the Taharua-Two Sides brief. Part of this interaction can be seen in Extract 6.9.

Extract 6.9: Second brief writing meeting

- 1 → Claire: mmm I, I mean that's why I like the inclusion of the . .
- 2 → kind of blurb about critique sessions and you know
- 3 → why we're . [introducing it no:w and
- 4 → Anna: [why we do it.
- 5 → Shaan: what their purpose [is . and things like that.
- 6 → Mike: [oh o:kay
- 7 → I was going to take them out.
- 8 → Claire: were you going to take all of that out ↑
- 9 → Mike: well I was only going to leave that in
- 10 → Claire: right
- 11 → Mike: but –
- 12 → Anna: at week three: –
- 13 → Mike: you know how this [you know
- 14 → Claire: [yeah.
- 15 → Mike: you felt it was all too much.
- 16 → Claire: do you –
- 17 → Shaan: oh I think we can include it

18 I mean it –
 19 → I'm just wondering whether . it gets shifted down or
 20 → Mike: oh do you want it underneath↑
 21 → it could go underneath.
 22 → I don't mind.
 23 → Claire: yea:h [well I thought maybe it could go –
 24 Anna: [well it might not get rea:d
 25 → cos some people don't read these things.
 26 Mike: cos that that's week five formative assessment
 27 it's sort of I suppose that's just chronological
 28 [the way I've got it.
 29 Anna: [mmm mmm mmm mmm.
 30 Claire: yeah.
 31 Shaan: I quite like that in terms of just um . .
 32 it just makes a clear statement
 33 that that's what's happening
 34 bang bang bang bang bang
 35 I was just wondering whether we could –
 36 Anna: it makes the brief easier to read.
 37 → Claire: yeah I mean maybe you know it could be sort of
 38 → at week three there is a critique
 39 → and maybe there could be just a li:ttle . sort of
 40 → Anna: statement.
 41 → Claire: [statement about
 42 → Shaan: [how you've got here
 43 → you have an important assessment note
 44 → it could be like that↑
 45 → like [we could we could important assessment note
 46 → Anna: [yeah yeah
 47 → Shaan: and I don't know whether –
 48 → Anna: critique session.
 49 → Shaan: under here or something
 50 → Anna: hmmm
 51 → Shaan: because you see it as an important important assessment note
 52 → and it could be about the critique session.
 53 Mike: so bring –
 54 no these these are good [ideas↑
 55 Anna: [yeah yeah yeah yeah
 56 → Mike: so bring them two –
 57 → the suggestion is maybe bring them down there.
 58 Shaan: yeah, what do you think.
 59 ((unintelligible simultaneous agreement))
 60 → Mike: and then we just have that up there.
 61 Anna: yeah yeah yeah.

The extract begins with the tutors concurring that a paragraph on the critique section, one that was initially drafted by Mike, should be included in the Taharua Two Sides brief (lines 1-5). Mike had intended to omit this paragraph, having perceived the other tutors as thinking it overly wordy (lines 7, 9, 13-15). This view has now changed due to the increased status of the critique session which has been constructed as an important student motivator though the

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talk-in-interaction of the brief writing meeting. However, still cognisant of its wordy nature (*people don't read these things*, Anna, line 25), they agree to reposition the section on critiques (see paragraphs 1 and 2 in Extract 6.11 below) underneath the important 'requirements' section (lines 19-23). As a result, Claire subsequently makes a suggestion that a short statement highlighting the occurrence and importance of the critique session (lines 37-41) might be placed in a higher position; above the requirements section and below the objectives section (this short statement appears in Extract 6.10, below). Shaan supports and further develops Claire's suggestion (lines 42-52). In agreement, Mike summarises the interaction found in this extract; *so bring them two, the suggestion is maybe bring them down there* (line 56-57, referring to the two paragraphs in Extract 6.11), and, *and then we just have that up there* (line 60, referring to the short paragraph in Extract 6.10).

Extract 6.10: Taharua Two Sides brief (critique section part i)

Week 2 – Critique Sessions:

- 1 On Thursday July 31 and Friday August 2 there will be a tutor and peer critique session, 15
- 2 minutes for each student. By 11am Wednesday July 30 you will present your visual
- 3 interpretations to date. Presentation must be in the studio. Any other kind presentation method
- 4 will be by negotiation.

Extract 6.11: Taharua Two Sides brief (critique section part ii)

Important Critique and Assessment Notes:

- 1 Critique sessions are a common feature of university study. If you are successful in gaining a
- 2 place on an [name of institution] undergraduate programme, you can expect to make both
- 3 formal and informal oral presentations about your work and also critically engage with the
- 4 work of your peers. The [name of programme] critique sessions have been designed to prepare
- 5 you for this.
- 6 Staff will select individual students for the critique and a small group of students for each
- 7 15 minute session. Students will be expected to make a 3-5 minute oral presentation about
- 8 their work in a manner that addresses the brief and the [name of paper] Criteria. All other
- 9 student members of a critique group will be expected to comment and discuss the work. Be
- 10 ready for a longer than average day. The critique sessions will begin at 9.15 sharp. Be
- 11 prepared and be on time.

A systemic functional analysis of the second paragraph of the critique section in Extract 6.11 (see Table 6.2), which identifies its mood structure, transitivity and thematic structure, clearly reveals that the tutors' strategy to motivate the students is clearly manifested through a strong, almost contractual, discourse of obligation or necessity, which reinforces the tutor's categorisation, evidenced earlier, of the students as unmotivated. At the level of interpersonal meaning, this is predominantly expressed through the use of the modulated finite modal *will* (clauses 1, 2, 4 and 7), as well through the passive expansion of the predicator e.g. *be expected to make/comment* (clauses 2, 4 and 5, although 5 is elided). According to Eggins (2004), this latter choice of modulation conveys a strong sense of objectivity. In fact, in clauses 2 and 4, the tutors have chosen to include both forms of high-level modulation, i.e., *you will* and *be expected to*..., to strengthen the level of obligation, rather than using a single and perhaps more straightforward form, such as, *you will make...*, or, *you are expected to make...*. The passive form found in this structure further strengthens the degree of obligation conveyed, by potentially constructing the directives as incontestable regulations of the wider institution rather than originating from the local context of the tutors in the art and design studio. Furthermore, the verb clause *will be expected to* is also frequently found in legal or contractual genres (Bhatia, Candlin, & Engberg, 2008; Orts Llopis, 2009). For example:

9.5 Tenants *will be expected* to behave reasonably and courteously when on the allotment site. Complaints regarding behaviour will be resolved in accordance with the CAA disputes procedure as stated in 7. above. (italics added)⁵

The strong degree of obligation conveyed by the tutors can also be further seen in clauses 6, 8 and 9 which are realized as unmodulated demands through the use of imperatives. Two of these (6 and 8) are followed by adjectival elements suggesting that the tutors are demanding

⁵ An extract from the Colwall Allotment Association's Tenancy Agreement (2011/12). Retrieved March 2, 2012 from: http://colwallorchardgroup.org/Tenancy_Agreement.aspx

certain attributes of the students. The recurring use of circumstantial adjuncts (clauses 1, 2, 6, 7, and 9), for example, *for a longer than average day* or *at 9.15 sharp*, is also notable, in that the tutors are repeatedly making demands on the circumstances of the students regarding the time, manner and matter of their (inter)actions. Tutors, therefore, are in control of selecting which students will speak, how long they will speak for, what they will speak about, and the manner in which they will speak. The schedule-oriented discourse of work (see Chapter 4) is also reinforced through the formal and repetitive emphasis on time requirements in the final three sentences.

^{C1} <i>Staff</i>	<i>will</i>	<i>select</i>	<i>individual students</i>	<i>for the critique</i>
Subject	Finite: modulated	Predicator	Complement	Adjunct: circ
MOOD		RESIDUE		
Actor	Pr: material		Goal	Circ: cause
THEME	RHEME			

<i>and</i>	<i>a small group of students</i>	<i>for each 15 minute session</i>
Conjunctive	Complement	Adjunct: circumstantial
RESIDUE		
		Circ: cause
THEME	RHEME	

^{C2} <i>Students</i>	<i>will</i>	<i>be expected to make</i>	<i>a 3-5 minute oral presentation</i>
Subject	Finite: modulated	Predicator: modulated complex	complement
MOOD		RESIDUE	
Actor	Pr: material		Range
THEME	RHEME		

<i>about their work</i>	<i>in a manner</i>		^{C3} <i>that</i>	<i>addresses</i>	<i>the brief and the [] criteria</i>
Adj: circ	Adjunct: circ		Subject	Predicator	Complement
RESIDUE					
Circ: matter		Circ: manner			
RHEME					

^{C4} <i>All other student members of a group critique</i>	<i>will</i>	<i>be expected to comment</i>
Subject	Finite: modulated	Predicator: modulated complex
MOOD		RESIDUE
Sayer		Pr: Verbal
THEME		RHEME

<i>and</i>	^{C5} [ellipsis of <i>be expected to</i>] <i>discuss</i>	<i>their work.</i>
conjunctive	Predicator: modulated complex	Complement
RESIDUE		
	Pr: Verbal	Verbiage
RHEME		

^{C6} <i>Be</i>	<i>ready</i>	<i>for a longer than average day.</i>
Predicator	Complement: attributive	Adjunct: circumstantial
RESIDUE		
Pr: intensive	Value	Circ: cause
THEME	RHEME	

^{C7} <i>The critique sessions</i>	<i>will</i>	<i>begin</i>	<i>at 9.15 sharp</i>
Subject	Finite: modulated	Predicator	adjunct: circumstantial
MOOD		RESIDUE	
Token	Pr: Circumstantial		Value
THEME	RHEME		

^{C8} <i>Be</i>	<i>prepared</i>	<i>and</i>	⁹ <i>be</i>	<i>on time.</i>
Predicator	Complement: attributive	Conjunctive	Predicator	adjunct: circumstantial
RESIDUE			RESIDUE	
Pr: intensive	Value		Pr: intensive	Value
THEME	RHEME		THEME	RHEME

Table 6.2: Systemic functional analysis of Taharua Two Sides brief (critique section part ii, paragraph 2)

6.6 Multimodal environment

This section re-examines the casual studio interaction⁶ extracts in Chapter 5, however it will add a multimodal element to the analysis. The data in this section is from same tertiary art and design context, however it was collected a year later than the data examined in the extracts above. The aim of this section is to further explore the tutors' construction of the students as creatively unmotivated and the view that creative motivation is linked to a more playful, metaphoric or ambiguous exploration of ideas and concepts. However, unlike the

⁶ See Chapter 5, Section 5.7 for a definition of casual studio interaction.

previous sections, the extracts below also include the voices, as well as the non-verbal behaviour, of the students⁷.

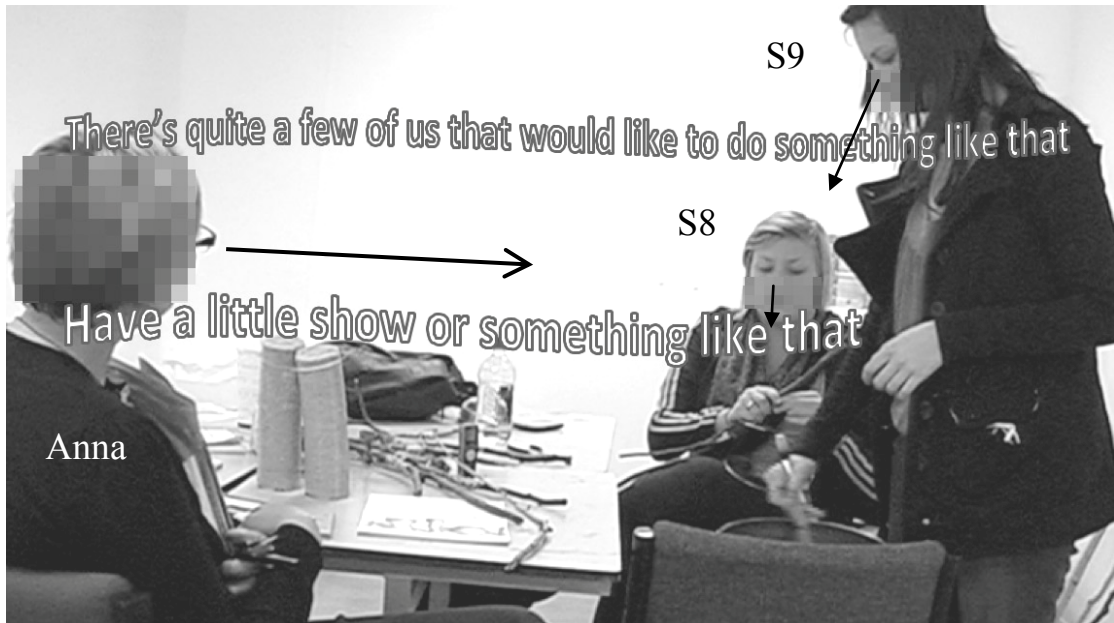


Figure 6.1: Casual studio interaction 1 (accompanies Extract 6.12)

In the first still image from the interaction (Figure 6.1), two students (student 8 and student 9) are discussing with their tutor Anna, the possibility of putting together a formal exhibition of their work. As they do this, they are simultaneously involved in their ongoing creative work. Student 8 is binding twigs together, while student 9 is mixing plaster in a bucket using the end of a paintbrush. Extract 6.12 reproduces the interaction.

⁷ It should be pointed out that the multimodal transcripts provided below vary in the amount of interactional data provided. This is because the inclusion of full and complete verbal and visual transcripts for every extract would involve an excessive amount of space, and at times would make linking the analysis to the transcripts difficult. As a result, each multi-modal extract will only contain the transcribed data necessary for the accompanying analysis.

Extract 6.12: Casual studio interaction

- 1 → S8: there's like quite a few of us
2 → that want to do something.
3 → Anna: have a little show or something [like that ↑
4 → S9: [exhibition.
((*simultaneous unintelligible speech*))
5 → S8: yeah I really want to do something like that.
6 → Anna: you know what we could do is um
7 is that gallery up on . edmonds street's not always booked up.
8 it's it's usually fo:r—
9 S8: gallery on edmonds street
10 Anna: you know it's it's 39 edmonds street ↑
11 it's right next door t- next door to the wren.
12 and that's one that's one of the university's galleries.
13 S8: I'm so lost, like —
14 → Anna: haven't you bee::n up [the:re yet ↑
15 S8: [no.

Student 8's choice of language presents her as a novice in the art and design world. This can be seen firstly, in her foregrounding of the nominal group *quite a few of us* (line 1) to emphasise the point that her idea is supported by the wider student community and therefore merits the tutor Anna's serious consideration, and secondly, in her use of the vague expression *something like that* (line 3). Anna's reply communicates her own more experienced position through her use of the diminutive *little* (line 3), and though her description of the subject of the interaction as a *show, or something like that*, rather than the direct use of the more formal term *exhibition*. However, the immediate reformulation of the *little show* as *exhibition* (line 4) constitutes a desire to be taken seriously as a member of the art and design community. Anna's authority is communicated by her gaze (Figure 6.1), which is positioned directly on the students, while in contrast the students both gaze away from Anna and look downwards at their creative work. In terms of the participants' proxemic behaviour (Norris, 2004), Anna has positioned herself on the opposite side of the table, from the students and leans back pressing documents against her body in a closed posture (Dittman, 1987), that can be interpreted as communicating officialdom. Anna's official posture and direct gaze at the students, both of who continue to focus on their

creative work throughout the interaction, may be regarded as metaphorically representative of the foreman or manager overseeing employees as the latter go about their work. Such a representation could be viewed as a further illustration of the centrality of the work discourse (see Chapter 4) in the context being studied.



Figure 6.2: Casual studio interaction 2 (accompanies extract 12)

The multimodal analysis continues in Figure 6.2, where student 9 has just repositioned her chair, which as seen in Figure 6.1 was previously oriented to face student 8. However, rather than move the chair to face Anna directly she only re-angles it slightly away from student 8. Thus, while her postural shift acknowledges Anna's presence, she maintains a distance between herself and Anna and instead communicates solidarity with student 9.

The remainder of the interaction in Extract 6.12 above involves the topic of a possible gallery that might be suitable for a student exhibition. In Anna's recommendation of a nearby gallery as a possible exhibition space, *You know what we could do is um* (line 6), she chooses to use the pronoun *we*, thus including herself as a member of the student group

wanting to hold the exhibition, perhaps visualising herself as an overseer or organiser. She again positions herself as an experienced member of the cultural field in line 14 though the use of the negative yes/no question “Haven’t you been there”, which in contrast to the positive form of the question ‘Have you been there’ carries the expectation that the student as a member of the arts community should have already visited the gallery⁸.

In short, the verbal and multimodal data of this interaction suggest the interplay of a number of competing discourses. On one hand, the students constitute themselves through their talk and their actions as novices and subordinate members of the cultural field, perhaps metaphorically aligned with the category of workers. However, in contrast to the tutors’ constitution of the students as unmotivated (evidenced in Section 6.2 above), the students clearly identify motivation through a desire to elevate themselves beyond this classification of novice or worker, seen here through their ambition to hold an exhibition of their creative works. This motivation is also clearly evidenced in the lexical choices used by the students, in particular the use of the desiderative *want* (line 2), which is repeated and intensified by the modifier *really* (line 5).

The students’ motivation to elevate themselves beyond the level of student or ‘worker’ and become a full-fledged member of the cultural field can be further evidenced in the re-examination of another interaction from Chapter 5, which now includes a transcription of gesture, gaze and head movement, following Norris (2004). In this interaction, student 8 talks about a building in the central city, which she has visited and imagines owning and renovating it as a future gallery space. The interaction is initially framed by the student who

⁸ Fairclough (1989) refers to the use of negative yes/no questions as a method of asserting power in his analysis of student-doctor interactions.

states that, *what I want, like, this is my own dream, this is my dream, my absolute dream, absolute dream*. The lexical repetition of the noun *dream*, collocated with, firstly the personal possessive *own*, and secondly the intensifier *absolute* clearly construes a strong discourse of desire.

Extract 6.13: Casual studio interaction

At the start of the extract:

Anna gazes directly at student 8 and holds a number of documents against her body. Student 9 gazes down at the bucket on her lap and continues stirring the contents of the bucket with a brush stick. Student 8 gazes down at the desk and is gesturing with her right hand.

- 1 → S8: Yeah, well I **want** that
2 → *brushes hair back with right hand*
3 → and I **want** to knock the wall in between, so [it's
4 *gestures from left to right with right hand*
5 *gazes towards Anna*
6 → Anna: [ye:(hh)ah
7 *nods twice*
8 S8: a roundabout walk in gallery.
10 *makes the motion of 3 sides of a square in front of body*
11 → Anna: ye:ah
12 *nods twice*
13 → S8: and then you go straight upstairs to like my studios
14 → *makes horizontal gesture with right hand*
15 → *gazes upwards into space*
16 *twitches head*
17 and then the following floor would be like
18 *redirects gaze to Anna*
19 you and my design friend's and like our like little ((unintelligible))
20 → *brushes hair back with hands*
21 Anna: *nods twice*
22 → and then . [I **want** to have
23 *gazes at water bottle*
24 → *fidgets with water bottle*
25 → Anna: [that would be s:o gre:at.
26 → S8: and I **want** to have that gallery space like
27 → *fidgets with something on desk*
28 *gazes at Anna*
29 *fidgets with water bottle*
30 *gazes at water bottle*
31 and use it as a gallery space
32 *gazes at Anna*

33 → Anna: yeah yeah yeah yeah
 34 *nods twice*
 35 S8: and have like (name of programme) 2009
 36 → *begins fidgeting with pair of pliers*
 37 *directs gaze down at desk*
 38 and select a few people doing stuff
 39 [and have like
 40 *gazes at Anna*
 41 → Anna: [o::h that'd be soo:: go::d.
 42 → *tilts head forward*
 43 S8: every three every two year not [every year
 44 *gazes towards student 9*
 45 → Anna: [yeah yeah yeah

There are two prominent sequences in this extract. The first begins and ends with student 8 making a short brush of her hair (lines 2 and 20). During this sequence she predominantly discusses ways in which she would like to renovate the space, and makes accompanying ‘iconic gestures’ (Norris, 2004, p. 29) that visually represent what she communicates verbally. Throughout this sequence Anna’s gaze is permanently fixed on student 8, and student 9 gazes down at the bucket on her lap. In the second sequence, beginning at line 22, student 8 shifts her topic to the business of organising a hypothetical exhibition for her co-students over successive years in the hypothetical gallery space. In this sequence, she is continually fidgeting; with a water bottle on the table (lines 24-26 and 29-35), some other object on the table (lines 27-29) and then a small pair of pliers (lines 36-45). Her gaze shifts rhythmically between Anna and these objects. Again, throughout this second sequence Anna’s gaze is firmly fixed on student 8, except when she tilts her head forward in line 42, in what may be an attempt to close the sequence of interaction. A visual transcription of this second sequence (lines 22-45) can be seen in Figure 6.3. Here the out-stretched right arm of the student can be clearly seen as she fidgets with the various objects. The gaze of Anna, permanently fixed on student 8 can be seen, as can the gaze of student 9, which is permanently fixed on the bucket sitting on her lap.

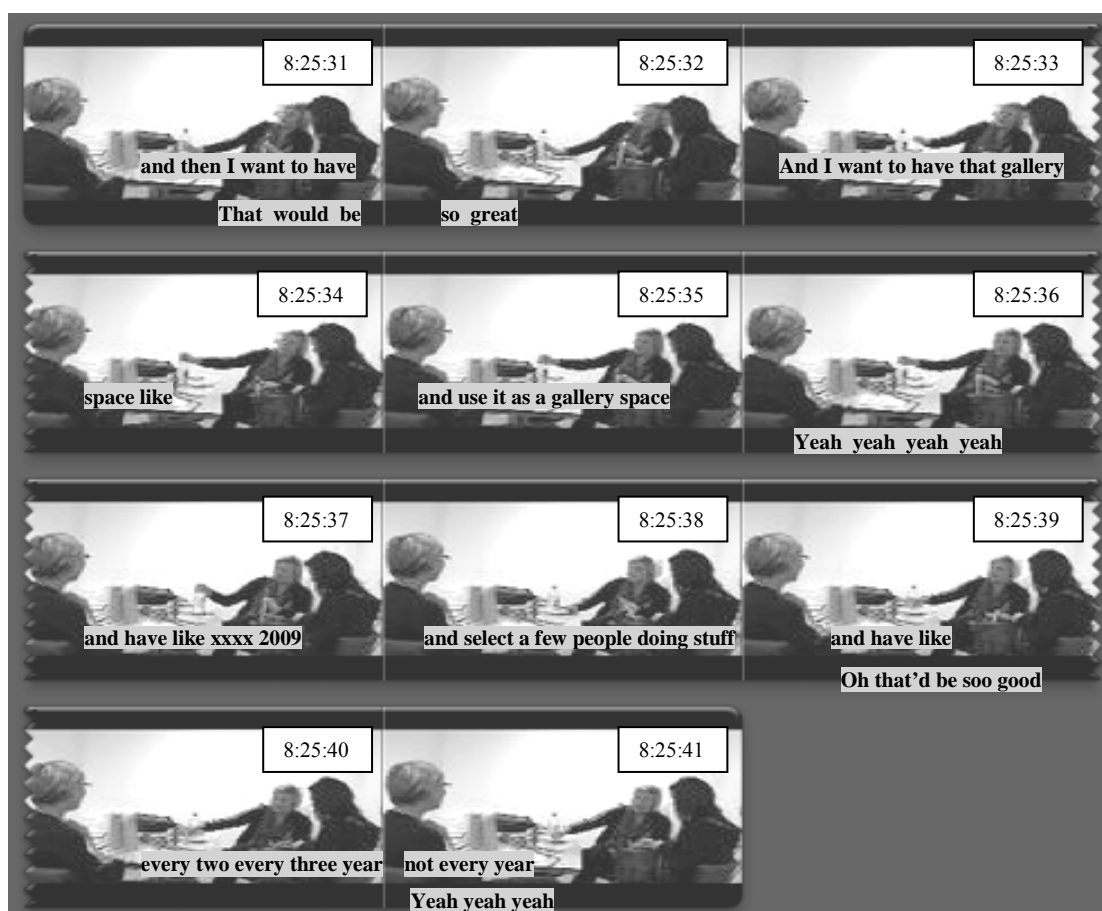


Figure 6.3: Visual transcription of Extract 6.13 (the second interactional sequence: lines 22-45)

Throughout Extract 6.13, student 8 projects a discourse of desire and motivation through the repetitive use of the desiderative *want* (lines 1, 3, 22 and 26). In the first sequence of the interaction, the student's desire is further represented by accompanying 'iconic gestures' (Norris, 2004, p. 29), which work to conceptualise the hypothetical space of the gallery as a "tangible" (Dörnyei & Ushioda, 2011, p. 81) phenomenon for the student. A heightened example of these gestures occurs at lines 13-15, where as she hypothesises about the upstairs studio of the gallery, she raises her head and gazes upwards into empty space. The motivational research of Dörnyei & Ushioda (2011) might suggest that the student's succession of gestures, gaze and head movements, which evoke the student's presence in the

hypothetical time and space being referred to, are inextricably linked to the students construction of their ideal future self. They state that it is through the capacity to actualise the ideal future self in the here and now that an individual is *motivated* to carry out the action necessary to achieve their future desires or wishes. In contrast, while Anna verbally embraces the student's visions (*Yeah*, lines 6 and 11; *That would be so great*, line 25), her other semiotic modalities of gesture, head movement and gaze remain firmly fixed on student 8 and the present reality of the art and design studio context. Anna, does not share in the student's actualisation of their ideal future self.

In the sequence of interaction following the students' description of her hypothetical future the topic shifts to the future business of organising the exhibition (lines 22-45). However in this interactional sequence the student's modalities of gesture and gaze have significantly changed. Throughout this second sequence student 8 continually fidgets and shifts her gaze, possibly communicating that she is uneasy and lacks the confidence to discuss this topic with the tutor Anna. In texts on multimodal interactional analysis (e.g. Chippendale & Lanz, 2008) fidgeting has been defined as "a condition of restlessness as manifested by nervous movements" (p. 56), which can "reveal important clues about the emotional state and activity of an individual" (p. 56). Psychological texts also regularly describe fidgeting as anxiety (Durand & Barlow, 2009). Anna's strategy throughout this interaction is to hear student 8 out, and offer only brief supporting responses (lines 25, 33, 41 and 45). Student 9 continues to gaze down at her creative activities and does not engage with either Anna or student 8 throughout this interaction.

In short, throughout Extracts 6.12 and 6.13 it is clear that (at the moment the interaction takes place) the students are highly motivated to engage in practices that would elevate them

towards becoming more professional members of the cultural field. However their desire is also naturally hedged, through both linguistic and other modal means, as a result of the students' self-consciousness and unease as newcomers to the field. While Anna listens attentively and provides support, albeit minimal, to these desires (as we saw in Chapter 5), her role within the institutional order leads her to shift the topic to a more realisable future which is to suggest that the students meet with the director of the university gallery space as a way forward. After a further 10 short turns on the topic of this meeting, the tutor Anna shifts attention back to the present reality of the students' creative practices, in particular student 9's creative work which involves stirring the contents of the bucket.

While the interaction around student 8's imagined future is a critical component of her art education and potentially plays a role in constructing her future position in the cultural field, the more immediate constraints of the institutional order, in particular the assessment criteria regarding the institutional importance attributed to exploration of materials (Extract 6.2 above), influence the tutor Anna's ongoing contribution within the interactional order. As a result the topic of Anna's interaction with student 9, who is still stirring the contents of the bucket, becomes one involving exploration and experimentation (Extract 6.14, below). Anna states that *you could think about other, other sorts of things as well, you know* (line 1), *you know sort of experiment with ...* (line 5), *go and do some experimental things* (line 9) *set up a little bit of a laboratory at home*, (line 12)⁹. Furthermore, and as indicated earlier in this chapter, the discourse of exploration/experimentation is constituted by the tutors as connected to a discourse of motivation. One example of this connection can be seen here in the way Anna encourages the students to continue with their creative activities of exploration outside the normal studio hours (line 11-16).

⁹ Chapter 6 will discuss in further detail the metaphors of exploration as found in the situated context of this study.

Extract 6.14: Casual studio interaction

- 1 → Anna: well I think you could think about other other sorts of things as well ↑
2 you know you might sort of roll it out, you know
3 → with a ro(h)lling pin
4 S9: yeah
5 → Anna: and you know sort of experiment with, sort of,
6 with rolling it up in some newspaper
7 and uh . maybe adding some some some paint to it and ah
8 you know.
9 → go, go and do some experimental things especially you know
10 you could take some of th- take some of them home
11 and you know maybe set up a little bit of a <takes large breath>
12 → a laboratory at home, and you know
13 → were you planning to do work at home.
14 → S9: yeah yeah [during the holidays.
15 → S8: [yeah yeah during the holidays.
16 → Anna: yeah yeah yeah

One small detail that is of interest is the ‘plosive aspiration’ (Hutchby & Wooffitt, 2008, p. 78), or laughter, which occurs while Anna is enunciating the word *rolling* (line 3). I would suggest that Anna laughs at this point because she perceives that the student might identify the rolling pin suggestion as an abnormal activity, and therefore humorous in the context of the interaction. This moment of laughter could be described as a breach of normal interaction in the context of what has now essentially taken the form of the studio tutorial genre. This is because the activities of art and design, viewed as products of high culture, are constructed as serious, even when they clearly diverge from the practices viewed as normal in everyday life. As a result, art education and in particular the practice of doing art is also constituted as a serious activity:

The supposed seriousness of art has a widespread effect on teaching. It guides students, often without their being aware of it, towards projects that require a certain seriousness and dedication. Lighthearted, careless work is hard to make in a school environment without seeming superficial, annoying, or flippant. A student who makes a joke out of art is likely to seem irresponsible, as if she refuses to recognize art’s underlying seriousness. (Elkins, 2001, p. 81)

Extract 6.15: Casual studio interaction

- Through this talk-in-interaction the students construct the creative actions of exploration - which in this case involves bringing tea bags and flour (line 3), a bucket (line 6) and a stick

(line 15) to university - as strange or eccentric; *people in the bus were staring at me so weird this morning* (line 2), *people were looking at me like what are you doing* (line 7), *I know you get the weirdest looks* (line 10). At the same time, this perceived categorisation of their creative actions as eccentric is transferred to their identities; *they must think we're so weird* (line 1). The students construct this identity as an opposition to a normative category, which they refer to as *people* (lines 2 and 19), and in doing so they position themselves as members of a specialised category of those who do art, *Oh the things we do for art* (line 9).

In the interaction in Extract 6.15, the three students shift their gaze between looking at one another and looking down at their creative activities in rhythmically equal measures (Figures 6.4 and 6.5) and in doing so, they communicate an institutional and social equality, which was absent in the earlier interactions with Anna. Sequentially, they also often stop their creative activities when talking or listening to each another, and furthermore in the interaction, each student takes a turn at describing their experiences of being perceived as *weird*. They place themselves in a more equitable triangular formulation, also in contrast to the earlier interaction when Anna was present.



Figure 6.4: Casual studio interaction 4



Figure 6.5: Casual studio interaction 5

I would also argue that through this interaction the students again constitute themselves as ‘motivated’. This is because they maintain an explicit and committed engagement to certain creative activities, even though they believe others perceive of these activities as strange or peculiar (as seen in Extract 6.15). This persistence is largely to do with their dreams to be artists, and as mentioned earlier is linked to the conceptualisation of their possible selves (Markus and Nurius, 1986; Dörnyei & Ushioda, 2011). Hence, it is because the students identify, albeit self-consciously, as artists, that they continue to carry out the creative activities that artists do, which in the situated context of this study is constructed by the tutors as practices of exploration and experimentation.

6.7 Discussion

A number of concluding points can be made from the rich collection of data analysed in this chapter.

Firstly, through the talk-in-interaction that takes place in the brief writing meeting, the tutors intersubjectively constitute the students' identity as 'unmotivated'. The tutors then orient to this conceptualisation of the students by positioning themselves as 'motivators', thus necessitating a strategy of motivation. The brief genre, as the only formal text in the 5 week-assessment event (with the exception of the assessment feedback), provides the forum for this strategy, which in this case involves the 'critique section'. As a result, the facilitative nature of the student brief, and its structural and lexico-grammatical qualities has as much to do with the tutors' constitution of the students' and the tutors' identities, as it has to do with the more traditional role of the brief as "a written description of a project that requires some form of design" (Phillips, 2004, p. 1).

Secondly, the tutors associate motivation with a particular type of creative activity; the exploration and visual experimentation of ideas through a variety of media and technical processes. Anna - in one interaction which reproduces this construct - even uses a scientific metaphor to equate creative activity with the type of scientific experimentation carried out in a laboratory¹⁰. The tutors constitute other types of creative activity, such as the literal interpretation of ideas, as being unmotivated and undeveloped. In contrast, however, the interactional data provides evidence that students do position themselves as motivated. Firstly, they enact a discourse of desire about their future identities as members of the cultural field (as gallery owners, curators, exhibitors of creative work). As mentioned, Dornyei and Ushioda (2011) strongly link desire to motivation through the concept of the possible self. Secondly, the students maintain a conscious engagement in activities of 'exploration' (bringing buckets to university, picking up sticks and carrying them to their

¹⁰ Webster (2003) suggests the conceptualisation of the art and design studio as laboratory has its basis in the design educational writing of Schön (1985) who developed the laboratory as a paradigm for professional education. Discourses of exploration and experimentation will be discussed in more detail in the following chapter.

workplace), even though these activities are routinely perceived by others as eccentric. As evidenced in the multimodal data, student 8 rarely breaks from binding her sticks (except to interact with Anna), while student 9 continually stirs the mixture in her bucket. The tutor Anna, however, perhaps constituting creative exploration in different ways and therefore perceiving student 9 to be lacking in motivation, uses an imperative structure to demand that student 9 *go, go and do some experimental things* (Extract 6.14, line 9). This leads me to believe that creative motivation, like many other aspects of creativity is discursively constructed and historically situated, and as such it is inherently linked to relations of power and hegemony (Fairclough, 1992; Gramsci, 1971). Viewed as such, individuals and groups structure their understanding of what-it-is-to-be-motivated-creatively in different ways according to their particular habitus, their position within the cultural field (including cultural institutions), and of course, how it is accounted for with in any particular interactional moment. As a result, these different discourses of creative motivation are, at times, likely to compete (Lee, 1992). While creative motivation tends to be defined somewhat narrowly in art and design education research, with discussions largely resorting to the intrinsic/extrinsic distinction, a few studies have provided insights that support the findings of this chapter. Dear (2001) , for example, holds the view that motivation, *rather than ability*, “is central to art’s meaning” (p. 276). She suggests that the bewilderment as to why an individual might be driven to carry out an action “that has no explanation within the framework of how we view and conduct our own lives” (p. 276) is creatively more important than any political or social meaning. This discourse of motivation is in many ways reproduced in the students’ interactions in Extract 6.15 where they have framed their creative activities against the puzzlement of onlookers. Perry (1987) also strongly links creativity with motivation, however his view aligns more closely with those of the tutors in this study. He states that:

‘Creativity’, ... is primarily a motivational word, in my view. It is intent upon the special motivation and consequent attitude that pupils must have in order to achieve real success in certain subjects, the ‘creative’ ones. (Perry, 1987, p. 285)

He, then, goes on to say that in certain disciplines “motivation of a creative kind” (p. 285) involves:

... getting the pupils into a frame of mind where they lay aside routine responses and open themselves to new understanding and new insight and a new relation to the medium in which they are working, is indispensable if an individual and not a standardised response is to appear from every pupil. (Perry, 1987, p. 285)

Perry was specifically referring to the discipline of craft, and this statement was published two decades ago in 1987, however as evidenced in the interactional and ethnographic data in this chapter, strategies for motivation (i.e. “getting the pupils into a frame of mind”) which encourage innovative exploration of media are still constituted as central to creativity in the tertiary context of this study. Perry also makes use of the metaphor vehicle ‘open’ as way of describing the preferred actions of the students and their understandings what it is that they do. For Perry, creative motivation is clearly tied to discourses of both institutional and professional authority, which competes with the inner-directed motivation that Dear (2001) alludes to. Finally, Webster (2003) links motivation, or at least the lack of it, to the power differential found in art and design education, which she refers to as the “ ‘master-pupil’ relationship” (p. 105). She argues that this relationship has emerged in art and design education due to the institutional belief that the employment of the skilled professional, who legitimates the creative work of students through the setting of the tutorial, is the most effective pedagogical model. Ironically, Webster finds that tutors regularly find the use of tutorials “frustrating” and “unproductive”, yet when questioned:

... tutors tended to blame students for their lack of motivation, lack of knowledge or lack of suitable skills. In contrast, tutors talked about positive tutorial experiences

having occurred when the student was well motivated, had well-developed knowledge and skills, where teacher and student were thinking ‘in the same plane’, and when the student listened and was responsive to teacher prompts. (Webster, 2003, p. 107)

The point that tutors’ perceptions of students’ motivation are fundamentally tied to the tutor’s own perceptions of creative practice is implied here by Webster (2003) through her suggestion that motivation was only believed to be occurring by the tutors when students were perceived as thinking ‘in the same plane’, as the tutors, which Webster goes on to locate at the level of “fully-acculturated high-level learners” (p. 108).

The next chapter of this study will further investigate the topic of exploration; a recurring and prominent topic throughout this chapter. It will be primarily be examined from both a discourse-historical perspective (Reisigl & Wodak, 2009; Wodak, 2001) and a discourse dynamics approach to metaphor analysis (Cameron, 2007, 2010a)

7. Exploration

7.1 Introduction

In the previous chapter, it was observed that the tutors associate motivation with a particular type of creative activity; that is, the *exploration* of ideas and theoretical concepts which is manifested through an *exploration* of visual media and related technical processes. To motivate these processes the student brief functions to, 1) explicitly state that processes of exploration are mandatory, seen in the form of the *objectives section*, 2) identify the ideas or theoretical concepts to be explored, seen in the form of the *provocation section*, and 3) strategically motivate the students to engage in the process of exploration, seen in the form of the *critique section*. However, the view that creative activity primarily involves the process of exploration is not limited to the situated context of this study, and on further examination it can be identified as constituting the creative experience, practices and values of many contemporary Western artists and designers. A selection of quotations attributed to contemporary artists provides cursory evidence for this view. These were located from the website ‘The Painter’s Keys’, edited by Robert Glenn (2011). The website does not provide the textual origins of the quotations; however the names of the artists have been included.

Extracts 7.1-7.7: Artists’ quotations

Ex. 7.1: All that is happening in art is part of a process of exploration and discovery. (Joseph Plaskett)

Ex. 7.2: I am mindful to allow for the joy of exploration and discovery within the framework of each of my works. (Tom Francesconi)

Ex. 7.3: Each painting is an exploration in an unknown country. (Prunella Clough)

Ex. 7.4: The life of an artist is a continuous journey, the path long and never ending.
([Justin Beckett](#))

Ex. 7.5: You can accelerate your development by giving yourself a fresh set of challenges, or the same set viewed from a different angle, every day. Explore a different path – if it's a dead end, explore another. (Paul Foxton)

Ex. 7.6: Many a painting has taken me on a wild goose chase far from where I thought the destination would be. ([Rod Charlesworth](#))

Ex. 7.7: An artist has to be a little like Lewis and Clark, always exploring in new, uncharted directions. (C. W. Mundy)

The description of art and design creativity as a process of exploration involves the deployment of *metaphor*, described by Burke (1969) as “a device for seeing something *in terms of* something else” (p. 503, original italics). Such cross-mapping is evident in the way that images of discovery (Extracts 7.1 and 7.2), unknown countries (Extract 7.3), continuous journeys and never-ending paths (Extract 7.4), dead-ends (Extract 7.5), wild-goose chases (Extract 7.6) and uncharted directions (Extract 7.7) are used by the artists in the quotations above to describe their creative activity as exploration. The theoretical literature on metaphor, however, suggests that metaphors do more than simply describe a particular process or domain in terms of another. Conceptual metaphor theory (Lakoff & Johnson, 1980), for example, holds the view that generalised conceptual metaphors function at the level of thought to structure our knowledge and experience. It argues that metaphorical expressions, such as those underlined in Extracts 7.1-7.7 above, are systematically motivated by the fixed and stable cognitive mappings between a literal domain (e.g. explorer), and a target domain (e.g. artist). Charteris-Black (2004), extends the conceptual metaphor theory of Lakoff and Johnson by focusing on the more pragmatic, and therefore contextualised factors of metaphor use. He argues that metaphors can be selectively deployed to arouse emotions and influence opinions, and that a strategic use of metaphor for persuasive effect

can lead to the emergence of new conceptual frameworks, potentially playing a role in the development of ideology. Accordingly, Charteris-Black examines metaphor use in the discourse of politics, press reporting and religion “to reveal the covert (and possibly unconscious) intentions of language users” (Charteris-Black, 2004, p. 34). More recently, Cameron (2007, 2010a), and Deignan (2005) have developed what they refer to as a discourse dynamics conceptualisation of metaphor, which focuses on the dynamic use of metaphor in social interaction. They identify how people use metaphors in interaction to develop and explain their ideas, to express their feelings, to show empathy to one another or to regulate the affective climate of the interaction. In the discourse dynamics framework, the deployment of metaphors are influenced less by sets of pre-existing conceptual mappings, as in conceptual metaphor theory (Lakoff and Johnson, 1980), and more by the circumstances of the particular discourse environment, the personal histories of participants, as well as their membership of various socio-cultural groups. Furthermore, according to Cameron (2010a), there are numerous ways that linguistic metaphors¹ come to be deployed in such instances of spontaneous interaction. They might be “fluid tentative verbalisations of ‘ideas’” (p. 86) or the “reiteration of ideas that have become fixed for the person concerned” (p.86). They might be “produced as learnt formulae that the situation activates in memory as appropriate” (p. 86), or as “conventionalised expressions that are produced in memory in connection with certain situations” (p. 86). Although Cameron states it not always possible to know which of these processes prompts the use of any particular metaphor, she does argue that the analysis of linguistic metaphors, whether those which are familiar and conventionalized, or those newly emerging in the microgenesis of social interaction can, “tell us something about how people are thinking, can indicate socio-cultural conventions that people are tied into or that

¹ Cameron and Maslen (2010b) uses the term *linguistic metaphor* to describe a word or phrase “that can be justified as somehow anomalous, incongruent or ‘alien’ in the on-going discourse, but that can be made sense of through a transfer of meaning in context” (p. 102). A linguistic metaphor is viewed as involving the *metaphor vehicle*, that is, the actual word or phrase used in the discourse and its explicit or implied referent or topic. (Cameron, 2010a, p. 85)

they may be rejecting, and can reveal something of speakers' emotions, attitudes and values" (Cameron, 2010b, p. 7).

To further investigate the theme of exploration that emerged in the previous chapter, this chapter firstly looks at how metaphors of exploration are used by the participants to structure the interactions and motivate the creative activities that occur in the tertiary art and design studio. Following this, the chapter investigates the historical emergence of the use of the exploration metaphor in the context of art and design education. The primary focus of this latter investigation will be on the Bauhaus, an innovative German school of art and design established in 1919, whose curriculum and teaching methods are widely recognised as transforming the teaching of visual arts and design education throughout the West (Droste, 2002; Efland, 1990; Grawe, 2000; White, 2004). In order to further investigate the source of the exploration metaphor, the focus will then shift to the great nineteenth-century journeys of exploration, which are regularly discussed as shaping the scientific, aesthetic, literary, economic, religious and political life of early modernism (Cruz, 2011; Cusack, 2008; Driver, 2001, 2004; Koivunen, 2009; Sachs, 2007).

7.2 Perspectival focus and methodological tools

The initial sections of this chapter will employ a discourse-based approach to the analysis of metaphor (Cameron, 2007; Cameron & Maslen, 2010a; Deignan, 2005), which is concerned with naturally-occurring metaphors as they occur in either the discourses of those engaged in

social interaction (Cameron, 2010a), or as “elicited from participants through lengthy, structured interviews” (Deignan, 2005, p. 123)².

Following the approach of Cameron (2007, 2010a, 2010b), the first sections below (7.4 and 7.5) will firstly exemplify and discuss the prominent *systematic metaphors* that appear in the interview data (participants’ perspective). A systematic metaphor classifies a set of metaphor vehicles which are all connected to the same topic. It is a “condensation or reduction of the data that help us describe the actions of participants” (Cameron 2010b, p. 13). According to Cameron (2010b), systematic metaphors are identified in the following way. Firstly, linguistic metaphors appearing in the data are grouped according to the basic meanings of their vehicle terms; for example, those relating to the general theme of *EXPLORATION*. This more general grouping is then examined to find smaller subsets of semantically-connected vehicles which are provided with a classifying label. As an example, the more general vehicle grouping of *EXPLORATION* produces the following systematic metaphor:

*THE BRIEF IS A MAP FOR THE STUDENT’S JOURNEY OF EXPLORATION*³

This systematic metaphor groups together those linguistic metaphors regularly used by participants to describe one of the ways they perceive the brief as facilitating creative activity in the studio, and can be seen the following extract:

Extract 7.8: Interview with student 1 (relevant metaphor vehicles are underlined)

² The analysis of metaphors as they occur in naturally occurring talk-in-interaction, or written discourse, sits in contrast to the metaphor work of Lakoff and Johnson (1980), which has tended to focus on metaphor in thought, rather than language, and involves the examination of highly conventionalised metaphors using invented, rather than naturally, occurring expressions (Ritchie, 2010).

³ Following the conventions of metaphor transcription (Cameron & Maslen, 2010b), systematic metaphors are written in small italic capitals, while conceptual metaphors are only written in small caps. Words or phrases extracted from the data collected for this study are italicised in the text and metaphor vehicles relevant to the discussion are usually underlined in the data extracts (with the exception of the interactional data), and also unless it is obvious, when they are discussed in the text.

... so it's good to like, say hang on, and look back at the brief, and read over it again, sort of guides you back in to it again, rather than you just shooting off in some random direction

As the student attempts to explain how he interacts with the brief in the studio, he uses linguistic metaphors to describe it as a map that one has to repeatedly *look back* at to make sure that the correct *direction* is being followed. At an affective level, the student is possibly using these metaphors to convey his reliance on the brief as he carries out creative activities, which he perceives as new and unfamiliar.

After the initial examination of systematic metaphors occurring in the interview data, the chapter will then go on to examine the deployment of systematic metaphors from the *EXPLORATION* grouping within three participant interactions (the social action perspective). This section (7.6) will also use the conventions of conversation analysis (Atkinson & Heritage, 1984; Drew & Heritage, 1992) to include an analysis of the sequential staging of the studio tutorial, and examine how *EXPLORATION* metaphors seem to appear more strongly in certain stages of the tutorial. Cameron (2010b) suggests that linguistic metaphors “are not evenly spread across talk and text, but seem to cluster at certain points, some of which are critical moments and all of which are worth looking at when carrying out discourse based studies” (p. 19).

The final sections of this chapter (7.7-7.9) will then focus on an exploration of wider socio-historical contexts (Layder, 1993; Reisigl & Wodak, 2009; Wodak, 2001) to examine how the discourses, values, perspectives and beliefs revealed through the metaphorical analysis have their foundations in the social, institutional and linguistic practices of the past. It will also look at how shifting metaphors and semantic relations between words may have over time contributed to the way creative practice is conceptualized in the contemporary art and

design context. Issues of intertextuality and interdiscursivity (Candlin, 2006; Fairclough, 1992, 2010) will play a central role in this analysis, as will the use of *corpus analysis* - in particular its potential “to uncover linguistic patterns which can enable us to make sense of the ways that language is used in the construction of *discourses*” (Baker, 2006, p. 1, original italics). Underpinning this analysis is Cameron and Deignan’s (2006) “emergentist perspective” (p. 686) on metaphor which sees metaphors as emerging from the interaction between the participant and the constraints and affordances of the participant’s environment. Table 7.1 indicates the methodological resources used in this chapter with respect to the data collected from the different perspectives.

Perspective	Data (Modalities)	Methodological Orientation	Tools
Semiotic resource perspective	The text of the Tahara Two-Sides student brief.	Metaphor analysis	Observation and categorisation of metaphor vehicles into systemic metaphors.
	The Corpus of Historical American English (COHA)	Corpus Analysis	Collocation and frequency analysis
	The Corpus of Contemporary American English (COCA)		
Social action perspective	Audio recording of the second brief meeting, where the tutors co-establish the text of the Tahara Two-Sides brief. The tutors Anna, Mike, Claire and Shan are all participants in this meeting.	Metaphor analysis	Observation of the participants' deployment of metaphors as they engage in social interaction.
	Audio recording from a studio tutorial between the tutor Anna and student 3, and between Anna and student 7	Conversation Analysis	Sequential Stage Analysis
	Audio recording from a studio tutorial between the tutor Claire and student 8		
Participants' perspective	Semi-structured interviews with tutors and students.	Metaphor Analysis	Observation and categorisation of metaphor vehicles into systematic metaphors.
Socio-historical perspective	Published texts containing interviews with artists/designers, and personal accounts of their practices.	Metaphor Analysis	Observation of emergent metaphor vehicles.
	Published documents from the Bauhaus school of art and design.		
	Literature on the great nineteenth century explorations of Africa.	Discourse Historical Analysis	Description of the discourses of nineteenth century exploration

Table 7.1: The data collected and methodological focus for each of the perspectives.

7.3 Systematic metaphors in the interview data

An analysis of the interview data revealed that four major systematic metaphors within the *EXPLORATION* grouping were frequently deployed by the participants to describe creative activity in the studio context and the role of the brief in facilitating this activity:

THE STUDENTS' CREATIVE ACTIVITIES INVOLVE A JOURNEY OF EXPLORATION

THE BRIEF IS A GUIDE MAP FOR THE STUDENT'S JOURNEY OF EXPLORATION

THE TUTORS ARE GUIDES IN THE STUDENTS' JOURNEY OF EXPLORATION

*THE STUDENTS' CREATIVE ACTIVITIES ARE AN EXPERIMENT*⁴

The following two sections will discuss each of these systematic metaphors in turn. Each discussion will begin by first providing a general overview of the systematic metaphor, followed by a closer examination of the use of the metaphor as it appears in the data. It is important to reiterate that systematic metaphors provide a convenient way to describe larger sets of linguistic metaphors.

7.4 The students' creative activities involve a journey of exploration

In her interview, the tutor Anna regularly deploys linguistic metaphors, which could be grouped as the systematic metaphor, *THE STUDENTS' CREATIVE ACTIVITIES INVOLVE A JOURNEY*

⁴ I have included the final *EXPERIMENT* systematic metaphor, because although it does not explicitly relate directly to *EXPLORATION*, the notion of exploration and experimentation are closely linked in scientific discourse and also frequently co-occur in the various modalities of data collected for this study. The tutor Anna for example states in her interview that, "... for some of those people just exploring and experimenting is giving them a chance to be creative".

OF EXPLORATION (Extracts 7.9-7.13). This systematic metaphor is the most prominent metaphor in the data.

Extracts 7.9-7.13: Interview with the tutor Anna

Ex. 7.9: ... if they have explored lots of different ways of making art lots of strategies I think particularly in graphic design all areas um then then that puts them in a better position for next year. This is a good year for exploring those kinds of things, yeah.

Ex. 7.10: ... I think that how we teach and certainly with product design next door where they they have really interesting briefs, they get students to go to new environments

Ex. 11: ... and then of course um that comes into the end point which would be um an assessment requirement as well ...

Ex. 12: ... for some of those people just exploring and experimenting is giving them a chance to be creative.

Ex. 13: Um, one student sort of said well she quite liked the fact that some of our briefs were quite open and gave, gave them more freedom what to do

Anna applies this systematic metaphor to describe the creative activity of the students as something that involves *exploring different ways* or *areas* (Extract 7.9), so that the student might find a new or *better position* (Extract 7.9), *environment* (Extract 7.10), or *end point* (Extract 7.11). In Extract 7.12, Anna clearly identifies the goal of the exploration as creativity, however she makes the point that there is only a *chance* it might be found, thus she implies a belief that not every student will necessarily reach this creative destination. While, Anna views the brief as ultimately responsible for facilitating the students' journey (Extract 7.10), she also suggests that some briefs provide more *freedom* than others in allowing students to make decisions regarding their actions (Extract 7.13).

Extracts 7.14-7.16: Interview with the tutor Anna

Ex. 7.14: ... often the starting point can be quite hard for students they actually sort of need to um I guess also find their own way

Ex. 7.15: ...it's been quite an interesting thing to explore because it actually sort of goes beyond just, um, putting things into kind of categories, um, that just happens at, at school for instance.

Ex. 7.16: ... and we also wanted to stretch students to do, a little bit out of their comfort zone and I think we've, I think we've done really well with that this year ...

In Extracts 7.14-7.16, Anna characterises the *starting point* (Extract 7.14) of the journey as a difficult one from which students need to *find their own way* (Extract 7.14), thus reiterating her view that the students are firstly, encouraged to take self control of their journey and secondly, that the direction of the journey is not predetermined. Anna also describes the journey as exploring areas that the students might not necessarily be at ease with, because they lie *beyond* the familiar (Extract 7.15). To facilitate this exploration into the unfamiliar, the tutors must metaphorically alter the bodies of students (*stretch*, Extract 7.16). This view that the bodies of the students can be manipulated or controlled, and that the tutors are empowered to carry out these actions are recurring in the data. For example, the tutors regularly suggest that they need to *push* or *move* the students.

Extracts 7.17-7.18: Interview with the tutor Anna

Ex. 7.17: Timetables yep yep and um yeah I think the timetable is really important in terms of um time management because, of course that's one of the things we're really working on.

Ex. 7.18: but I think in terms of time management that helps students to to work towards another deadline not just the end point as well

While Extracts 7.9-7.16 suggest that Anna conceptualises the creative activities of students as somewhat unrestricted, when she was asked about the significance of the studio timetable component of the brief she clearly linked the timetable to a discourse of work (previously discussed in Chapter 4) which she manifested through the metaphor vehicles of *time management* (Extracts 7.17 and 7.18), and *working towards a deadline* (Extract 7.18)⁵. Anna's use of metaphor vehicles showing a connection to the creativity as work discourse, conflict with her metaphoric realization of creativity as a somewhat unrestricted journey of exploration. As a result, while Anna refers to students' creative actions as reaching a metaphorical destination in a journey of exploration, she conceptualises the journey and its *end point* (Extract 7.18) as being constrained by the timetabled constraints of work. In her dynamic metaphor theory, Cameron (2010a) talks about the importance of exploring the interconnectedness of metaphors appearing in the discourse data. Perhaps some connection can be made here between the studio timetable, and the 'traveller's itinerary', the latter which sets out the detailed plan for a particular journey, including places to visit, sights to look at, and lengths of stay. If we perceive the timetable as something resembling an itinerary, then the students creative journey, is metaphorically oriented less towards exploration of the unknown, and oriented more towards exploring the scheduled prearranged stopovers often found on an organized tour. This conceptualisation becomes more apparent in the systematic metaphors *THE BRIEF IS A GUIDE MAP FOR THE STUDENT'S JOURNEY OF EXPLORATION* and *THE TUTORS ARE GUIDES IN THE STUDENTS' JOURNEY OF EXPLORATION*, which will be discussed further below.

⁵ Anna's view that time can be managed is a highly conventionalized metaphor in the West and it is often described in the literature on conceptual metaphor as *TIME IS MONEY* (Lakoff and Johnson, 1980).

Extracts 7.19-7.21: Interview with the tutor Claire.

Ex. 7.19: I suppose as tutors we think about, um, what we would like the students to be exploring.

Ex. 7.20: ...and particularly with the assessment requirements and make sure that they're on track.

Ex. 7.21: ...because they haven't really found what is that they want to do and that they're really excited about, so they're just kind of, you know going through the motions.

The tutor Claire also uses linguistic metaphors to describe the creative activities of students which could be grouped within the systematic metaphor *THE STUDENTS' CREATIVE ACTIVITIES INVOLVE A JOURNEY OF EXPLORATION*. Her particular use of these linguistic metaphors shows that she constitutes the direction of students' explorations as largely determined by the tutors, for example: *what we would like the students to be exploring* (Extract 7.19), and *make sure that they are on the right track* (Extract 7.20). She suggests that this is necessary because students often are not sure what it is they are attempting to find in the journey (Extract 7.21), and consequently, rather than purposefully exploring, the students will simply end up *going through the motions*⁶. Claire's view that the ultimate aim of the students is to find something implies that she sees the students' journey as one of discovery, albeit one that is still directed and constrained by the tutors.

⁶ The linguistic metaphor *going through the motions*, with its use of the vehicles *going*, *through* and *motion* characterising movement, may at first appear to belong to the systematic metaphor *JOURNEY OF EXPLORATION*, and this resemblance might explain why it is used in this context by Claire. However I would argue that *going through the motions* metaphorically characterises the students' practice as the repetitive and mechanical actions of a machine, a process that occurs automatically. Ironically, the professional artist Luke, in his case study in chapter 10, metaphorically characterises his professional practice as often feeling like he is *just going through the motions* (Extract 10.10).

Extracts 7.22-7.25: Interview with Mike.

Ex. 7.22: But in the second one we decided, because it went sort of nowhere, and what we felt was students were narrowing too quickly, you know, they were exploring too narrow in the first brief.

Ex. 7.23: I think that where, more, more dictates this end, as opposed to this end. Like this end can be very, you know ah, the universe, but this end ((Mike is referring to a C-grade here)) has to be you know, Avondale, or Point Chev.

Ex. 7.24: Well, as, as I said before, I think it's nice if there are, if the student has the possibility to go wider and not be too diagnostically tied-down.

Ex. 7.25: ... ((*pointing to sections of the brief*)) this is very open and this is really tied down, and almost constraining and handcuffing in a way ...

In his interview, the tutor Mike deploys *JOURNEY OF EXPLORATION* metaphors to characterize the students' creative process as involving a number of different possible paths, including those that fail to lead the students to a potential destination (*it went sort of nowhere* – Extract 7.22). Mike describes the less creatively productive paths or destinations as *narrow* (Extract 7.22), because they limit exploratory activity, while those that are potentially more creatively productive are *wider* (Extract 7.24), because they perhaps maximize exploratory activity and the possibility of a suitable destination being found. For Mike, the most appropriate destination is one that is metaphorically located some distance away from the students' starting point. This view can be seen in Extract 7.23, where he positively characterises the student's journey of exploration as having the potential to *end* anywhere in *the universe*, or less positively ending in areas local to the context of the study, *Avondale*, or *Point Chev*(alier). Mike is most likely using the metaphor of a long explorative journey to explain that he conceptualises a positive creative outcome as one that does not occur immediately and is the result of a sustained process of development.

Mike negatively characterizes the notion of being restrained or *tied-down* (Extracts 7.24 and 7.25) as preventing explorative activity, and that the brief itself can be responsible for this (Extract 7.25)⁷. The metaphoric view that, once started, the successful creative journey is one of perseverance and persistence, is also conveyed by student 5 through the use of the metaphor vehicles *keep on going* (Extract 7.26)

Extracts 7.26: Interview with student 5

Uhh, not really umm well because the brief is, I think the brief is just a starting point so like the two sort of thing, but every time I started the, another thing I ahh looked at the brief and other contrary subject ahh but for the thing I just keep on going.

The students also regularly deploy linguistic metaphors that could be grouped as belong to the systemic metaphor *THE STUDENTS' CREATIVE ACTIVITIES INVOLVE A JOURNEY OF EXPLORATION*. In Extract 7.27, for example, student 3 characterises the scope of the journey of exploration as simply involving different *avenues*, as opposed to the *universe* as described by Mike (Extract 7.23 above), or the area *beyond* described by Anna (Extract 7.15, above), perhaps suggesting that the student has a less challenging view of the creative process than the tutors. Furthermore, and reproducing the earlier comments of the tutor Claire, student 3 describes his own journey of exploration as strongly directed by the brief, through the metaphor vehicles, *tells* (Extract 7.27) and *instructions* (Extract 7.28), as well as the modal *should* (Extract 7.28).

⁷ Goatly (1997, 2002) describes the conceptual metaphor *SUCCESSFUL ACTIVITY/DEVELOPMENT IS MOVEMENT FORWARD* as a central entailment of his *JOURNEY* metaphor. He argues that it is dominant in the educative setting and appears in teachers' accounts of learning. Metaphor vehicles that resemble Goatly's *MOVEMENT FORWARD* metaphor are routinely used by participants, in particular by students in their interviews. However, discourse dynamics metaphor theory suggests that rather than being an underlying or pre-determined conceptual metaphor, the *SUCCESSFUL ACTIVITY/DEVELOPMENT IS MOVEMENT FORWARD METAPHOR* instead describes group of linguistic metaphors that have over time have sedimented as a prominent systematic metaphor which is still subject to creative development and change, such as Mike's creative use of the metaphor vehicles *tied down*, *constraining* and *handcuffing* in Extract 7.25.

Extract 7.27-7.28: Interview with student 3

Ex. 7.27: ... we were given the brief which tells us to explore different avenues ...

Ex. 7.28: ... when I read a brief, I like to have instructions of what we should explore
...

The *STUDENTS' CREATIVE ACTIVITIES INVOLVE A JOURNEY OF EXPLORATION* metaphor is also reproduced in the brief texts, although the emphasis in the briefs is placed on the exploration component of this systematic metaphor.

Extracts 7.29 – 7.31. The Taharua Two Sides student brief

Ex. 7.29: Read the brief *Taharua Two Sides* carefully. Having done this you are to **develop** and explore visual interpretations of contrary conceptual categories. (original emphasis)

Ex. 7.30: Makes sufficient 2 & 3D work to explore and develop initial ideas

Ex. 7.31: Uses a variety of media and processes appropriate to the work produced and uses 2D and 3D media to explore, develop and communicate ideas/issues being addressed (original fonts)

Furthermore, the verb *explore* occurs 41 times in the student brief corpus (22 out of the 34 briefs) and *exploration* occurs 23 times (10 of 34 briefs). When the student brief corpus is referenced with the more general Wellington Written Corpus (only those words appearing in at least one third of all student briefs are included as keywords), *explore* is significant as the 25th highest key word, having a keyness coefficient of 209.23. A comparison of the relative frequencies of *JOURNEY OF EXPLORATION* metaphors in the student brief corpus, the interview data collected for this study, the British National Corpus (Davies, 2004) and The Corpus of Contemporary American English (Davies, 2008) can be seen in Table 7.2. It is clear that the

vehicle words appear significantly more frequently in the data collected for this study, than in the two reference corpora, whether the words are used metaphorically in the reference corpora or not.

Linguistic metaphor	Student brief corpus		Interview Data		Corpus of Contemporary American English (COCA)		British National Corpus (BNC)	
	Freq.	Per million words.	Freq.	Per million words.	Freq.	Per million words.	Freq.	Per million words.
explore	41	1120.07	13	603.2	12601	29.6	2227	22.27
exploration	23	628.33	1	46.4	7037	16.56	1528	15.28
exploring	10	273.19	5	232	6206	14.60	1022	10.22
direction	4	109.27	3	139.2	32907	77.43	8492	84.92
discover	3	81.96	4	185.6	11061	26.03	3139	31.39

Table 7.2: Comparison of word frequency between data collected for the study and 2 large reference corpora (significant differences highlighted in bold).

7.5 Other related systematic metaphors

THE TUTORS ARE GUIDES IN THE JOURNEY OF EXPLORATION

Linguistic metaphors used by the tutors reveal their perceived roles⁸ in the direction or control of the students' creative practice.

Extract 7.32: Interview with the tutor Anna

... often the starting point can be quite hard for students, they actually sort of need to um, I guess also find their own way, and it helps them to, to find an outcome that's a bit more individual.

⁸ The tutors' perception of their roles as motivators was discussed in Chapter 6. Chapter 10 also provides further evidence of other ways in which tutors conceptualise their roles in the studio.

In Extract 7.32, Anna describes what she believes are the difficulties that the students have beginning the creative journey, but conveys a belief that if the students are not guided by the tutors, then the results of the exploration will be unique to each student. Claire also alludes to the difficulty that students have beginning the journey. For example, in her interview she states that it is *very hard to get the students going*, because they *really hold back a lot*. Like Anna, she believes that the students should work *independently* (Extract 7.33), however she also describes the tutors' function as a *guide* (Extracts 7.33, 7.34 and 7.35), and that the tutors' role is to *guide them* [the students] *in an interesting direction* (Extract 7.34).

Extracts 7.33-7.35: Interview with Claire

Ex. 7.33: Well, um we try, I think in [this programme], we're trying to encourage students to think and work independently, and so we, rather than, I mean I suppose we're just there to sort of guide and support and hopefully we get to follow their lead a bit.

Ex. 7.34: ... we're there hopefully just to harness something for them and help guide them in an interesting direction. (Claire)

Ex 7.35: ... we would like the students to be exploring and hopefully can provide, um, a provocation which is going to, um, guide them in the direction we want them to go in. (Claire)

The belief that the students should work *independently* (Extract 7.33) or *find their own way* (Extracts 7.32) is in contrast with the view that the role of the tutors is to *guide them* [the students] *in the direction we* [the tutors] *want them to go in* (Extract 7.35), which reveals something of an ideological dilemma for the tutors⁹. Perhaps in an attempt to negotiate this dilemma, Claire alludes that it is the tutors who *follow* the *lead* (Extract 7.33) of the students.

⁹ There is also some divergence between the tutors' belief that the students should exhibit a degree of independence or *find their own way* (Extract 7.2) in the studio and the brief itself, which, through the

In his interview, Mike deploys a metaphorisation of the tutors' role in the journey of exploration, which is not unlike that expressed by Claire in Extracts 7.34 and 7.35 (Extract 7.36 below).

Extract 7.36: Interview with the tutor Mike

... to me it's always, to me, my guiding forces has always been to try and open them up. More than focus them, and, and hopefully give them, you know, okay I could maybe do that, or, or I could explore that.

In this extract, Mike views his role as a 'guide' as one where he is *opening* students *up*, rather than trying to *focus* them. Here, he is briefly combining a *LENS* metaphor with the *JOURNEY* metaphor, characterizing the art and design student as a camera lens that can be controlled and adjusted by the tutor to delimit or increase the possible number of directions that students are able to explore as they develop their creative practice. He presents his position of power over the students as particularly strong through his suggestion that he has the ability to *give* students the realisation of which choices are available to them, and through his earlier use of the noun *forces* in the metaphor vehicle *guiding forces*. A similar metaphor vehicle can be found in one of the student briefs collected for the corpus from the art and design department at an adjacent university (Extract 7.37).

Extract 7.37: Student brief 22

Spend time open your eyes wide and amass a series of photographic images that you feel reflect the flavors of this specific site.

'objectives' and 'requirements' sections, can be viewed as defining the 'directions' for the students. This interrelationship of students and tutors in terms of who is 'following' whom is interesting, and is examined further in the following chapter with regard to the provocation section of the brief and resulting ambiguity of who is responsible for the creative 'ideas' that shape the students' practice.

THE BRIEF IS A GUIDE MAP FOR THE STUDENTS' JOURNEY OF EXPLORATION

Interviews with the students extend the metaphorisation of the tutors as guides, by characterising the brief as a guide map, which keeps them going in the right direction.

Extracts 7.38-7.41: Interviews with students (participants identified in parenthesis)

Ex. 7.38: ... so it's good to like, say hang on, and look back at the brief, and read over it again, sort of guides you back in to it again, rather than you just shooting off in some random direction (student 1)

Ex. 7.39: ...the brief, I think is really, it's real, it's like a safety guide sort of thing (student 1)

Ex. 7.40: ... then, you know, you can look back at it and then see if I am actually doing the work that I am supposed to (student 4)

Ex. 7.41: I think this brief is not really umm guiding on towards our finish, it's kind of just giving us a start point (student 2)

Interestingly, the repeated use of the metaphor vehicle *look back* (student 1 in Extract 7.38 and student 4 in Extract 7.40) suggests that the brief is viewed as a map or guide that is left behind, rather than taken along on the journey. Extract 7.41 reinforces this notion by characterising the student brief as a guide map used to commence the journey, but not one that can provide details about the eventual destination. There is a metaphoric connection here between this characterisation of the student brief and explorer's map. The explorer's map would be unlikely to contain information about the latter stages of the explorer's route, as these would be unknown.

The tutors deploy a similar metaphorisation of the brief as guide map, limited to providing the initial directions for the journey of exploration.

Extracts 7.42-7.46: Interviews with tutors (participants identified in parenthesis)

Ex. 7.42. ...we use the brief as a means to get them started. (Claire)

Ex. 7.43. Well, it gives them, it gives, well the provocation's a starting point, it gives them ah, I don't know, what would you call it, it gives them ah, something from which to begin thinking (Mike)

Ex. 7.44: ... we're going to give you a brief that lets you explore new ideas. (Anna)

Ex. 7.45: ... they have really interesting briefs, they get students to go to new environments. (Anna)

Ex. 7.46: ...the last brief was, um, storyboard cartoon thing, and um, it made them make lots of work (Anna)

It is described as *a means to get them started* (Extract 7.42) and that it *gives* the students a *starting point* (Extract 7.43). Furthermore as an explorer's guide map it facilitates the exploration of the *new* (Extract 7.44 and 7.45). However, it is more than a simple guide map. It also is perhaps characterised as an authorisation or official license to explore, which is administered by the tutors themselves. This characterisation is evidenced in use of metaphor vehicles such as *lets* (Extract 7.43), *made* (Extract 7.46) and the statement *gives them something from which to begin* (Extract 7.43). Metaphorically, this is not unlike the “‘*brief instructions*’ for travellers” (Driver, 2001, p. 48, citing the Journal of the Royal Geographical Society 1, 1831, p. vi, my italics), or exploration manuals provided by the Royal Geographical Society for prospective explorers during the nineteenth century. A further discussion on the connection between the nineteenth century culture of exploration and the

metaphoric conceptualisation of art and design education in the twentieth century will take place in the section (7.9) of this chapter.

THE STUDENTS' CREATIVE ACTIVITIES ARE AN EXPERIMENT

In her interview Anna uses linguistic metaphors of experimentation to characterise the students' creative activity (Extracts 7.47-7.50). She also uses the simile of the *laboratory* to characterize a successful context for creative action to occur (Extract 7.50), and references the *experimentation* criterion in the brief (Extract 7.47). The component of the criteria which is being referred to is reproduced in Extract 7.51. In the previous chapter, we also saw how Anna attempted to mobilise the creative activities of the students by demanding that they *do some experimental things* (Chapter 6, Extract 6.14, casual studio interaction).

Extracts 7.47-7.50: Interview with the tutor Anna

Ex. 7.47: ... I think in the criteria we talk about, um, exploring, and experimentation. So, I think within those kind of parameters, it's trying something new for themselves.

Ex 7.48: ... but we know that, um, from a range of degrees that our students go to that, um, they want them to be broaden and think, and for some of those people just exploring and experimenting is giving them a chance to be creative.

Ex 7.49: ... You know, if you look at the criteria, it could be yes, they've done lots of work, and um done some experimentation for that person.

Ex 7.50: ... I think it's, I think it's possible to teach it or uh, maybe it's possible to set up a situation where creativity can happen, almost like a laboratory.

Extract 7.51: Assessment criteria 1 - The Taharua Two Sides student brief

Employs a systematic process of making 2 & 3D work, accompanied by processes of visual experimentation and analysis.

In the first brief meeting Anna use the metaphor vehicle *experimental* three times, and in the second brief meeting she uses it four times. It is used to collocate with *models* twice and *works* twice, and in the remaining three instances it is used to conceptualise the general foci of the students' creative activities. Anna is the only participant throughout the study that deploys linguistic vehicles which metaphorise the students creative work as a scientific experiment, however they are worth briefly mentioning here because the conceptualization of art and design practice as an experiment frequently occurs in the literature (Schön, 1985; Webster, 2003; Yeomans, 2005) and is often discussed alongside the conceptualization of design as exploration. Anna collocates *exploring* with both *experimentation* (Extract 7.47) and *experimenting* (Extract 7.48) in her interview and in the Corpus of Contemporary American English (Davies, 2008) exploration is the 11th most frequent collocation of experimental with a high mutual information score of 6.23, while explore is the 31th most frequent collocation of experiment, with a mutual information score of 3.36. In the British National Corpus explore is the 42nd most frequent collocation of experiment with a mutual information score of 3.38. Only those collocations with a mutual information score of over 3 were considered.

Webster (2003) suggests the conceptualisation of the art and design studio as laboratory has its basis in the design educational writing of Schön (1985), who developed the laboratory as a paradigm for professional education. However Yeomans (2005), states that it has its roots in the foundation or Basic Design courses initiated by art educationalist Harry Thubron (1915-1985) who developed “an experimental approach to art teaching” (p. 196) in the early 1950s. According to Yeomans, Thubron's Basic Design framework was developed further by Victor Pasmore (1908-1998) and Richard Hamilton (1922-2011) at Newcastle University in 1954. Hamilton, in particular, was interested in developing a foundation design pedagogy

that enhanced students' rational and intellectual (rather than emotional) faculties, embraced modern science and technology, but most importantly eradicated preconception and the propagation of other design styles. Yeomans states that Hamilton's pedagogical approach was "analytical, looking at various internal process and procedures in an *open-ended* and *experimental* manner which precluded any predetermined outcome" (p. 198, my italics). He also suggests that the emphasis on the experimental, rather than on technique, was due to the fact that Pasmore and Hamilton were both practicing artists as well as educators:

This drive towards *experimentation* was spearheaded by artists, like Victor Pasmore, who regarded their teaching as a natural extension of their studio researches. The studios were *laboratories* and the spirit in which the teaching was carried out was more important than content. (Yeomans, 2005, p. 209, italics added)

However, here, Yeoman overlooks the influence of the wider socio-cultural environment in shaping the increasing scientificity of art and design education. Efland (1990), for example, charts the ways in which science began to shape arts education at the beginning of the twentieth century. Its influence could be felt, for example, in the values of abstraction and scientific reductionism championed by Victor Pasmore, and the values of rationalism and observation that Hamilton introduced into his teaching. In Section 7.9, the role of science will be briefly considered in the context of the historical emergence of *JOURNEY OF EXPLORATION* metaphors in art and design education. However, first, the following section will examine *JOURNEY OF EXPLORATION* metaphors in the interactional data collected from the tertiary art and design studio of this study.

7.6 Metaphor use in the interactional data

The brief writing meeting

Extract 7.52 (below) from the second brief writing meeting reveals how the tutors use the *JOURNEY OF EXPLORATION* metaphor to construct the different disciplinary identities of the students. In the Taharua Two Sides brief the students are asked to design works that represent ideas involving contrasting conceptual categories, for example, *up and down, left and right, black and white, male and female* (Mike, line 28). In the extract, the tutors are discussing the wording of the objectives section for the 2-dimensional brief for the graphic design students, which in its draft form states:

Extract 7.52: Draft objectives section - The Taharua Two Sides 2D brief

Read attached brief, Taharua Two Sides, carefully. Having done this you are to develop and explore visual interpretations of at least five contrary conceptual categories.

As can be seen, the metaphor vehicle *explore* is prominent in this draft objectives section, being only one of two experiential processes (the other being *develop*) that indicate how the students should act upon their visual interpretations of the contrary conceptual categories.

Extract 7.53: Second brief writing meeting.

- 1 Anna: um ((*begins reading*)) read the attached . um brief
2 and having done this
3 you're to develop and explore visual interpretations . of ((*stops*))
4 I'm just wondering whether we c-
5 we just can just put 'of these co:ncepts'
6 and whether we need to say
7 how many we want later o:n↑
8 I just wanted t- to talk about that a little bit .hh
9 because u:m
10 → you have ((*reads*)) 'at least five co:ntrary conceptual categories' .hh
11 → I think that gets a bit co:mplicated↑
12 because it could be .hh
13 → Mike: (with) that, [I want I . I think you have to give them five.
14 Anna : [which yeah, yeah, yeah, yeah yeah.

15 → Mike: you you can't just let them like visual arts.
 16 Anna: mmm mmm.
 17 Mike: or or like if you were going to the same thing—
 18 within the three dimensional one. .hh
 19 Anna: [but—
 20 Mike: [you you they need you know
 21 → to come up with five different solutions of image and text
 22 → that explore uh uh contrary con uh
 23 rather than just one
 24 → they'll get lost [too quick
 25 Anna: [but, but maybe five . five images
 26 that that describe the contrary cos but but the way that it's worded
 27 it says five contrary conceptual categories.
 28 Mike: yes like up and down left and right black and white male and female.
 29 → Anna: okay.
 30 Mike: you understand that's that's that's what I would think.
 31 → Anna: [okay okay.
 32 Mike: [because then they then you know
 33 → then it's not uh then it's not so much of a visual [arts brief.
 34 Anna: [so that
 35 → so that so they so they have to [explore more to begin with okay
 36 → Mike: [it's more of a
 37 → it's it's it's more of a graphic design brief [you know
 38 → Anna: [okay okay.
 39 → Mike: like they could have have five solutions that maybe are tied together
 40 [in a sequential way, or
 41 Anna: [so we actually . get them to do that straight away in the brief.
 42 → okay [yep.
 43 Mike: [yep well yeah I hh
 44 whereas wh- wh- if you look at the visual arts brief
 45 → it's just ((reads)) read the attached brief and [develop and explore
 46 Anna: [and develop work yeah.
 47 Mike: visual interpretations of contrary conceptual [categories. ((stops))
 48 → Anna: [good, okay.

The interactional extract begins with Anna questioning Mike, who has prepared the draft form of the brief, about the inclusion in the objective statement that '*at least five contrary conceptual categories*' (line 10) must be explored. She appears to hold a different view that the students are to make five works representing a single contrary conceptual category, and as a result she believes the current draft is *a bit complicated* (line 11). Mike disagrees and exploits the *JOURNEY OF EXPLORATION* metaphor to argue that the graphic design students will quickly *get lost* (line 24), if they are only required to represent a singular conceptual category. He is therefore implying that the inclusion of the '*at least five contrary conceptual categories*' (line 10) specification in the wording of the objectives statement is essential for

the graphic cohort of students. Metaphorically, he is constituting the graphic design students as needing greater direction in their journey of exploration, in contrast to the visual arts students. Further evidence of this is indirectly stated earlier in line 13, where Mike associates the verb *give* with the graphic design students, as in *give them five*, which deploying the *JOURNEY OF EXPLORATION* metaphor could be understood as something like ‘give them direction’. In contrast he associates verb *let* (line 15) with the visual arts students, as in *let them choose their own number of contrary conceptual categories*. Deploying the metaphors used in this context, this statement could be understood as something like ‘let them choose their own direction’. Mike’s view that a visual arts brief would not direct the students to explore such a specific number of stimuli, while a graphics brief would, is reinforced by his statements *then it’s not so much of a visual arts brief* (line 33) and *it’s more of a graphic design brief* (lines 36-37). As the interaction develops, Anna acquiesces to Mike’s point of view (*okay*, line 29; *okay okay* lines 31 and 38; *okay yep*, lines 42, and *good okay*, line 48). Both participants maintain the *JOURNEY OF EXPLORATION* metaphor (e.g. *explore*, lines 22, 35 and 45) throughout the rest of the interaction, but it is extended to identify the particular metaphorical directions or paths that the tutors intend the graphic students to follow, a *sequential way* (line 40) or *straight away* (line 41; ‘away’ has the same etymological roots as ‘way’, i.e. old English ‘weg’ which means road, path or course of travel). Hence, the interaction in Extract 7.53, constitutes a further systematic entailment of the journey of exploration metaphor, which could be described as *DIFFERENT CREATIVE DISCIPLINES EXPLORE DIFFERENT PATHS/WAYS ON THE JOURNEY OF EXPLORATION*. It should also be pointed out that throughout this interaction, Mike complements his use of *JOURNEY OF EXPLORATION* metaphors vehicles with those related to the *PROBLEM/SOLUTION* metaphor regularly found in design discourse (lines 21 and 39). Perhaps this metaphorical mixing strengthens his particular viewpoint, making it more persuasive.

JOURNEY OF EXPLORATION metaphors are also a recurring feature in the “flow of talking-and-thinking” (Cameron, 2010a, p. 88) of the studio tutorials and in some instances play a prominent role in the way the tutorials are structured. As a result, it is useful to look at their deployment in the wider textual context of the three-stage interactional sequence (Antaki, 2011; Atkinson & Heritage, 1984; Drew & Heritage, 1992) found in the studio tutorials.

The first sequential stage of the studio tutorial typically involves a question (or series of questions) from the tutor requiring the student to make a judgment regarding the strength, success, or direction of a work, or number of works, in progress. These initiating questions can be seen in Extract 7.54 (lines 4-9).

Extract 7.54: Studio tutorial (first sequential stage) with student 7

- 1 Anna: ... we're going to look at the work
- 2 that you've got up on the wall
- 3 um to start off with
- 4 → and I'm just going to ask you a couple of questions about your um
- 5 → about what you think is the strongest work
- 6 → and um . yeah
- 7 → which direction you want to go with this.
- 8 → is it is it visual†
- 9 → or is it graphic desi:gn
- 10 → S7: graphic de[si:gn.
- 11 Anna: [Graphic okay.
- 12 oka:y.
- 13 so out of all of these
- 14 well we've asked you to
- 15 look at five . contrasting um . or contrary . uh . comparisons.
- 16 so which are the ones that interest you most
- 17 that you think you'll um
- 18 → probably go: with.
- 19 S7: um . . maybe . . you know
- 20 → feminine and masculine.

In this first stage, Anna's reproduction of metaphor *DIFFERENT CREATIVE DISCIPLINES EXPLORE DIFFERENT PATHS/WAYS ON THE JOURNEY OF EXPLORATION*, one that emerged in the second

brief writing meeting (Extract 7.53) as a systematic entailment of *STUDENTS' CREATIVE ACTIVITIES INVOLVE A JOURNEY OF EXPLORATION*, orients the focus of the interaction and, in particular, the responses that the student is required to make. For example, in line 10 we can see the student responding to Anna's question about the *direction* of her work by identifying it as graphic design. The metaphor is further 'extended' (Cameron, 2008b, 2010a), when Anna asks for more specific information about which contrasting concept the student will *probably go with* (line 18), to which the student replies *feminine and masculine* (line 20). It is evident that the *JOURNEY OF EXPLORATION* metaphors structure the questions that initiate this studio tutorial interaction and in doing so they constrain the student's responses. Furthermore, cursory evidence is provided that systematic metaphors are produced, developed and deployed over extended time spans and across different modalities and genres (the brief writing meeting, the student brief, the studio tutorial) to shape identities, how participants think about topics and how they carry out certain creative actions.

In the second sequential stage of the studio tutorial the interaction typically focuses on the individual work or works selected by the student in response to the opening sequence of the interaction, or alternatively other works of interest selected by the tutor. The tutor usually leads the discussion which involves one or more of the following interactional strategies: i) questioning the choices made by the student in the production of the creative work, ii) providing an interpretation of the student's creative work, and iii) appraising the student's creative work. These interactional strategies are identified in bold in Extract 7.55.

Extract 7.55: Studio tutorial (second sequential stage) with student 3

- | | |
|-----|------------------------------------------------------------------------------|
| 1 | Anna: so just a question about that |
| 2 | so you've got quite a lot of thee: um |
| 3 → | the horses . in the background. [questioning the student's choices] |
| 4 | S3: mmm. |

5 → Anna: w- w- it looks like looks like wallpaper [**providing an interpretation**]
 6 S3: yeah
 7 Anna: um . is is is that actually on as wallpaper
 8 or is it something that you added to:
 9 → to: sort of extend that idea a little bit more. [**questioning the student's choices**]
 10 S3: um well yeah that i:s
 11 it is meant to be wallpaper
 12 I got it . um
 13 I kind of made it
 14 they were small pictures to start off with
 15 and just kind of joined them up together
 16 because they were actually
 17 umm . borders . to go around [the walls.
 18 Anna: [yeah, yeah, yeah.
 19 S3: but like I wanted to kind of
 20 put the message across
 21 that . like . they might be his childhood dreams†
 22 to be . a cowboy and be [. running free in the (woods).
 23 Anna: [yeah yeah yeah .hh
 24 that's quite nice.
 25 → I like the way that you've used . this edge here as we:ll. [**appraising the student's work**]
 26 S3: yea:h.
 27 → Anna: w- w- what what was your intention with that. [**questioning the student's choices**]

It should be pointed out that this second sequential stage of the studio tutorial (Extract 7.55 above) occurred after the student had already produced a reasonable amount of work. When studio tutorials occur towards the beginning of an assessment event cycle the tutorials tend to focus on the 'anticipated' (see Chapter 5) creative work of the student, often referring to sketches or notes in the student's workbooks. However, as seen in Extract 7.56, the same interactional strategies are involved (identified in bold).

Extract 7.56: Studio tutorial (second sequential stage) with student 2

1 → S2: I want to move on to do some . um .um
 2 design an alternative space.
 3 → Claire: oh great. [**appraising the student's (future) work**]
 4 S2: yea:h.
 5 Claire: and what sort of . scale†
 6 I mean are you thinking about a little sort of dome:stic space
 7 you know a space big enough for o:ne person
 8 or a space big enough for twe:nty,
 9 or a space big enough for a hu:ndred,
 10 you know where.
 11 when you think about the spa:ce
 12 what sort of sca:le†

13 → have you got [going on. [**questioning the student's (future) choices**]
 14 S2: [Umm
 15 cos . I got this uh
 16 I got I got this research here . uh
 17 but if I do . a . like the whole (group) um the whole level
 18 I think it will be a bit much.
 19 → Claire: yeah, it would be hu:ge [**providing an interpretation**]

In the studio tutorial data collected for this study, there is less evidence of the journey of exploration data occurring in this second sequential stage of the tutorial. The related metaphor vehicles *way* (Extract 7.55, line 25) and *move on* (Extract 7.56, line 1) do appear in the extracts above, however I would suggest that the importance of the journey of exploration metaphor in structuring the “flow of talking-and-thinking” (Cameron, 2010a, p. 88) of this sequential stage is less strongly felt.

In the third and often final sequential stage of the studio tutorial the tutor makes more general recommendations to the student regarding the individual work, group of works, or anticipated works that are the focus of the tutorial. This can be seen in Extract 7.57.

Extract 7.57: Studio tutorial (third sequential stage) with student 7

1 → Anna: good . . . okay.
 2 I think it would probably also be quite goo:d with this to: um
 3 → to to: explore quite a few
 4 → quite a few different ways . of working.
 5 so um . maybe you would
 6 and this is just a s- suggestion
 7 → that maybe you would do some that are . more te:xt ba:sed
 8 → some that are a bit more carto:on ba:sed
 9 um . it would be good to you know
 10 → to sort of look more specifically at some particular desi:gners
 11 at- for that.
 12 → I mean you could even look at illustra:tors†
 13 and people that illustrate um . children's books.
 14 S7: mmm.
 15 Anna: that kind of thing†
 16 S7: yeah good
 17 Anna: did you quite like those
 18 some of those drawings as well†

19 S7: yeah . um . some stuff . . from the books ((*turning pages of workbook*))
 20 like children's books.
 21 Anna: oh yeah [which book is that one from.
 22 S7: [yea:h
 23 um . henry and aimee right way round . . and upside down
 24 stephan michael
 25 Anna: o:h, that's [ri:ght .hh
 26 S7: [yea:h.
 27 Anna: so did you choose that . because of thee: um . the title
 28 the right-way [round and upside do:wn.
 29 → S7: [no actually I was just looking in a random way.
 30 → ((*laughter*))
 31 Anna: cos that's interesting . because actually
 32 it does have something to do with the brief there as well.
 33 S7: because it's a [(*unintelligible speech*)).
 34 Anna: [yeah yeah.
 35 S7: sort of . . interesting . opposite . things.
 36 Anna: opposites of characters [as well . yeah okay.
 37 S7: [yea:h

The tutor signals the commencement of the third stage of the studio tutorial with the utterance *good ... okay* (line 1), which is immediately followed by the deployment of the *JOURNEY OF EXPLORATION* metaphor to suggest that the student needs to *explore different ways* (lines 3 and 4). The consecutive use of the vehicle *look* (line 10) further extends the metaphor, because observation is an important entailment of exploring. The tutor also provides some vague directions, or ways for the remainder of journey (i.e. *some that are more text based* and *some that are a bit more cartoon based*, lines 7 and 8), which contrast strongly with the student's final remarks that previously her *looking* has occurred in a *random way* (line 29). The students turn-final laughter at line 30, perhaps indicates an awareness that this response was not the expected one (Goffman, 1981; Jefferson, 1984), in that binary opposites were not the stimulus for the development of the image Anna is referring to. Anna's follow-up, *actually it does have something to do with the brief* (lines 31 and 32) quickly manages the student's discomfort by suggesting that (in contrast to the student's perception) the image does relate to the objectives set out in the brief. This

utterance could be seen as reinforcing the systematic metaphor that *THE BRIEF IS A GUIDE MAP FOR THE STUDENT'S JOURNEY OF EXPLORATION* by implying that the student is in fact heading in the right direction in accordance with the objectives of the brief. The student can be seen as acknowledging this with her somewhat stilted utterance *interesting opposite things* (line 35) which Anna subsequently rephrases and confirms (line 36). It is probably important to note that earlier in the second sequential stage of this particular studio tutorial, the student made the comment that she was *quite lost*, and as a result stated that *I don't know what to really do*. It would appear, then, that in this third stage of the tutorial, Anna has strategically employed various systematic entailments of the *JOURNEY OF EXPLORATION* metaphor to realign the student's ongoing creative processes with the anticipated creative futures established by the tutors and entextualised in the text of the student brief. By the end of the interaction the student is not lost and she is now exploring in less random ways.

As a final comment, and before I move on to an examination of the socio-historical perspective, a cursory look at the course descriptors found on the websites of many art and design colleges will show that the systematic metaphor *THE STUDENTS' CREATIVE ACTIVITIES INVOLVE A JOURNEY OF EXPLORATION* metaphor is not confined to the context of this study alone. The following extract from the Chelsea College of Art and Design website in the United Kingdom serves as an example (relevant metaphor vehicles have been underlined) of its widespread usage. Of note, are metaphor vehicles that might also be grouped as the systematic metaphors *CREATIVITY IS FREEDOM* and *FREEDOM IS AN OPEN SPACE*. Other relevant linguistic metaphors of note, are those that allude to the journey being a *challenge* and suitable for the student who is *curious*.

Extracts 7.58-7.59: Chelsea College of Art and Design website

Ex. 7.58: You are free to explore any of these areas throughout your time on the course and work within an open framework that will challenge you and open up many

possibilities. You will be taught through a programme of tutorials, seminars and lectures which allow you to gain an awareness of the dialogue particular to the area you may be exploring. (. . .) The course attracts, and suits, students who are self-motivated, ambitious, intellectually creative and visually curious and who have developed a certain confidence in their direction and art practice. (<http://www.chelsea.arts.ac.uk/courses/undergraduate/ba-fineart.htm#>)

Ex. 7.59: *Students are invited to choose and follow their own path throughout their course of study, and are encouraged to integrate theoretical studies to inform and enrich personal practice.* (<http://www.chelsea.arts.ac.uk/courses/undergraduate/ba-graphics.htm#>)

7.7 A historical look at the *JOURNEY OF EXPLORATION* metaphor in art education

Central to a discourse-based historical analysis (Layder, 1993; Reisigl & Wodak, 2009; Wodak, 2001), and an exploration of wider contemporary contexts (see Candlin, Bhatia, & Jensen, 2002, in relation to legal education) are issues of intertextuality and interdiscursivity, which can provide insights into the way different prior discourses have shaped the structures, values, ideological positions, discursive resources and identities of existing social practices (e.g. Fairclough, 1992, 2010; Foucault, 1972; Sarangi & Candlin, 2011). Similarly, Cameron's (Cameron, 2007, 2010a, 2010b) discourse-dynamics approach to metaphor, holds the view that speech communities, over what are often "long periods of time" (p. 6), develop, share, modify and eventually conventionalize metaphors through ongoing spoken and written interactions on their particular areas of interest. As a result, an analysis of the development and use of metaphors within the historical contexts of particular speech communities may reveal insights about their values, perspectives and beliefs and how these have impacted on, and have been impacted by their particular practices over time. The following section attempts to trace the historical emergence of the *JOURNEY OF EXPLORATION* metaphor in art and design education. The findings suggest that the metaphor develops out of

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the culture of exploration (Driver, 2001, 2004) and the resulting discovery rhetoric (Pratt, 2008) that became prominent throughout Europe in the nineteenth century, and hence a primary focus of scientific, aesthetic, literary, economic, religious and political life (Cusack, 2008; Driver, 2001, 2004; Koivunen, 2009; Reidy, Kroll, & Conway, 2007; Sachs, 2007). Like others, those involved in the production and education of art and design increasing drew upon the widespread discovery rhetoric as a way of metaphorically describing and facilitating the emergent creative processes required to embrace the challenges of a rapidly changing modern world.

Efland's (1990) comprehensive history of art education, shows that the primary function of most art education and art practice since the time of Athenian culture (450BC) and prior to the early twentieth century was to: i) capture the beauty of nature through accurate observation and the use of technical skill, ii) develop moral or spiritual character either through exposure to the classical works of the past, or iii) develop the drawing skills necessary for vocations in industry. Art education, therefore, has historically not been viewed as a process of exploration or discovery, but one where students primarily focused on learning a series of techniques and skills which enabled them to imitate nature or copy models, objects and the work of past Masters. Where there was some emphasis on self-expression, as in nineteenth century romanticism, this was still strongly constrained by the skills, techniques and stylistic preferences of the educational theorist, for example, Ruskin's famous advocacy of the Gothic style. Efland (1990), states that it was the foundation programme of the innovative Bauhaus art school in Germany, where the emphasis on exploration in art education was first introduced. This largely resulted from applying design-based approaches, developed for working with the many new industrial materials, to a visual art context. According to Efland, the convergence of design theory and academic art theory,

which paved the way for the Bauhaus curriculum, was initially introduced into art educative practices by the art educationalist Arthur Wesley Dow in the early 1900s due to “an increasing hostility to academic approaches to art that based the study of art in the skills of representational drawing” (Efland, 1990, p. 177). However, unlike the later Bauhaus tutors, Dow still had as his central focus the representation of beauty. Efland states that:

For Dow the purpose of this study of design was to enable the student of art to understand the basis the beauty. From the Bauhaus perspective, Dow’s view of beauty would have been regarded as a sentimentalised version of the nineteenth-century romanticism. Instead, they saw design as *exploration* to *discover* the basis of vision. The elements of design were fundamental *discoveries* one made through the *investigation* of materials. (Efland, 1990, p. 218, italics added)¹⁰

Due to the relatively similar socio-cultural context experienced across Europe, it is unlikely that the conceptualisation of creativity as discovery and exploration had its genesis solely at the Bauhaus, as Efland states in the previous quote. The private art school of German painter, printer and photographer, Edmund Kesting (1892-1970), for example, was named ‘Der Weg’ (The way/path); a title that could be argued is a significant entailment of the *JOURNEY* metaphor. Kesting’s school, which was established in Dresden in the same year as the Bauhaus, used the programmatic subtitle, ‘Neue Schule für Kunst’ (New School for Art), and had a similar educational emphasis to the Bauhaus (Wick, 2000). Extracts from 1926 pamphlet clearly indicates the use of *JOURNEY OF EXPLORATION* metaphor vehicles:

Extract 7.60: 1926 pamphlet from Der Weg

- 1 Every human being travels a different path
- 2 But all of them should find a single goal. (...)
- 3 We summon all who want to explore the experience of creative laws. (...)
- 4 Because we walk the path to the human being.
- 5 Because we walk the path to art. (cited in Wick, 2000, p. 307)

¹⁰ See also Sarangi and Candlin’s (2011) use of search and discovery metaphors to characterise different types of research practice.

However, due to the important legacy of the Bauhaus, an extensive collection of Bauhaus-related documents remain available for examination. These documents include official Bauhaus correspondence, pamphlets, course descriptors and the accounts of Bauhaus students and teachers. Together, these provide consistent evidence that *JOURNEY OF EXPLORATION* metaphors were being increasingly used in context of Bauhaus art and design education to constitute a shift from the traditional emphasis on the representation, creation, study or appreciation of beauty.

As an example, in one of his earliest address to students, at the 1919 exhibition of student work, Walter Gropius (1883-1969), the director and creator of the Bauhaus, repeatedly deploys *JOURNEY OF EXPLORATION* metaphor vehicles to convey his future vision for the creative practices of the school.

Extract 7.61: Address to students of the Staatliche Bauhaus

1 I suggest that for the time being, we refrain from public exhibitions and
2 work from a new point of departure ... for what we need is the courage
3 to accept inner experience, then suddenly a new path will open for the artist
4 ... Some day you will break free of your own limitations and will know
5 where you have to go. We will encounter surprises, some will make
6 decisions to start anew ... (Gropius, 1919, cited in Stein, 1980, p. 36)

Among the more commonplace *JOURNEY OF EXPLORATION* vehicles, such as *departure* (line 2) or *path* (line 3), Gropius extends the metaphor to include the entailment of freedom (line 4), which is often equated with the act of leaving on a journey of exploration, and makes reference to the view of the journey as involving an encounter of the unexpected or surprising (line 5). He also refers to the *courage* (line 3) required to commence a journey of exploration, as well as the requirement for a strong self-belief (*accept inner experience*, line 3). Similarly, in a 1924 draft of a 'Breviary for Bauhaus Members', Gropius states:

Extract 7.62: Breviary for Bauhaus members

- 1 Art and technology, a new unity! Technology does not need art, but art very
- 2 much needs technology – example: architecture! They differ in nature; therefore
- 3 their addition is not possible, but their common creative source must be explored
- 4 and rediscovered by those who are endeavouring to establish the ‘new “idea of
- 5 building.” (Gropius, 1924, cited in Stein, 1980, p. 76)

Again, metaphors of exploration (*explored*, line 3) and (re)discovery (*rediscovered*, line 4) dominate Gropius’ text, and are used to discuss the search for a metaphorical creative *source* (line 3), in order that some new knowledge (*the new idea*, line 4) is established (line 4). He positions the context for these explorations *in nature* (line 2).

In another example, Bauhaus student Hannes Beckman’s (1909-1976) recollection of the pedagogical approach of the preliminary course taught by Joseph Albers (1888-1976) from 1923-1933, also contains emergent journey of exploration metaphors:

Extract 7.63: Account of Hannes Beckman

- 1 I remember vividly the first day of the Vorkurs¹¹, Josef Albers entered
 - 2 the room, carrying with him a bunch of newspapers, which were distributed
 - 3 amongst the students. He then addressed us, saying something like this: "Ladies
 - 4 and gentlemen, we are poor, not rich. We can't afford to waste materials or time.
 - 5 ... All art starts with a material, and therefore we have first to investigate what our
 - 6 material can do. So, at the beginning we will experiment without aiming at
 - 7 making a product. At the moment we prefer cleverness to beauty. ... Our studies
 - 8 should lead to constructive thinking. All right? I want you to respect the material
 - 9 and use it in a way that makes sense – preserve its inherent characteristics.
- (Beckmann cited in Neumann, 1993, p. 206)

In this extract, Beckman recollects Alber’s use of the metaphor vehicles, *starts* (line 5), *at the beginning* (line 6), *without aiming* (line 6), and *lead* (line 8), to constitute art education as a journey of exploration which has a definite point of departure, yet no identifiable destination, except the personal development of new knowledge (*constructive thinking*, line 8). The metaphorisation of the students’ creative activities as an *experiment* (line 6) is also apparent in the extract. In another example, Oskar Schlemmer (1888-1943), renowned for

¹¹ Preliminary course

his instruction in the Bauhaus theatre workshop, called for the “exploration of the basic elements of theatrical creation and design: space, form, colour, sound, movement, light’ (Schlemmer cited in Droste, 2002, p. 158).

Furthermore, *JOURNEY OF EXPLORATION* metaphors occur in the Bauhaus Master’s descriptions of Bauhaus pedagogy published after the Bauhaus was closed. For example, Johannes Itten (1888-1967), writing about Bauhaus assignments on colour and textural studies in his book *Design and Form: The Basic Course at the Bauhaus* states that “A whole new world was discovered ... Manual abilities were discovered and new textures invented. They started a mad tinkering, and their awakened instincts discovered the inexhaustible wealth of textures and their combinations” (Itten, 1964, p. 147). In a discussion on the technical aspects of art, Paul Klee’s collection of writings, titled *The Thinking Eye*, also makes use vivid and repeated use of the journey of exploration metaphor (Extract 7.64):

Extract 7.64: The Thinking Eye

- 1 II. Let us develop: let us draw up a typographical plan and take a journey to
- 2 the land of better understanding. The first act of movement (line) takes us far
- 3 beyond the dead point. After a short while we stop to get our breath
- 4 (interrupted line or, if we stop several times, an articulated line) And now a
- 5 glance back to see how far we have become. (Klee, 1961, p. 76)

As in many of the extracts provided above, Klee metaphorically identifies the main outcome of the journey of exploration as the development of knowledge (*journey to the land of better understanding*, lines 1-2). However, this initial pedagogical deployment of the metaphor is extended by Klee to simultaneously refer to the process of drawing. For example, *movement* (line 2) metaphorically refers to the physical process of drawing of a line, while a *stop to get our breath* (line 3) refers to a literal gap in the line. Klee’s vivid use of *JOURNEY OF EXPLORATION* metaphor to simultaneously constitute two different conceptual domains shows

a conscious and strategic use of the metaphor. Finally in a collection of writings by Bauhaus teachers and students (Neumann, 1993), there is a repeated deployment of *JOURNEY OF EXPLORATION* metaphor vehicles. For example, the student Kurt Kranz (1910-1997), describing the pedagogical approach of the Bauhaus master Josef Albers states that “he fostered new methods of work, whose objective was discovery” (Kranz, cited in Neuman, 1993, p. 272) and Gropius states that “I concluded that the teacher must beware of passing on his own formal vocabulary to the students and that he must rather allow them to find their own way, even if they were detoured” (Gropius, cited in Neuman, 1993, p. 21).

Furthermore, where Bauhaus students reformulated the art and design schools pedagogies in their post-Bauhaus teachings positions, *JOURNEY OF EXPLORATION* metaphors are also clearly evident. For example, extracts from a text outlining the teaching method at the Cooper Union Art School where Bauhaus Master Hannes Beckman worked at the time, state: “experimental exploration of the arts,” “one of the many methods by which the processes of learning become in reality an exciting adventure and exploration” (cited in Grawe, 2000, p. 341).

Based on my examinations, I would posit that the more recent the Bauhaus-related texts, the more likely they are to deploy *JOURNEY OF EXPLORATION* metaphors, when referring to the Bauhaus pedagogical approach. This increase in the deployment of the *JOURNEY OF EXPLORATION* would indicate some degree of stabilization of the metaphor in this context, and is perhaps why it is now commonplace for the memes of exploration and discovery to be associated with the creative activities of the Bauhaus, as seen in the earlier quote by the art historian Efland (1990). It also suggests that the metaphor in the context of art education was in an emergent state at the beginning of last century; a point which is further supported by

the absence of *JOURNEY OF EXPLORATION* metaphors in the official description of the teaching programme in a pamphlet distributed by the Bauhaus in January 1921 (Extract 7.65). The absence of the metaphor in this official document is in stark contrast to the contemporary descriptors of art and design programmes which are generally rich in *JOURNEY OF EXPLORATION* metaphors - seen earlier, for example, in the Chelsea College of Art and Design's website (Extracts 7.59 and 7.60 in the previous section).

Extract 7.65: The statutes of the Staatliche Bauhaus

2. Form instruction
 - a) study of elementary materials
 - b) nature study;
 - c) instruction in design (drawing, painting, modelling, building), study of elementary forms, design of surface, body and space, instruction in composition;
 - d) technical drawing (instruction in projection and construction drawing) and building of models of all three-dimensional structures (objects of daily use, furniture, rooms, buildings).
3. Supplementary subjects of instruction:
 - a) study of materials and tools;
 - b) physical and chemical theory of colour (in connection with rationalized methods of painting);
 - c) basic elements of bookkeeping, contract making, price calculating;
 - d) lectures of all areas of art and science of the past and present.

(cited in Stein, 1980, p. 45)

What is immediately noticeable in this extract is that the prominent linguistic metaphors are those of *instruction* and *study*. One possible reason for this is that as a formal descriptor of the Bauhaus teaching programme, the document needed to satisfy the requirements of the educational authorities of the Weimar republic. As a result, and most likely reproducing prior instances of the genre at the time, the metaphorical emphasis on education was given prominence in this official Bauhaus document. However, I would also argue that before the 1920s, metaphors of instruction and study, rather than exploration, were those most commonly deployed to describe the experience of creative activity; especially when referring to the act of painting or drawing. It is this point, which I will now develop briefly in the next

section by examining the modernist artists, Vincent Van Gogh's (1853-1890) and Henri Matisse's (1869-1954) accounts of their own creative work. I have selected these artists because, i) both produced a comprehensive amount of accessible documents about their creative work; Van Gogh through the letters to his brother Theo, and Matisse through his published writing and interviews, ii) they are both widely perceived as innovative facilitators of change in the arts, and iii) the respective periods during which they were practicing will provide some clarification into what I believe is a shift from creativity as an educational pursuit, to creativity as a journey of exploration.

7.8 Metaphors of study: prior conceptualisations of creativity

In an interview with Léon Degand, the modernist painter Henri Matisse made the now regularly cited comment that “an artist is an explorer” (reproduced in Flam, 1995, p. 162). Matisse was a successful exhibiting artist well before the conventionalization of the *JOURNEY OF EXPLORATION* metaphor in the context of art and design, however the interview with Degand took place in 1945, by which time the metaphor would have sedimented into the discourses of contemporary art and design contexts, as evidenced in the many quotes provided in the introductory section of this chapter, as well as in the interactional data collected for the situated context of this study. In the publication “Matisse on Art” (Flam, 1995), which contains a comprehensive collection of the major writings and transcripts of important interviews, the word *explore*, for example, is only used twice by Matisse, once in 1945 and once in 1956. Instead, the prevalent metaphor in Matisse's accounts of his creative processes is that *ART IS A STUDY*; a metaphor which is absent from the data collected from the situated tertiary art and design context. The word *study* occurs 47 times in Flynn's (1995) collection of Matisse's writings, interviews and broadcasts given throughout his career. 14 uses are literal, 6 are used to refer to the study of another artists work, and may or may not

be literal, while 27 uses involve the word *study* to metaphorically describe the creative act.¹²

For example:

Extracts 7.67-7.72: Metaphoric uses of *study* in Flam (1995)

Ex. 7.67: ... and sincerity as when we *study* a tree, a sky, or an idea. (p. 30)

Ex. 7.68: ... a series of drawing executed after an initial *study* covered the walls. (p. 135)

Ex. 7.69: ... the *study* was transformed into an arabesque and passed from volume to line ... (p. 135)

Ex. 7.70: ... great painting is a product of the synthesis between study of the past and study of nature. (p. 157)

Ex. 7.71: ... without sincerity and the *study* of nature the artist can do nothing ... (p. 195)

Ex. 7.72: The revelation in my life in the *study* of the portrait ... (Flam, 1995, p. 221)

The published letters of the modernist painter Vincent Van Gogh provide further possibilities to explore the historical emergence of the *JOURNEY OF EXPLORATION METAPHOR* in the art and design context. Like Matisse, Van Gogh is widely viewed by art historians as an innovative artist who played an important role in influencing the early artistic developments of the 20th century. He also left a large collection of correspondence about his art practice, mostly in the form of personal letters to friends and family members. As these were written prior to the period when I believe the emergence of *JOURNEY OF EXPLORATION* metaphor in the art and design context occurred, one would expect the metaphor to be absent, or extremely rare, in his letters. The most comprehensive collection of these letters,

¹² The word *study* also occurred 5 times in the reference section of Flam (1995), but these instances were omitted from the survey.

including their English translations, is made available through the website of the Van Gogh museum¹³.

In the English translations of the 902 letters the verb *explore* occurs only twice; in letter 535 (*na sporen* - Dutch) and in letter 638 (*exploré* - French). Furthermore, the gerund form *exploring* also occurs twice; once in letter 353 (*zoeken* – Dutch, to seek out) and in letter 153, where it doesn't refer to van Gogh's art practice. The past participle *explored* occurs twice in letters 544 and 638, but only in its literal sense, and the noun *exploration* doesn't occur at all. Instead, Van Gogh also prefers to make use of the *STUDY* metaphor when referring to his creative activity of painting or drawing. The word study (*etude* - French, or *studie* - Dutch) occurs in 323 letters; although in his early letters this is often used literally in the context of education. An example can be seen in letter 805 (written on Friday 20th September, 1889), where van Gogh refers to his 1889 painting of an Olive Grove as a *study* (Extract 7.73). In this letter, the word *study* is closely collocated with the verbs *teaches* (Extract 7.74) and *learn* (Extract 7.75), both semantically related to education.

Extracts 7.73-7.75. Letter 805 by van Gogh

Ex. 7.73: The olive trees are more in character, just as in the other study and I've tried to express the time of day when one sees the green beetles and the cicadas flying in the heat.

Ex. 7.74: ... for really I must do more figure work. It's the study of the figure that teaches one to grasp the essential and to simplify.

Ex. 7.75: I would like to have all of this, at least the etchings and the wood engravings. It's a study I need, for I want to learn.

¹³ The letters are freely available at <http://vangoghletters.org/vg/>

While these linguistic metaphors, which could be conveniently grouped as a systematic metaphor *CREATIVITY IS AN EDUCATIONAL PURSUIT*, are prominent in Van Gogh's description of his creative practice, some evidence of a *JOURNEY* metaphor can be observed in an extract from a letter written on the 23rd November, 1881, by van Gogh to his friend Anthon von Rappard (van Gogh, 1936/2007). To provide evidence of this, I will use an earlier 1936 translation, rather than the more recent Van Gogh museum translation, because I believe the earlier translation more accurately captures the richness of van Gogh's metaphoric intent¹⁴. This can be seen in Extract 7.76.

Extract 7.76: Letter of van Gogh to Anthon von Rappard

- 1 So! You really think I am a driver! Well, suppose I admit that; you have hit me
- 2 off correctly! *Que soit!* I thank you for the revelation. Yes, at first I did not dare
- 3 to believe it, but you made it clear to me, so I have a *will*, a direction, I am
- 4 following a definite path and, what is more, I want to take others along with me!
- 5 Thank God that I am a driver! Well, I don't want to be anything else in the future
- 6 and I would like to have my friend Rappard as my travelling companion. (van Gogh, 1936/2007, p. 21, original italics)

Van Gogh's use of *JOURNEY* metaphor here aligns more closely to the concept of the coach journey from one destination to another. He has a *direction* (line 3), is *following a definite*

¹⁴ I would argue that the van Gogh Museum translation mistakenly translates the original *drijver* as *headstrong person*. *Drijver* in Dutch in fact refers to a coachman, or 'driver' of a horse drawn carriage. A similar word *Doordrijver* can mean someone who keeps moving him- or herself and others in a chosen direction once reaching a decision to do so. The museum also mistakenly translates van Gogh's *rigting* (contemporary spelling *richting*) as inclination when it more accurately translate as *direction*, or possibly *path* as seen in the earlier 1936 translation (reprinted in 2007). The 1936 translation therefore coheres more closely with van Gogh's metaphoric characterisation of his friend von Rappard as a *travelling companion*, found in both translations. I have had both translations examined by a colleague who specialises in Dutch/English translation and she is in agreement with my thoughts on this issue. The van Gogh Museum letter numbers this letter as 180, and it can be found at <http://vangoghletters.org/vg/letters/let190/letter.html>

path (line 4) and perceives himself as the *driver* (lines 1 and 5) of the coach. This is in contrast to the emergent *JOURNEY OF EXPLORATION* metaphor vehicles deployed by Gropius and his associates involving their metaphor vehicles of discovery, exploration, courage, exciting adventures, freedom, the encountering of surprises, the search for sources, new worlds and new knowledge.

A brief corpus analysis provides further evidence that the now widespread metaphoric use of the word *explore* was rare at the beginning of the twentieth century. To carry out this analysis, the 15 most frequent collocations with *explore* between 1810 and 1920 were identified using the Corpus of Historical American English (Davies, 2010)¹⁵. This was compared with the 15 most frequent collocations of the word *explore* from the Corpus of Contemporary American English (Davies, 2008), between 1990 and 2011. The results on the left hand side of Table 7.3 show that that the discourse semantics of *explore* has shifted dramatically since the 1920s¹⁶. Between 1810 and 1920 *explore* is largely used literally and is semantically connected to the exploration of the geographic (*country, interior, island, river, mountain, coast*, etc.), although desiderative process verbs (Halliday & Matthiessen, 2004) including *determined, eager* and *desire* are also frequent collocations. There is a marked contrast in the contemporary corpus on the right hand side of Table 7.3, where the semantic relationship that *explore* has with geography is absent, and this has been replaced with a connection to abstract nouns such as *issues, possibilities, relationships, potential*,

¹⁵ The Corpus of Historical American English was used because it the most accessible historical corpus currently available. It could be argued that the corpus is not necessarily representative of European language use, however most of the texts of the great European explorers were translated into English and were popular with readers in the United States. Furthermore, journeys of exploration by North Americans were extremely popular during the nineteenth century; many of which were influenced by the values emanating from the British and German explorers, in particular Prussian explorer and scientist Alexander von Humboldt. As a result, it could be concluded that the semantic association of the word *explore* would be similar across Western Europe and North America.

¹⁶ The analysis uses a Mutual Informal criterion of 3.0 to avoid high frequency grammatical and function words. It calculates words occurring 4 places to the right or left of the search word *explore*.

ideas, etc. The only exception, perhaps, is the item *ways*. However, in contemporary usage *ways* is more likely to be used metaphorically, than in a literal sense.

Corpus of Historical American English (COHA). Using texts between the years 1810-1920 (total words unknown)			Corpus of Contemporary American English (COCA) Using texts between the years 1990-2010 (410 million words)		
No.	Word	Freq.	No.	Word	Freq.
1	country	46	1	ways	257
2	sent	29	2	further	214
3	interior	17	3	issues	214
4	island	17	4	opportunity	187
5	determined	17	5	options	161
6	river	17	6	possibilities	155
7	expedition	16	7	opportunities	143
8	unknown	16	8	relationship	135
9	recesses	15	9	article	126
10	region	15	10	differences	116
11	desire	14	11	possibility	114
12	regions	12	12	potential	106
13	mountains	12	13	ideas	101
14	eager	11	14	relationships	89
15	coast	11	15	fully	82

Table 7.3: A historical comparison of collocations with *explore*.

It should also be pointed out that the 15 most frequent abstract nouns that collocate with *explore* in the contemporary corpus are generally identical to those that collocate with *explore* in the contemporary context of this study (see Extracts 7.77-7.78 below from the student brief corpus), and are generally representative of the types of themes that underpin

many contemporary art and design works (i.e. the exploration of ideas, issues, options, possibilities).

Extracts 7.77-7.78: Extracts from the student brief corpus (italics added)

Ex. 7.77: Uses a variety of media and processes appropriate to the work produced and uses 2D and 3D media to explore, develop and communicate *ideas/issues* being addressed. (Brief 5)

Ex. 7.78: Explore visual *possibilities*/concepts (do not jump to one solution immediately explore!) (Brief 34)

Ex. 7.79: What is important is how you explore various *options* for translating your on site material. (Brief 12)

Ex. 7.80: It is important to explore the various *ways* in which physical connections can be made between the parts (Brief 15)

I would argue, therefore, that in the 1920s the metaphoric schema shaping the emerging processes of creative exploration at the Bauhaus was likely motivated by notions of geographic exploration, because, as we see in Table 7.3 above, exploration was semantically *primed* (Hoey, 2005) for geographic association, rather than as it is now, for the types of abstract nouns listed on the right hand side of Table 7.3. If this is correct, then it is also likely that certain characteristic values and practices of nineteenth century journey of exploration discourses would have been recontextualised in the construction of the early twentieth century artist and designer. In order to examine this proposition further, the following section provides a cursory summary of some of the relevant characteristic values and practices associated with the nineteenth century journey of exploration. The chapter will conclude by briefly examining the metaphoric similarities that exist between the discourse of

Walter Gropius produced in 1919 and a student participant from the tertiary context of this study.

7.9 The nineteenth century journey of exploration

It is well-documented that a “culture of exploration” (Driver, 2004, p. 73) was prominent throughout Europe in the nineteenth century and became a primary focus of scientific, aesthetic, literary, economic, religious and political life (e.g. Cruz, 2011; Cusack, 2008; Driver, 2001; Driver, 2004; Koivunen, 2009; Sachs, 2007). A defining characteristic of this culture were the great nineteenth century explorations of Africa, Australasia, South America, the Arctic and Antarctic, which were still very much in the consciousness of the general European public in the early twentieth century. This is largely due to the regular presence of information about the expeditionary ventures of the explorers in the wider media, which according to Henderson (2007) created a celebrity status for many of the explorers. Furthermore, exploration narratives, which mythologised the persona of the explorer and their exploits, were a popular theme of the romantic literature of the time (Cusack, 2008; Fulford, Lee, & Kitson, 2004), and similarly, the travel guide, which had only emerged as a genre during the mid-nineteenth century, developed a wide readership by the early twentieth century (Gasson, 2005). The influence of these publications, the emerging technological advances of the late nineteenth and twentieth centuries, as well as the improved knowledge of the world resulting from geographic mapping (Driver, 2001), meant that there was a proliferation of travel to exotic destinations¹⁷. Driver states that by the end of the nineteenth century, a “modern cult of exploration” (p. 1), had emerged, in which “the business of the scientific explorer was not always, or easily, distinguished from that of the literary *flâneur*,

¹⁷ The travel agency, Thomas Cook and Son, formed in 1872 contributed to the proliferation of mass tourism to ‘exotic’ destinations in the late nineteenth century, primarily by making foreign travel accessible to the working and middle classes.

the missionary, the trader or the imperial pioneer (p. 2, original italics). It is almost certain, then, that the artists and designers of the time - including those involved with the Bauhaus – would not have escaped the Western obsession with travel and exploration. German travel literature, written by authors such as Gustav Frenssen and Frieda von Bülow, describing their travels to the many German colonies in Africa and the Pacific, was extremely popular and widely read throughout Germany in the nineteenth century (Conrad, 2012)¹⁸. As a result, I would argue that the physical and psychological descriptions of these journeys of exploration would have provided a relevant and opportune vocabulary to conceptualise the new creative practices required to respond to the political shifts and industrial advances taking place in Europe in early twentieth century. Hence, it is not unexpected that Gropius conceptualised the Bauhaus as being “*preoccupied with exploring the territory* that is common to the formal and technical spheres” (Gropius, 1965, p. 90, italics added), or that Bauhaus supporter, Heinrich König (1889-1966), described the creative products of the Bauhaus workshops as “*attempts to conquer new territory with new shapes and colours*” (König cited in Neuman, 1993, p. 128, italics added). The characteristic values and practices of the nineteenth century of exploration, which I believe are relevant to the metaphorisation of art and design as a journey of exploration, are described in the following four categories.

1. A belief in exploration as a scientific pursuit

The concept of scientific discovery was a central tenet of exploration and the role of the explorer. According to Koivunen (2009), “various scientific objectives” (p. 26) were usually provided as the primary justification for the expeditions of late-nineteenth century explorers.

¹⁸ Following the influence of the pioneering British travel agency Thomas Cook & Son, a large number of travel agencies successfully opened throughout Germany during the 19th century, including Rominger (Stuttgart), Schenker & Co. (Munich), Stangen Brothers (Breslau); who all organised travel to exotic locations throughout the world (Gry, 2010).

While the scientific inquiry was often of a geographic or mapping nature, she states that travellers also routinely promised “to make contributions to many other branches of science, such as zoology, botany, meteorology, linguistics and ethnology” (p. 26). Koivunen cites the notable historian of exploration Roy Bridges who points out that “scientific information ... was the most convenient touchstone by which contemporary Europeans could measure an explorer’s achievement” (p. 27) and more importantly “the pressure to conduct scientific observations was also closely connected with the ways in which journeys of exploration were financed” (p.28).

In his work on the wanderer in 19th century German literature Cusack (2008) also identifies a strong connection between the notion of the journey of exploration and science, suggesting that the link has much to do with the romantic ideals prevalent during the period where science was seen as a complimentary practice to aesthetics. In late 19th century German literature the wanderer or explorer motif was used “as a vehicle for the theme of scientific curiosity” (p. 94), where the hero would travel the world “in relentless scientific investigation” (p. 93). Cusack, like others (e.g. Pratt, 2008; Reidy et al., 2007; Sachs, 2007), suggests that the celebrated Prussian explorer-scientist Alexander von Humbolt was a seminal influence in the nineteenth century conceptualisation of exploration as inherently related to a belief in the progressive nature of scientific work, and points to von Humbolt’s important book ‘Kosmos’, where his investigative travels are described as “a contribution to the perfection of human knowledge.” (Cusack, 2008, p. 86)¹⁹. The metaphoric conceptualisation of art and design education as experimentation, including the use of metaphors alluding to the laboratory, rationalism, objectivity, observation, curiosity and the

¹⁹ I would perhaps add that the alignment of science with exploration has its foundation in Francis Bacon’s support for the scientific method whereby the production of scientific knowledge was seen as grounded in personal observation and experiment. According to Reidy et al. (2007), Bacon believed the method would advance the knowledge required for voyages of oceanic discovery and assist in colonial expansion.

creation of new knowledge is pervasive throughout the data collected for this study. As with the historical and literal sources of these scientific metaphors, there is an inherent intertextuality between discourses of science and discourses of exploration.

2. The desire to be first

In his discussion of the psychology of the great nineteenth century explorers, McLynn (1993) argues that a desire to be the first to reach uncharted territory was “clearly a powerful conscious motive” (p. 342) for their explorations. He suggests that the celebrated missionary and explorer David Livingstone had a “pathological determination to be ‘first’ in his explorations (p. 353), and a “refusal to share glory with other Europeans” (p. 356). McLynn cites Cornwallis Harris, an early traveller in the Transvaal as saying “there was something God-like about being the first white man in an area” (p. 342). Furthermore, the explorers’ celebrity and likelihood of securing finances for further travel was often determined by their ability to return to Europe with the new knowledge, scientific observations and discoveries resulting from their expeditions (Driver, 2001; Koivunen, 2009; McLynn, 1993). According to Driver (2001), this new information was often presented at scientific societies, such as the Royal Geographical Society in Britain, where its members had a “craving for sensation” (p. 48) of new scientific information. Throughout this study the students’ creative actions are metaphorically conceptualised as a journey to discover new knowledge, create individual outcomes, find new ways, and be the first to bring this information back into the studio environment.

3. The centrality of observation, sketching and note-taking

Koivunen (2009) argues that the emerging seventeenth century belief that the world could be mastered by collecting and representation “strengthened the connection between travelling and picture-making” (p. 33). She states that scientific societies of the time instructed seamen to include sketches of coastlines and islands with their reports and drawing schools were established for sailors. As a result, visual documentation was a firmly established practice in nineteenth century journeys of exploration. Even in 1880, when the camera was included as standard equipment on many journeys of exploration, Koivunen (2009) states that the practices of sketching, drawing or painting were still preferred due their perceived scientific reliability as they allowed for the use of colour, were more reliable than the photographic apparatus of the time, and were regarded as “a more suitable means than photography to characterize new countries in a vivid and comprehensive manner” (p. 37). Furthermore, instructions regarding the requirements for visual documentation would often be formally stated in the documents from the scientific society or the British Foreign office funding an expedition²⁰. Consequently, explorers routinely carried a range of sketchbooks and notebooks.

A selection of pens, pencils, inks and papers for writing and mapping served as standard equipment for every expedition. These basic materials also enabled sketches to be made. In addition, many explorers were equipped with a wide selection of materials specially intended for painting and sketching: brushes, paints, water-colours, sketchbooks, canvases and special painting paper (Koivunen, 2009, p. 49)

The use of notes, in the form of annotations, was also a central feature of the explorers’ sketchbooks:

... pictures were deemed to be the most effective method of representing scenes or phenomena, but travellers also resorted to language in order to convey various

²⁰ Driver (2004) points out that there was a burgeoning literature on field observation during the first half of the nineteenth century, including “manuals for surveyors, instructions to naval officers and field guides for zoologists, entomologists, botanists, geologists and geographers” (p.85).

messages. The margins of sketchbooks were often crammed with annotations and important landscapes and other subjects were likely to be described in great detail in journals (Koivunen, 2009, p. 49).

The use of sketch books annotated with notes is a mandatory component of art and design education and these were strongly visible in the contexts where interview and interactional data were collected. Figure 7.1 shows an image of a table in the studio context where a pen and pencil case lie on top of a sketchbook. The student brief (in pink) lies beneath the sketchbook. Figure 7.1 (below) shows a page from student 4's sketch where he is mind mapping the contrary conceptual category (see Extract 7.54) 'black and white'.

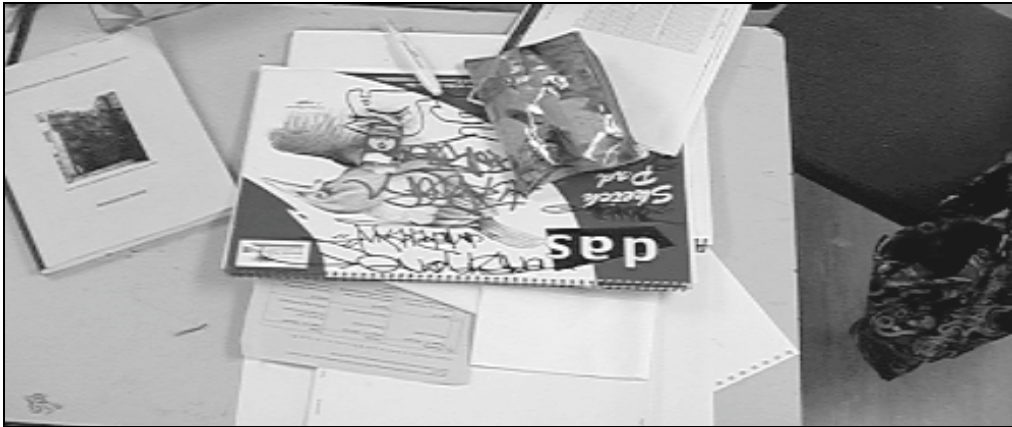


Figure 7.1: Image from the tertiary art and design studio.

4. The explorer's gaze

In his work on travel, tourism and the gaze, Urry (2002) identifies an increased privileging of the visual as reshaping the journey of exploration.

During the eighteenth century a more specialized visual sense developed based upon the *camera obscura*, the claud glass, the use of guidebooks, the widespread knowledge of routes, the art of sketching and the availability of sketchbooks ... This can be seen in the case of Sweden between Linnaeus's scientific travels in the 1730's to collect flowers and minerals, to Linnerhielm's travels in the 1780s to collect views and moods. The

latter expresses this shift in the nature of travel: 'I travel to see, not to study'²¹ (Urry, 2002, p. 147).

Urry argues that this increased visual sense was transforming the traveller/explorer's perception of the natural wilderness from something terrifying and inhospitable into an object for visual consumption, and in doing so introduced a discourse of "scenery, landscape, image, fresh air" (Williams, 1972, p. 160). The result was an increasing aesthetisation of foreign landscapes throughout the nineteenth century in which they were perceived and described as though they were paintings (Koivunen, 2009; Pratt, 2008; Urry, 2002). Citing the influence of new technologies such as postcards, guidebooks, photographs, dioramas, along with the origin of the package tour in 1851, Urry (2002) uses Foucault's expression the 'unimpeded empire of the gaze' (Foucault, 1973, p. 39) to describe nineteenth century culture and its influence on the increasingly popular practices of tourism and travelling. Urry's use of Foucault's term, which links observation and surveillance to the realm of dominance and power, could perhaps refer to the motivations of imperialism and empire-building (see also McLynn, 1993), which are viewed as underpinning the specified scientific, geographic, religious or utopian objectives of many nineteenth century journeys of exploration. As Day points out:

Exploration journals construct a gaze which moves between the aesthetic realms of the picturesque and the panoramic, to the strategic surveillance of Aborigines, to the eroticized view of the feminized, recumbent land from which the veil must be torn ... the gaze of exploration constructs the explorers as 'monarchs of all they survey' (Day, 2009, p. xlviii).

The discourse of the gaze is firmly entrenched in the educative context of this study, where looking, viewing seeing, observing and noticing are central to the students' creative activities.

²¹ This comment has possible resonances with the shift in the metaphoric conceptualisation of visual arts from study to exploration.

The final extract in this section (Extract 7.80) comes from an interview with student 4, and it demonstrates how the systematic metaphor *JOURNEY OF EXPLORATION* embodies the creative processes of the students, and recontextualises the discourses described in the four sections above. The image in Figure 7.2 accompanies the interview. It contains a mind map identifying the concepts produced by the student in his attempt to explore the contrary conceptual category (see Extract 7.54) ‘black and white’, which can be seen circled in the centre of the image. The interviewer is asking the student about the relationship that this image has to the student brief and the student’s work in the studio.

Extract 7.80: Interview with student 4

- | | | |
|-----|------|--------------------------------------------------------------------------------------|
| 1 | Int: | Okay, so you’ve got words like night and morning, black and white |
| 2 | | in the centre, and there’s positive and negative. |
| 3 | S4: | Yeah. Like what I can like first think of for ‘black’ and ‘white’ and |
| 4 | | then <u>from</u> that, I <u>pick</u> something that interests me most, and then I do |
| 5 | | another, like little brainstorm about it. And then I like, jot down |
| 6 | | some notes about it, and things like that. And then I just <u>move on</u> , so |
| 7 | | then, yeah, so I write down or sketch down, kind of like the ideas I |
| 8 | | <u>see</u> from the work. I try to make it my own, and give it like |
| 9 | | meanings and something. You know, so. Mmm <u>from</u> that, yeah so |
| 10 | | then, I was <u>looking at</u> some, you know, painters’ work then I thought |
| 11 | | of ideas of mask and how it was like two [unintelligible] things. But |
| 12 | | then, when I <u>came back</u> , like, so many people was doing that and I |
| 13 | | didn’t want to like, repeat it and umm it was kind of repetitive, and |
| 14 | | um yep. |
| ... | | |
| 20 | Int: | How does that go back to the brief? |
| 21 | S4: | Umm so it’s kind of like <u>follows</u> the binary opposites, and umm, like |
| 22 | | from one of my binary opposites I like, <u>go on from</u> that idea and |
| 23 | | then it’s kind of the same, but I just try doing it in a <u>different way</u> . |



Figure 7.2: Exploratory notes from student 4's workbook

Structured by the journey of exploration metaphor, the student's creative process *moves on* (line 6) *from* (lines 4 and 9) one selected (*pick*, line 4) point of interest (*something that interests me*, line 4) to the next. Like the stereotypical nineteenth century explorer or traveller (Koivunen, 2009), he will *sketch down* (line 5) or *jot down notes* (lines 5 and 6) about the things that he can *see* (line 8) or finds himself *looking at* (line 10). When he returns (*came back*, line 12) he realises that others have already journeyed to the same destination (*so many people was doing that*, line 12), and as a result he rejects these initial discoveries (*I didn't want to like repeat it*, line 13). Responding to the question regarding the connection

that his description of the creative process has to the brief, the student states that it gave him something to initially follow (line 21), however he decided to *go on from* (line 22) this and try a different *way* (line 23). Again the student's description could be metaphorically viewed as relating to the late nineteenth-century journey of exploration whereby travellers, explorers, missionaries or colonists were provided with a guide map providing only a partial indication of their direction or destination, the remainder of which was left for the individual or party to discover.

7.10 Discussion

This chapter has shown how both the tutors and students metaphorise the creative activities that take place in the tertiary art and design studio as a journey of exploration. In doing so, the identities of the tutors are metaphorically constituted as guides, the students as explorers and the brief as a guide map. Central to this metaphorical description is the entailment of scientificity, in particular, the conceptualisation as art and design practice as an experiment carried out in a laboratory. A cursory examination of, i) quotes attributed to practising artists, ii) the student brief corpus which includes 34 briefs from 4 different Australasian universities, and iii) the website of a renowned British tertiary art and design institution, shows that the metaphorical description of art and design creative activity as a journey of exploration is widespread. However, it is important to note that art and design has not always been conceptualised in this way. The art historian Efland (1990), for example, first mentions the concepts of exploration and discovery in the context of the German Bauhaus established in 1919, and further investigation of Bauhaus documents and accounts of Bauhaus educators and students would suggest that this is the case. Furthermore, a comparison between a historical and contemporary corpus, provides evidence that the term *explore* had very little metaphorical use prior to 1920; while today, its metaphorical use is habitual and widespread.

An examination of the accounts of two innovative artists from the modern period supports the view that metaphors of exploration were not used to describe creative action prior to 1920, finding instead, that the educative metaphor *study* was prominent. As a result, the chapter posits that the Bauhaus tutors, and other art educators of the time, are likely to have recontextualised the still ubiquitous modernist discourses of exploration, discovery (and science) in their attempts to describe and facilitate the emergent creative processes they believe were required to embrace the challenges of a rapidly changing modern world. It is therefore likely that the emigration of many central Bauhaus figures to a range of North American universities and colleges (as a result of the school's closure by the Nazis in 1932), and the subsequent worldwide dissemination of the Bauhaus' curriculum and teaching methods (Efland, 1990; Grawe, 2000; White, 2004) has also resulted in the eventual spread of the journey of exploration metaphor in the context of art and design education. The chapter concludes by describing some of the prominent discourses of nineteenth exploration and discovery, and then returns to the participants' perspective to briefly reiterate how these are metaphorically recontextualised in the context of the tertiary art and design studio of this study.

8. Ideas

8.1 Introduction

Chapter 6 examined the way in which the tutors conceptualise motivated creativity as involving a non-literal *exploration* of *ideas*, and how this, along with the tutors' collective belief that students routinely fail to achieve such a level of motivation, is entextualised in the structural and lexico-grammatical choices of the student brief in order to strategically facilitate creative activity. Chapter 7 examined the discourse of *exploration* in greater depth. It concluded that the metaphoric conceptualisation of art and design practice as an explorative process is a historically recent phenomenon, which is likely to have originated in the art schools of the early twentieth century through their recontextualisation of the exploration and travel discourses pervading Europe throughout the eighteenth century. The current chapter moves from this focus on exploration to an examination of the conceptually related discourse of *ideas* as it occurs in the situated context of this study.

8.2 Perspectival focus and methodological tools

Following a discourse-historical approach (Reisigl & Wodak, 2009; Wodak, 1996, 2001), and in order to provide corroborating background for the subsequent analysis, the chapter begins with an account of the concept 'ideas', as it has been discursively constituted within and across various art and design texts and contexts throughout the twentieth century. These include art historical texts, interviews with artists and designers, their personal correspondence to family members, and manifestos of art and design movements. Corpus analysis (e.g. Baker, 2006; Hoey, 2005; McEnery, Xiao, & Yukio, 2006; Scott & Tribble, 2006; Tognini-Bonelli, 2001) of the brief corpora, as well as the interview and interactional

data, is then used to scope the significance of the word *ideas* in the situated context of this study. Corpus analysis is also used throughout the chapter to corroborate findings generated by other methodological orientations, or alternatively, to examine the relevance of the findings by making comparisons with other data sets, such as the 100 million word British National Corpus (BNC). For the latter, Davis' (2004) freely available, online interface which enables frequency and collocation statistical searches of the BNC was utilised. Having established the significance of *ideas* in the data, the qualitative analysis software NVivo was used to search for patterns in the textual, interactional, and interview data through a lengthy process of coding and categorising how participants talk about, characterise and deploy *ideas*. As a set of major themes that emerged from this analysis, it became evident that two other important methodological orientations would be necessary. The first of these was metaphor analysis (Cameron, 2007; Cameron & Maslen, 2010a; Charteris-Black, 2004; Deignan, 2005), as it was clear from the results of the coding that the conduit metaphor (Prior, 1998; Reddy, 1979) appeared as a dominant footing within the themes. However, unlike Reddy's discussion of the conduit metaphor, which like much early metaphor work is based around invented, rather than naturally-occurring language (Ritchie, 2010), I will examine the existence of the conduit metaphor in the naturally-occurring texts, social interactions (Cameron, 2010a), or interviews (Deignan, 2005) of the participants. Secondly, it became apparent through a further investigation of these themes that the interactional activity related to the deployment of ideas was crucial to the participants' reflexive understanding and achievement of the creative work carried out in the situated context of my study. As a result I carried out a fine-grained ethnomethodological description (Coulon, 1995; Francis & Hester, 2004; Garfinkel, 1967; ten Have, 2004) of an extended section of the brief writing meeting to corroborate earlier findings¹, and to provide additional insights

¹ Both ten Have (2004) and Pollner and Emerson (2007) suggest that ethnomethodology can augment ethnographic analysis in a number of ways. Pollner and Emerson, for example, point out ethnomethodology

into how the participants' use the concept of ideas in their constitution of creative activity. These, and the other significant methodological orientations and tools used in their chapter, along with their correlation to the different modalities and perspectives, are listed in Table 8.1 below.

Perspective	Data (Modalities)	Methodological Orientation	Tools
Semiotic resource perspective	The 36, 605 word student brief corpus.	Corpus analysis	Frequency and keyword analysis
		Ethnographic approach to discourse analysis	The use of NVivo software to search for patterns in the data.
	The provocation section of the Taharua Two-Sides student brief.	Genre (move step) analysis	Description of the rhetorical move structure of the text (Swales, 1990)
	The British National Corpus (Davis, 2004)	Corpus analysis	Collocation and frequency analysis
Social action perspective	All interactional data	Corpus analysis	Frequency and keyword analysis
		Ethnographic approach to discourse analysis	The use of NVivo software to search for patterns in the data.
		Metaphor analysis	Observations of recurring themes in the participants' interactions. Observation of the participants' deployment of metaphors as they engage in social interaction.
	Audio recording of the second brief meeting, where the tutors co-establish the text of the Taharua Two-Sides brief. The tutors Anna, Mike, Claire and Shan are all participants in this meeting.	Ethnomethodological analysis	A fine-grained description of the procedures or methods carried out by participants as they accomplish and make sense of their creative work.

will draw attention to what ethnography may often overlook as the taken-for-granted, unalterably factual and orderly activities or experiences of participants, and will instead treat these as practical and local accomplishments and phenomena of inquiry. Tate (2005, 2007) shows how ethnomethodology can augment discourse analysis.

Participants' perspective	Semi-structured interviews with tutors and students.	Ethnography	The use of NVivo software to search for patterns in the data.
		Metaphor Analysis	Observations of recurring themes in the participants' interactions. Observation of the participants' deployment of metaphors
Socio-historical perspective	Published texts containing interviews with artists/designers, and personal accounts of their practices.	Discourse –historical analysis	Discursive construction and qualification of historically located social actors, phenomena and actions
	Art historical texts.		
	The letters of van Gogh.		

Table 8.1: The data collected and methodological focus for each of the perspectives.

8.3 A socio-historical conceptualisation of ideas

Published works on art and design routinely identify works of art and design as the expression of ‘ideas’, yet possibly due to the ambiguity of the term², what it specifically denotes in the context of these art and design texts is rarely discussed in any detail, particularly with regard to the creative process. Historical works on art education, such as Efland (1990) generally use the term ‘idea’ to refer to the fundamental socio-cultural values that frame a particular art and design movement, for example:

² The word *idea* is frequently discussed as having an ambiguity of meaning, particularly as used in philosophical discussions involving the foundation of human knowledge and understanding. A good example are those referring to the ambiguous use of the term by Locke (e.g. Aspelin, 1967; Edgley, 1969), by Hume (e.g. Pflaum, 1950), by Descartes (e.g. Boyle, 2009). More recently, discussions in copyright law have also raised the issues of the ambiguity of the term *ideas*, with Geller (1999), for example, arguing that “notions as ‘ideas’ defy ready definition” (p. 47). Ironically, to argue this point, he uses the hypothetical situation of an heir of the Japanese woodblock artist, Utagawa Hiroshige suing Vincent Van Gogh for making copies of his prints, as well as his brother Theo Van Gogh for offering these studies for sale. Similarly in the area of finance studies, Best (2007) identifies the role of ideas as discursively constructing interests in financial politics. In doing so, she acknowledges their ambiguity, arguing that ideas have a “porous, contested and mutually interpretative quality” (p. 9).

The *ideas* of the humanists were reflected in a new architecture based upon the study of monuments from classical antiquity. The centrality of man is abundantly evident in such paintings as Raphael's *School of Athens* and enunciated in treatises such as Alberti's 1435 work, *Della Pictura*. (Efland, 1990, p. 28, italics added to the word ideas, other italics are original)

Alternatively, such texts use the term to refer to the more specific beliefs about art and design practice of an individual artist or designer, for example:

Fortunately, Edward T. Cook, his biographer and anthologist, prepared a concise, sympathetic digest of his [Ruskin's] leading *ideas* in *Studies in Ruskin* (Cook, 1890). In its opening chapter, Cook describes Ruskin's view of art as "the expressions of man's rational and disciplined delight in the forms and laws of creation of which he is part". (Efland, 1990, p. 134, italics added to the word ideas, other italics are original)

At times, art historical texts conceptualise ideas themselves as the ultimate objective of artists and designers:

What defines art, then, is not any difference in materials or techniques from the applied arts. Rather, art is defined by the artists' willingness to take risks in the quest for bold, new *ideas*. (Janson & Janson, 2004, p. 31, italics added)

Evidence from interviews with artists or artists' writings also indicates a broad semantic usage of the term 'ideas'. In the letters of van Gogh (Jansen, Luijten, & Bakker, 2009), for example, van Gogh frequently uses the term to refer to a future course of action for the process of painting, often denoting his recognition of a previously unconsidered subject or technique:

I have a whole heap of *ideas* [French-idées] for new canvases. Today I saw that same coal-boat again, with workers unloading it, that I've already told you about; in the same place as the sand-boats, of which I've sent you a drawing. It would be a grand subject (letter 666)

I'll rest for about a week or so sometime, and continue to go for walks out of doors — to get new *ideas* [Dutch-gedachten]. I wanted to get something from my studies for watercolours, for instance, but that's not working at all well at the moment. (letter 308)

In, what is essentially a context of novelty³, van Gogh metaphorically constitutes *ideas* as arriving from some other place and materialising in the mind, something similar to a eureka moment. This can be seen in his repeated collocation of the metaphor vehicle *come* (French- *venir*) with *ideas*:

You'll see how the ideas will come [French-*viendront*] to you. (letter 693)

... the more ideas will come [French-*viendront*] to him [Gauguin] ... (letter 694)

Ideas for work are coming [French-*viennent*] to me in abundance (letter 680)

In other examples, van Gogh's uses the term *ideas* to refer to the values which frame a particular art or design movement, which is not unlike Efland's (1990) usage provided in a previous quotation. However, the emphasis for van Gogh is almost always on aesthetic or technical properties:

I say this to get you to understand what sort of tie binds me to the French painters whom people call the Impressionists — that I know many of them personally and like them. And furthermore that in my own technique I have the same *ideas* [Dutch- *idees*] concerning colour, which even I was thinking about when I was still in Holland (letter 626)

While ideas appear to be strongly tied to the aesthetic or technical for the modernist artists of the late eighteenth and early twentieth century, in the conceptual art that emerged in the mid twentieth century ideas were given prominence over, and separated from, traditional aesthetic or material concerns (Godfrey, 1998) This shift is clearly evident in the manifesto

³ The collocation *new ideas* (Dutch- *nieuwe ideeën* or *nieuwe opvattingen*) occurs 14 times in the translated letters of Van Gogh (letters 095, 187, 308, 318, 347, 362, 368, 467, 492, 518, 550 and 551).

of Sol Le Witt (1967, cited in Stiles & Selz, 1996), the most frequently cited text of the conceptual art and design movement:

- 1 The *ideas* need not be complex. Most ideas that are successful are
- 2 ludicrously simple. Successful ideas generally have the appearance
- 3 of simplicity because they seem inevitable. In terms of *idea* the artist
- 4 is free to even surprise himself. *Ideas* are discovered by intuition.
- 5 What the work of art looks like isn't too important. It has to look
- 6 like something if it has physical form. No matter what form it may
- 7 finally have it must begin with an *idea*. (...)

- 8 If the artist wishes to *explore* his *idea* thoroughly, then arbitrary or
- 9 chance decisions would be kept to a minimum, while caprice, taste
- 10 and other whimsies would be eliminated from the making of the art.
- 11 The work does not necessarily have to be rejected if it does not look
- 12 well. (...)

- 13 If the artist carries through his *idea* and makes it into visible form,
- 14 then all the steps in the process are of importance. The *idea* itself,
- 15 even if not made visual is as much a work of art as any finished
- 16 product. All intervening steps—scribbles, sketches, drawings, failed
- 17 work, models, studies, thoughts, conversations—are of interest. (Le
Witt, 1967, cited in Stiles & Selz, 1996, pp. 822-824, italics added)

For Le Witt, it would appear that ideas exist independently of the artefact, techniques of production or aesthetic materiality. The creative object is simply an object utilised for the visualisation of an initial idea, although, as Le Witt argues, this visualisation might not necessarily occur (lines 14 -16). He also states that the artist might desire to *explore* the *idea* (line 8), which evoking the *JOURNEY OF EXPLORATION* metaphor (Chapter 7), suggests that it is the idea and its process (of discovery) that is of importance, rather than the materiality or production of the art object itself. Here Le Witt alludes to the types of practices (*sketchings*, *drawings*, scientific *studies*, etc.) carried out by the 19th century explorers (see Chapter 6) as they documented their journeys of exploration. The notion of movement / travel is also foregrounded by Le Witt through the successive use of the metaphor vehicle *steps* (lines 14 and 16).

Alberro (2003) provides some insight into the prominent status of the idea in conceptual art. He explains that American art patron and critic Seth Siegelaub (b.1941) was instrumental in promoting the work of the conceptual artists. Siegelaub, for example, would create group exhibitions which involved no gallery or exhibition site, instead consisting solely of a catalogue detailing the artists' work. Alberro cites Siegelaub as stating that "people who have galleries can show their objects only in one place at a time. I'm not limited. I can have my *ideas* in twenty different places at once. *Ideas* are faster than tedious objects" (Alberro, 2003, p. 155, italics added). For Alberro, this new exhibition method, "shifted the emphasis from objects to *ideas*" (p. 155) and "according to Siegelaub, now that the object had been eliminated and the art only existed as an *idea*, to become aware of the *idea* was to possess it" (p. 155, italics added).

In his 1969 article 'Art after Philosophy', the prominent conceptual artist Joseph Koseuth argues that "the 'purest' definition of conceptual art would be that it is inquiry into the foundations of the concept 'art', as it has come to mean" (Koseuth, 1969, cited in Alberro & Stimson, 1999, p. 171). This definition reinforces the view that the ideas of conceptual art were largely motivated by a challenge to the traditional status of art as unique, collectable and saleable (Godfrey, 1998), and therefore it could be argued that such ideas were not as theoretically autonomous from the materiality of the object as has often been stated. Bourdieu (1993, 1996) identifies such challenges, as the result of the struggle between dominant figures of the art world and the newcomers as they compete for positions in the cultural field.

On one side are the dominant figures, who want continuity, identity, reproduction; on the other, the newcomers, who seek discontinuity, rupture, difference, revolution. To 'make one's name' [*faire date*] means making one's mark achieving recognition (in both senses) of one's difference from other producers, especially the most consecrated of them; at the same time, it means creating a new position beyond the positions presently occupied, ahead of them, in the avant-garde. (Bourdieu, 1993, p. 106)

As an example, Bourdieu makes reference to the early twentieth century painter Marcel Duchamp (1887-1968), a major influence on the conceptual art and design movement discussed above. Bourdieu (1996) argues that Duchamp, a newcomer to the field with a desire for recognition, consciously set out to rupture the history of painting “by getting rid of the ‘physical aspect’” and the “strictly retinal” (p. 246) values of existing art. He primarily achieved his aim through the concept of the readymade, a manufactured object (i.e. a bicycle wheel, bottle rack and famously a urinal) to which the artist has conferred the symbolic status of an art object. Hence, for Bourdieu, the construction of ideas in the broader sense, that is, the overarching values and beliefs that frame an artist’s or designer’s oeuvre (for example, the art-as-idea, anti-materiality of the conceptual movement), as well as the protection of such ideas, becomes an important strategy in the ongoing struggle for position within the cultural field:

The field of cultural production is the area par excellence of clashes between the dominant fractions of the dominant class, who fight there sometimes in person but more often through producers oriented towards defending their ‘ideas’ and satisfying their ‘tastes’, and the dominated fractions who are totally involved in this struggle. (Bourdieu, 1993, p. 102)

The influential British art of the 1990s was similarly motivated to challenge traditional assumptions about art; however in contrast with the earlier conceptual movement, interviews with the leading Young Brit artists frequently provide evidence of ideas as autonomous from the eventual creative production of the work, as can be seen in an extract from Stuart Morgan’s 1995 interview with the artist Damian Hirst:

- 1 **SM** How did you plan the present show?
- 2 **DH** I based it on the idea of corruption and tried to see that as positive.
- 3 **SM** Corruption of flesh or moral?
- 4 **DH** I’m trying to see them as the same or connected. You can say it’s

- 5 corrupt to sell cigarettes because they corrupt the flesh. One piece is called
 - 6 'Loving in a World of Desire'. It's about how love becomes problematic
 - 7 when faced with the corruption of the flesh and the idea of creating a world
 - 8 of desire that you meet in advertising – which makes things difficult.
- (Morgan, 1995, para. 51-54)

Hirst describes the exhibition as being *based on the idea of corruption* (line 2), and that the work itself is *about how love becomes problematic* (line 6), as well as the *idea of creating a world of desire* (line 7 and 8). It could be argued that these utterances all refer to ideas which exist independently of the work itself, rather than ideas that, as in the examples discussed above reference, a) socio-cultural values that frame a particular art and design, b) an individual artist or designer's specific beliefs about their art and design practice, c) a technical or aesthetic realisation for a future work, d) a literal subject for a work, or e) the concept of art itself. Instead, Hirst's usage of *ideas* refers to an autonomous 'aboutness' of the work; an emphasis which is repeated throughout the interview. For example:

SM What was 'Pharmacy' (1992) *about*?

DH Confidence that drugs will cure everything. (Morgan, 1995)

Whether ideas can, in fact, exist independently of the work of art or design is debated by the philosopher Deleuze (2006), in a paper titled 'The Creative Act'. For Deleuze, the conception of an idea is inseparable from the particular disciplinary mode of expression and therefore he critiques the existence of autonomous, or what he refers to as 'general' (p. 312) ideas. As a result of this position, a central tenet of his argument is that ideas are not transferable from one discipline, domain or field to another:

What happens when you say: "Hey, I have an idea?" Because, on the one hand, everyone knows that having an idea is a rare event, it is a kind of celebration, not very common. And then, on the other hand, having an idea is not something general. No one has an idea in general. An idea—like the one who has the idea—is already dedicated to a particular field. Sometimes it is an idea in painting, or an idea in a novel, or an idea in philosophy or an idea in science. And obviously the same person won't have all of those ideas. Ideas have to be treated like potentials already *engaged* in one mode of expression or another and inseparable from the mode of expression, such that I cannot say that I

have an idea in general. Depending on the techniques I am familiar with, I can have an idea in a certain domain, an idea in cinema or an idea in philosophy.

The significance of the ‘idea’ is not restricted to the contemporary visual arts and is also viewed as fundamental to design practice in both the professional and educative setting. Cuff’s (1991) interviews with architects repeatedly convey the centrality of the idea in their design thinking, with one architect describing a project as “once again show[ing] us the power of architecture as an idea and that you can convey ideas regardless of the scope of a project (p. 203). Similarly, Akin (2002) holds the view that:

Most successful designs, at least ones that are recognized in the field as notable, have explicable ideas underlying these dimensions; for instance, the core and open-plan layout of the Farnsworth house by Mies van der Rohe, the served and servant spaces of the Salk Institute by Louis Kahn, the exploded box of Fallingwater by Frank Lloyd Wright. (Akin, 2002, p. 410)

He goes on to argue that “how these abstract concepts in fact give rise to and later are used to justify and explain explicit physical descriptions of designs is a particular skill that the architectural student must learn in school” (p. 410). Casakin holds the view that “the design studio is the place where students are expected to grasp, present, and defend design ideas” (Casakin, 2004, p. 2). Goldschmidt and Sever argue that “design products of the tangible kind such as objects or buildings are said to be designed on the basis of a ‘design concept’, which is an *idea* that drives many of the major preliminary design decisions”(Goldschmidt & Sever, 2011, p. 139, italics added). They make the point that “mature designers make frequent use of ‘stock ideas’ accumulated over time and stored in memory and personal archives” (p. 139); a resource that novice designers often tend to lack. They carry out a controlled experiment to show how the reading of textual stimuli containing ideas (either related or unrelated to the design problem) before embarking on a design project, “can be

inspiring and enhances originality and creativity of designs produced by students in short-term design exercises” (p. 150-151).

It is against the background above that the remainder of the chapter examines how a discourse of ideas frames the activity that takes place in the situated context of this study. As elsewhere in this study, a particular section of the student brief will provide the pivotal focus around which the analysis will unfold. The emphasis in this chapter will be on the *provocation* section; a section which interview Extract 8.1 clearly reveals as associated with the *idea* (Extract 8.1).

Extract 8.1: Interview with Claire (italics added)

Interviewer:	What are the typical characteristics of a brief?
Claire:	The typical characteristics of the brief are the provocation, <i>which is the idea that we present them with</i> , so in this case it's the idea of um contrary conceptual categories ... (italics added)

8.4 The conceptualisation of ideas in the situated context of this study

Corpus statistics suggest that the word *ideas* is ‘primed’ (Hoey, 2005) for use both in the student brief and in the communicative interactions that occur in the situated context of this study. *Ideas* appears as the 17th highest keyword in the student brief corpus when the corpus is referenced with the Wellington Corpus of Written English (Table 8.2). The word *ideas* has a frequency of 80 in the student brief corpus and is the 15th most frequent lexical (non-grammatical) word. In a frequency analysis of the ethnographic data (participant interactions and interviews), *ideas* occurs 132 times and is the 12th most frequent lexical word. *Ideas*

does not appear as a keyword in either the Professional Creative Brief Corpus or the Professional Design Brief Corpus.

N	KEY WORD	FREQ.	TEXTS	FREQ. (WWC)	KEYNESS
1	YOUR	499	32	894	1784.22
2	STUDIO	186	21	32	1141.83
3	WORK	334	29	1025	918.46
4	BRIEF	141	25	58	765.06
5	DESIGN	157	23	131	726.32
6	DRAWING	106	21	48	564.77
7	YOU	419	32	3358	541.61
8	RESEARCH	133	23	186	522.41
9	ETC	72	21	0	511.46
10	START	127	19	192	484.60
11	ART	131	15	324	403.34
12	WEEK	130	25	322	399.96
13	MATERIALS	83	25	60	398.58
14	ASSESSMENT	82	16	65	384.48
15	PROJECT	90	20	126	353.28
16	VISUAL	71	21	45	352.04
17	IDEAS	80	24	93	334.86
18	WILL	257	28	2093	325.71
19	PRESENTATION	57	20	19	320.51
20	WORKING	96	22	282	270.00
21	CRITIQUE	41	11	9	244.60
22	POSSIBILITIES	47	13	29	234.47
23	SEMESTER	31	17	0	220.18
24	SPACE	65	16	113	218.81
25	MEDIA	61	24	111	216.06

Table 8.2: Student brief 25 top keywords using the Wellington Corpus of Written English as a reference corpus.

A cursory examination of responses elicited from students to an interview question asking about the purpose of the student brief⁴ clearly supports the key role attributed to *ideas* in the

⁴ Swales (1990) identifies the communicative purpose or rationale of a genre as the “principal criterial feature that turns a collection of communicative events into a genre” (p. 46). According to Paltridge (2004) information

situated context of this study. Student 4 (Extract 8.2 below), for example, sees the brief as facilitating the exploration of ideas which are subsequently transformed or expressed in a creative work, while student 2 (Extract 8.3) views the brief primarily as an initial stimulus, (*a start point*) which will enable the students to *think* about *a lot of ideas*, again viewed as a stage in the development of creative work.

Extract 8.2: Interview with Student 4

Interviewer: What do you think the purpose is of a studio brief?
Student 4: Um, to *explore* like *ideas*, of like, the *idea* that we have and to make it into work and express that through work.

Extract 8.3: Interview with Student 2

Student 2: Umm, I think this brief is not really umm guiding on towards our finish, it's kind of just giving us a start point and we can think a lot of *ideas* and then we can create a (unintelligible), our own um work.

Extract 8.4: Interview with Student 1

Interviewer: What do you think the purpose of the brief is?
Student 1: Just to, I thought, I thought it was just to show your understanding of like, the work that you produce, so when we were told to produce binary opposites, it was, I thought it was just to, like, use it as an *idea*, chose one, use it as an *idea* and then expand on that,

Student 1 (Extract 8.4, above) reiterates these views, but implies that the idea to explore, or to *expand on*, is contained in the brief. In this case, he points to the Taharua Two Sides brief, which directs students to *generate ideas* using *notions of binary opposition*. This directive appears in the final paragraph of a section of the brief, which is referred to by tutors as the *provocation* section.

about the “role, purpose and discourse community expectations” (p. 84) of a written genre can be obtained through an ethnographic analysis, which primarily involves interviewing key participants in the production and interpretation of the genre (see also Hocking, 2003).

In order to further explore the notion of *ideas*, their construction in the provocation section and the way that they facilitate student creative activity, NVivo qualitative analysis software was used to code and categorise how participants talk about and characterise *ideas*. The intention was that the dominant themes to emerge would provide a useful starting point for a richer analysis of the data, using a range of complementary methodological orientations to the initial ethnographic analysis. After a lengthy process of primary coding, recoding and categorising, it became clear that the words *idea* and *ideas*, as they occurred in the data, were associated with three central ‘parent’ themes or topics; the brief, the students’ minds and the creative work, as well as that of transformation. An NVivo-generated model of the coding is reproduced in Figure 8.1.

If we align the parent themes that emerge in Figure 8.1 with the responses of the students in Extracts 8.2 - 8.4 above, there is an implication that the creation of the art and design work involves a process of transference, whereby an idea, entextualised in the student brief by the tutors, passes through the student’s minds and eventually emerges in the form of a creative work. However, in the process of transference, there is also some practice of transformation, often constituted through the metaphors of exploration and experimentation as discussed earlier in Chapter 7.

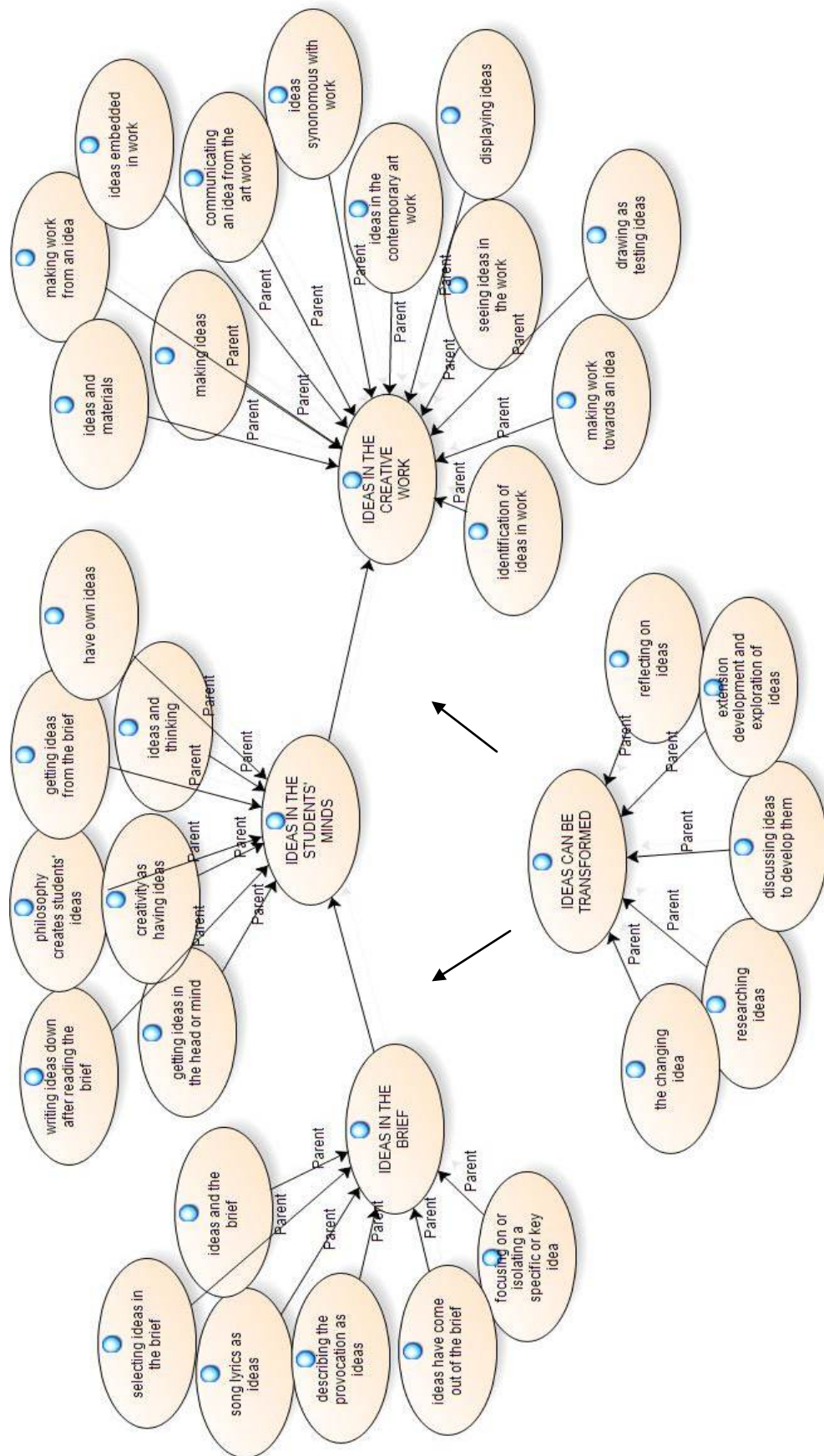


Figure 8.1: An NVivo-generated model of the thematic coding of the words *idea* and *ideas* found in the student brief corpus and ethnographic data (participant interviews and interactions).

This process of ‘idea transference’ can be understood in terms of the conduit metaphor (Prior, 1998; Reddy, 1979). According to Prior, the conduit metaphor is an underlying structuralist trope which “implicates particular views of knowledge, learning, communities and the person” (p. 17). He describes how communicative interaction is understood through the conduit metaphor:

The conduit metaphor depicts speech as a three-step process. The speaker puts thoughts into word-containers. These word-thought objects are then transferred from the speaker’s mind through a conduit (the air) to the mind of the listener. Finally, the listener extracts the thoughts from the words. (Prior, 1998, p. 17)

It would appear from the interview data collected for this study, that the brief is also perceived as a “word-container” into which ideas in the form of words (e.g. song lyrics, dictionary definitions of semantic concepts such as *binary opposites*) are placed by the tutors, transferred to the students’ minds, and eventually to their creative works. Extracts from interviews with the tutors provide further evidence that the conduit model is used to frame creative activity in the situated context of this study.

Extract 8.6: Interview with the tutor Claire.

Interviewer: What is the purpose of a studio brief?
Claire: The purpose of a studio brief is to engage the students on several levels. To engage them conceptually. We give them a provocation which is *open*, something for them to think about and as a result of those thoughts to *generate ideas*, and from that to *generate work*.

In Extract 8.6, for example, the tutor Claire firstly foregrounds the ideational focus of the brief (*to engage them conceptually*), after which she employs the conduit metaphor i.e.; tutors → student brief (*we give them a provocation*) → students’ mind (*something to think about, thoughts to generate ideas*) → creative work (*from that to generate work*). The CONTAINER metaphor entailment of the CONDUIT model is evident through Claire’s use of the

metaphor vehicle *open* (Extract 8.6) to characterise the provocation section as a container that can be opened or closed to enable or constrain the transference of ideas to the student. The following sections will now examine in detail each of these three focal areas; i) the student brief, ii) the students' minds, and iii) the students' creative works, to gather insights into how the conduit metaphor interacts with the discourse of ideas to facilitate creative activity in the situated context of this study. Following this, the role of 'idea transformation' will also be considered in relation to the conduit models' property of transference.

8.5 i) Ideas in the brief

The metaphoric characterisation of a brief as a transferable container of ideas is widespread throughout the ethnographic data and can be further evidenced in Extracts 8.7 to 8.10 below from the interview data. In Extract 8.7, Anna, states that ideas *come out of* the brief, a metaphor which she uses again in Extract 8.8, and in response to a student question in Extract 8.11. The later extract is particularly significant as Anna's response reconceptualises the student's perception of the work as being *based on the songs* (extracts of which are contained in the brief), to one whereby the work is based on *ideas that come out of* the brief. In Extract 8.9, Anna characterises the tutors as being able to increase the *depth* of the brief-container through an increase in theoretical readings.

Extracts 8.7 - 8.10: Interview with the tutor Anna

Ex. 8.7: ... that some of the kind of the philosophical ideas, um, that actually come out of the briefs and I think that that's been quite useful

Ex. 8.8: ... a lot of those kind of ideas actually came out of that [the brief]

Ex. 8.9: ... we've been looking at quite a bit actually, giving students a little bit more, a bit more sort of text, a little bit of reading to give it [the brief] a bit more depth

Ex. 8.10: ... these are the outcomes that we want, so then please go ahead and, you know, will you take those ideas and make work⁵

Extract 8.11: Brief launch

Student: Is our work based on the songs, on one of the songs?
Anna: Or it can be ideas that come, come out of it ...

Extract 8.12: Interview with the tutor Mike

Mike: ... and well, what we do with electives, with visual arts and what we did with 3D design, it [the brief] narrows. You know it's broaden, there's more outcomes required and they're more demanding.

The tutors also use the noun, *outcomes*, to refer to either the directives step of the provocation (Anna, Extract 8.10) or the requirements section (Mike, Extract 8.12). The Online Etymology Dictionary (Harper, 2010)⁶, provides the following entry for the word 'outcome':

1788, "that which results from something," originally Scottish, from out + come (v.). Popularized in English by Carlyle (c.1830s). Used in Middle English in sense of "act or fact of coming out" (c.1200). (Harper, 2010, para. 1).

It could be argued then that *outcomes* used in a context referring to the brief is a vehicle of what could be labelled as a *BRIEF IS A CONTAINER OF IDEAS* metaphor. Again in Extract 8.12, Mike reinforces the physicality of the brief-container (*narrows, broaden*) and the capacity

⁵ In extract 8.10, Anna evokes the *JOURNEY* metaphor, (examined in chapter 7) through her use of the vehicle *go ahead*, and in doing so characterises the students as taking the ideas removed from the brief-container on a journey.

⁶ The *Concise Oxford English Dictionary of Etymology* (Hoad, 1996), does not contain an entry for the word 'outcome/s'. The Online Etymology Dictionary is a comprehensive online dictionary that is compiled from an extensive and reliable range of sources.

for the tutors to reshape its dimensions through a change in the content of the text that it holds⁷.

Following the approach of Cameron and Maslen (2010b) for the analysis of metaphor, Table 8.3 provides a list of all examples of the metaphor vehicle *open* which are found in the ethnographic data of this study. Each example also contains information on, i) the particular topic each incidence of the metaphor refers to, ii) the participant involved, iii) the interactional mode, and iv) the intonation unit in which the word *open* occurs. It would appear firstly, that object-container metaphor is used to refer to a variety of phenomena in the studio, including, among others, the brief, individual sections of the brief, ideas and the students themselves. Secondly, the metaphor vehicle *open*, is almost exclusively used by the tutors and usually as they attempt to describe the creative process and the role of the brief, either to myself in the interviews, or to each other in the brief writing meetings. There are three exceptions (Table 8.3, lines 9, 11 and 12). One student uses the metaphor *open* in the interviews, while another uses it in an attempt to clarify her understanding of the brief in the brief launch.

	Metaphor Vehicle	Topic	Speaker	Line	Intonation Unit
1	<i>open</i>	brief	Anna	interview	... it was quite <u>open</u>
2	<i>open</i>	brief	Anna	interview	... it was also <u>open</u>
3	<i>open</i>	brief	Anna	interview	... some of our briefs were quite <u>open</u>
4	<i>open</i>	brief	Anna	interview	... so this one was a little <u>open</u>
5	<i>open</i>	brief	Anna	interview	... more <u>open</u>

⁷ However, I would argue that Mike's use of the metaphor vehicles *narrow* and *broaden* is somewhat ambiguous in this extract, as it would appear that an increase in the required *outcomes* results in both.

6	<i>open</i>	brief	Mike	interview	... it could be completely, you know, <u>open</u>
7	<i>open</i>	brief	Mike	interview	...that's the most <u>open</u> of all of them
8	<i>open</i>	brief	Mike	interview	this is very <u>open</u>
9	<i>open</i>	brief	Student	brief launch	So it's really <u>open</u> ?
10	<i>open</i>	brief (visual)	Anna	brief writing meeting 1	... visual is so <u>open</u> isn't it
11	<i>open</i>	brief (at school)	Student 1	interview	... but at school its really <u>open</u>
12	<i>open</i>	brief (at school)	Student 1	interview	... yeah its really <u>open</u> back in school
13	<i>open</i>	ideas	Mike	interview	... I quite like reasonably <u>open</u> ones
14	<i>opening up</i>	ideas	Anna	interview	... <u>opening up</u> their ideas as well
15	<i>open</i>	provocation	Claire	interview	... we give then a provocation which is <u>open</u>
16	<i>open-ended</i>	provocation	Mike	interview	... rather than abstract or <u>open-ended</u>
17	<i>open</i>	provocation	Anna	brief writing meeting 1	...more <u>open</u>
18	<i>open</i>	medium	Anna	interview	... the medium could be <u>open</u>
19	<i>open</i>	requirements section	Mike	interview	... I think if you leave it <u>open</u> at that
20	<i>open</i>	requirements section	Mike	brief writing meeting 1	... for visual arts I can keep it completely <u>open</u>
21	<i>open</i>	visual arts	Claire	interview	... visual arts out of all the <u>disciplines</u> is the most <u>open</u>
22	<i>opens up</i>	conversations	Anna	interview	...it actually <u>opens up</u> conversations ⁸ with tutors
23	<i>opening up</i>	students	Anna	interview	... so it's kind of <u>opening</u> , <u>opening them up</u>
24	<i>open up</i>	students	Mike	interview	... my guiding forces has always been to try and <u>open</u> them <u>up</u>

⁸ Here Anna uses the word *conversation* as somewhat synonymous with *philosophies* or *ideas*. The full utterance is:

... it actually opens up conversations with tutors, and then I find that that's quite a good way for them to sort of reflect on other ideas, it's a kind of a conversation, it's a kind of a philosophy.

25	<i>open</i>	objectives section	Anna	brief writing meeting 1	...that sounds good cos it's very <u>open</u> .
26	<i>open</i>	objective section	Anna	brief writing meeting 1	... probably keep it more <u>open</u>
27	<i>open</i>	objectives section	Anna	brief writing meeting 1	... keep it <u>open</u> for brief one

Table 8.3: Details of the metaphor vehicle *open* as found in the ethnographic data of this study.

I will return to the *CONTAINER* metaphor and a discussion of the metaphor vehicle *open* in the following sections, but first it is necessary first to examine in more detail the provocation section of the Taharua Two Sides brief. The provocation section is routinely identified in the interview data as the section that provokes or even ‘contains’ the ideas that the students ‘transfer’ to their creative work (Extracts 8.13 and 8.14).

Extract 8.13: Interview with Anna (italics added)

Anna: ... a provocation, okay so that, you have some kind of, something that they can read, and consider, and *provokes ideas, or provokes them into those ideas*, and then, some instructions which would be, these are the outcomes that we want, so then please go ahead and, you know, will you *take those ideas* and make work ...

Extract 8.14: Interview with the tutor Mike (italics added)

Mike: ... the provocation's *a starting point*, it gives them ah, I don't know, what would you call it, *it gives them ah, something from which to begin thinking*.

The provocation section

The provocation section of the Taharua Two Sides brief contains four distinct components; i) an introduction to the concept of binary oppositions, what the tutor Anna refers to in the

ethnographic data as a *follow-in sentence*, ii) definitions of the notion of binary opposition in the Western, Chinese and Maori context, ii) excerpts from the lyrics of two well-known popular songs that provide examples of the concept of binary opposition, and iv) as mentioned, a directive that the students generate ideas and develop work using notions of binary opposition. These three steps can be viewed in Extract 8.15, which provides the full provocation section from the Taharua Two Sides brief.

Further insights into the function of ideas in the situated context of this study can be gained from examining the interactional data of the second brief writing meeting which resulted in the provocation section of the Taharua Two Sides brief reproduced in Extract 8.15 above. The meeting is attended by the four tutors, Anna, Mike, Claire and Shaan. The analysis is broadly ethnomethodological in nature in that it describes the locally produced, organisational procedures or ‘methods’ (Garfinkel, 1967, p. 33) of the tutors as they concertedly accomplish the production of the provocation section. Furthermore, an ethnomethodological perspective views the activity of writing the provocation as both an *indexical* and *reflexive* process. Indexical, in that the participants interpret the work carried out in the brief meeting based on their individual habitus, as well as the contingent elements of the context in which the brief writing meeting occurs. Reflexive, because it is through the indexical work of the participants in the meeting that the common-sense rules, norms and understandings that govern the writing of the provocation section, and by association the resultant creative acts, are generated. The relationship between indexicality and reflexivity means that the accomplishments of the participants in producing each new provocation section is an iterative process; one which is in many ways constituted “for another first time” (Garfinkel, 1967, p. 9).

Extract 8.15: Provocation section from Taharua Two Sides brief.

All cultures use notions of opposites or contradictions. This is evident in their philosophical thought, language and writing. Knowing and using those sorts of ambiguities is a compelling strategy we use to explain ourselves, and our experiences.

1. In western culture many systems of meaning are based on binary structures (masculine/feminine; black/white; natural/artificial), two contrary conceptual categories that also entail or presuppose each other. Semiotic interpretation involves exposing the culturally arbitrary nature of this binary opposition and describing the deeper consequences of this structure throughout culture. Irvine, M (2005) http://metapedia.com/wiki/index.php?title=Main_Page:Key_Concept
2. In Chinese philosophy Qi, energy manifests itself in both the body and the universe in the form of two complementary yet opposing forces, which are termed Yin and Yang. These two forces represent the dynamic interplay that makes up the finely balanced whole. Mitchell, E (1998) *Your Body's Energy*. Sydney: New Holland Publishers.
3. The duality of Tapu and Noa, sacredness and mundane are for Maori pre-existing conditions of life. They are a construct of nature; they exist. The ritual of art making can create a Tapu state or a Noa state; this ritual can activate or deactivate our sense of spirit. You the artists maintain this mystery... Doherty, C (2008) Rangatira, Tuhoe

**I'm free but I'm focused
I'm green but I'm wise
I'm hard but I'm friendly baby
I'm sad but I'm laughing
I'm brave but I'm chickenshit
I'm sick but I'm pretty baby**

(Excerpt from 'Hand In My Pocket' by Alanis Morissette) *PTO. Full text.

**So, so you think you can tell heaven from hell, blue skies from pain.
Can you tell a green field from a cold steel rail? A smile from a veil?
And did they get you trade your heroes for ghosts?
Hot ashes for trees? Hot air for a cool breeze?
Cold comfort for change? And did you exchange
A walk on part in the war for a lead role in a cage**

(Excerpt from 'Wish You Were Here' by Pink Floyd) *PTO. Full text.

Use notions of binary opposition that you find interesting and that you are able to generate ideas from. Develop work within the parameters and requirements of your elective studies choice; i.e. 2 Dimensional Design (Graphic and Digital Design), 3 Dimensional Design (Fashion, Product and Spatial Design) and Visual Arts.

This is perhaps why the production of each new brief, even when a prior brief is closely used as a template, requires a lengthy succession of formal meetings, informal corridor interactions, drafts and redrafts. To provide a clearer and more accessible analysis of the writing of the provocation section, I have broken the stretch of interactional data into three parts (Extracts 8.16, parts 1, 2 and 3).

At the beginning of the interaction in Extract 8.16 (part 1), the tutors are discussing a preliminary draft of the Taharua Two Sides provocation, which was originally constructed by Anna⁹. In this preliminary draft, and in contrast to the final draft provided in Extract 8.15, the two song lyric-extracts were placed by Anna in the initial position, followed by the three culturally-specific definitions of binary opposites. From the way that Anna collectively labels these as simply *texts* (line 6), and numbers the extracts from one to five (line 9), accompanied by an emphatic rhythmic tap, she is clearly assigning equal status to the texts as provoking statements.

Extract 8.16 (part 1): The second brief writing meeting

- 1 → Anna: I guess it's just keeping it . . simple for students.
- 2 you know it's just umm (3.0)
- 3 → I think it could it could it could it could stay the same
- 4 you know. (2.5)
- 5 → but I just like a follow-in sentence there
- 6 → about the following texts because .hh
- 7 cos this is the this is the introduction
- 8 but these are the texts
- 9 → one two three four five. (3.0)
- *tap tap tap tap tap*
- 10 → Shaan: could could that
- 11 → could these come up . here
- 12 → and this comes out
- 13 → an an and you say that these are examples.

⁹ As with most other student briefs in the corpus, the provoking statements include a list of extracts sourced from a variety of theoretical and popular texts. No single statement is longer than a paragraph in length and all five fit neatly onto the A4 page of the brief. Any excess, such as in this example, the full text of the lyrics, is placed elsewhere.

- 14 → because this these are kind of [like examples.
15 Anna: [these are definitions as well yeah
16 so we've got
17 I mean maybe those could be u:m
18 Shaan: cos [these (unintelligible)
19 → Mike: [the following texts reflect . these ambiguities.

At the beginning of Extract 8.16 (part 1), Anna uses the rationale of simplicity (line 1) to suggest that the draft in the current form could remain the same (line 3), although she does articulate the need for the inclusion of a *follow-in sentence* (line 5). Shaan responds by suggesting a reordering of the texts (lines 10-12), and in doing so reconstitutes the three definitions as an explanatory preface to the song lyrics, which now become examples of the binary oppositions concept (lines 13-14). Mike initially supports this reordering and provides a statement, *the following texts reflect these ambiguities* (line 19) that could be included in the provocation to define the relationship between what have now been defined as two different groups of texts (the definitions and the examples). Here, Mike also labels the binary opposition concept as ambiguous; a point that will be taken up in a later section of this chapter. At this stage, the interaction demonstrates firstly, that the participants take it for granted that the accomplishment of the provocation section is a negotiated and intersubjective activity, and secondly, that the particular textual structure of the provocation text has a significant effect on the creative choices the students will make. As a result, the sourced texts are routinely restructured, reordered, and re-categorised (as *texts*, *examples*, *definitions*, *ambiguities*) by the four participants. It is clear from this extract and elsewhere in the meeting that the restructuring, reordering and re-categorising of text are routine methods by which the participants accomplish the provocation and the ensuing procedures of creativity in the art and design studio.

Extract 8.16 (part 2): The second brief writing meeting

- 1 → Anna: they they they they all a:re.
2 Claire: hmmm
3 Shaan: yeah but I'm just wondering whether this should come here further
4 cause these are kind of (2.5)
5 whether if these statements here
6 Anna: mmm
7 Shaan: cause they kind of [get . are distinct.
8 Anna: [yep
9 Anna: yep m- maybe the definition should come fi:rst
10 → I was thinking about that too
11 so maybe in western culture .h
12 the Chinese philosophy and the Māori one .hh
13 and then we put . the u:m the lyrics† from the so:ngs la:st (3.5)
14 Shaan: mm
15 → Anna: because those do in- introduce the ideas further
16 [don't they.
17 → Shaan: [because I think they'll they'll see these and go
18 → ah that's like our assignment ah.
19 Claire: that's what I thought . [as well.
20 Anna: [yeah yeah yeah.
21 Shaan: the one that they're doing at the moment.
22 Claire: you know
23 → Shaan: pick one of these=
24 → Claire: =yeah pick a li:ne or you know
25 Anna: yeah yeah
26 → Claire: pick one of these ideas
(. . .)

The participants re-categorising work continues in Extract 8.16 (part 2). While Anna initially continues to assign an equivalent status for all five texts (...*they all are*..., line 1), by line 10 she has changed her view (*I was thinking about that too*), and in doing this she assumes the definition/example distinction suggested by Shaan in Extract 8.16 (part 1). It is evident that no loss of face occurs in this decision, which appears to be received by the participants as a natural development of the meeting. Anna then goes on to provide a rationale for this realignment, *those do introduce the ideas further* (line 15) and in doing so naturally categorises the culturally-specific definitions of binary opposites as 'ideas'. As the interaction continues the talk shifts to an anticipation of how the students will interact with the provocation section in the studio. These anticipated futures (de Saint-George, 2003,

2005; Jones, 2008)¹⁰ are projected through the hypothetical voices of the students themselves, as in Shaan's utterance, ...*they'll see these and go ah that's like our assignment* (lines 17-18), and through the hypothetical future instructions of the tutors, for example, *pick one of these* (Shaan, line 23), *yeah, pick a line...* (Claire, line 24) and *pick one of these ideas* (Claire, line 26). The anticipation of the students' future voices (see Chapter 5), therefore, could be viewed as another method by which the participants accomplish the writing of the provocation section. Furthermore, in this latter utterance (line 26), Claire reinforces Anna's categorisation of the three definitions as *ideas* (line 15), therefore naturally co-constituting the provocation as containing ideas; one of which the participants anticipate will be selected by each student. The re-categorisation of the source text (or some part of the text) as an 'idea', one which can be transferred to a creative work, would appear to be of critical importance to the ensuing process of creativity. Before the source texts of philosophical statements and song lyrics are re-categorised as 'ideas', they are simply philosophical statements or song lyrics, not ideas to be eventually transferred into creative works. The importance of this transformation from source text to idea is corroborated in the interview data where Claire re-categorises the whole provocation section as the 'idea' (Extract 8.17), and in Mike's account of the provocation/idea as a mandatory component for creative action (Extract 8.18).

Extract 8.17: Interview with Claire (italics added)

Interviewer:	What are the typical characteristics of a brief?
Claire:	The typical characteristics of the brief are the provocation, <i>which is the idea that we present them with</i> , so in this case it's the idea of um contrary conceptual categories ... (italics added)

¹⁰ See chapter 5 for a more complete discussion of anticipatory futures and creativity.

Extract 8.18: Interview with Mike

- Mike: What might be a better idea is to think, without a provocation, what happens.
Interviewer: Right.
Mike: And often nothing. It becomes a hiatus, or a procrastinating period where students aren't focused and haven't got something literally to get their teeth into, to get them, to get them, moving, to start the process ...

At the beginning of Extract 8.16 (part 3) below, Anna summarises the reordering suggestion (lines 1-4) clearly signposting her agreement for now with the new categories established earlier. However, at this point in the interaction, Mike, who has been relatively absent from the interaction, questions this decision, *are you sure* (line 6).

Extract 8.16 (part 3): The second brief writing meeting

- 1 → Anna: let's get the definitions fi:rst so: th-
2 → in western culture the Chinese philosophy ones
3 → and .hh the Māori one
4 → and then have th- the lyrics coming after that. (3.0)
5 cause I think [that's the
6 → Mike: [are you sure.
7 Anna: ye:ah I think so
8 cause I think that supports that those kind of .hh
9 Mike: t- to me the meat is . . you know
10 I'm hard but I'm friendly baby.
11 Anna: mmm mmm.
12 → Mike: you know uh th- the other stuff is dry te:dium.
13 you know in a way all cultures reflect and [you know
14 Anna: [it is but it
15 Mike: and Chinese philosophy .hh
16 → [but the the meat is . hot ashes for tree:s
17 → Anna: [I know but they're saying similar things
18 mmm
19 → Mike: they're the things that spa:rk the images
20 they're .hh they're the things that pro:vocate.

Using a *FOOD* metaphor (*meat*, line 9), one that recurs in the art and design education context (see Chapter 6), Mike begins a critique of the suggested reordering and revisits the need for the song lyrics to be placed in the initial position of the provocation. To achieve this, he categorises the definitions as uninteresting (*dry tedium*, line 12), constituting the view that a

sense of excitement as a requirement for provoking creative production. This view is something Anna initially concurs with (*I know*, line 17). Mike reinforces this view further using an electrical metaphor *spark the images* (line 19).

It is clear, then, from both this interaction and the broader argument of this chapter, that metaphor is one of the methods used by the tutors to accomplish both this interactional work and the conceptualisation of creative activity. Mike's use of the metaphor vehicles *meat* (line 16), *dry tedium* (line 12), and *spark the images* (19) to critique the restructuring of the text, are not received with puzzlement, but are treated as a reasonable and practical contribution to the discussion. Similarly, the participants orient the entire interaction around their taken-for-granted notion of the conduit metaphor, i.e., that a prior text (here in the form of the philosophical statement) can be recontextualised as a brief provocation, re-categorised as an *idea*, and unproblematically transferred to the students work. The notion of metaphor as a method by which participants accomplish practical action is rarely mentioned in ethnomethodology studies, perhaps with the exception of Sormani and Benninghoff (2005), who examine metaphorical moves in research papers as "glossing practices" (Garfinkel & Sacks, 1970, p. 342). Glossing practices make reference to the indexical property of interaction; i.e., the view that the interaction framed by the shared agreements and common understandings of participants who are working towards the same practical action will mean something differently to those participants, than a verbatim description of what was actually said. For Garfinkel and Sacks (1970), glossing practices are methods by which a speaker in concert with others can easily accomplish their practical activities. As such, Sormani and Benninghoff (2005) - in a way that is consistent with Cameron and Maslen (2010a) - state that "metaphors are "not only to be defined as generic ways of, say, speaking and writing,

but also described for when, how and why they are drawn upon in a specific setting, if at all” (p. 4).

Viewed from an ethnomethodological lens, the construction of the provocation in the medium of written text (the tutors do not use the visual or the verbal, for example) can also be described as a taken-for-granted method of the participants. The use of written text (mediated through a concerted process of talk-in-interaction) easily facilitates the recontextualisation of other prior texts as components for the provocation, and as pointed out above, enables the participants to easily reorder, reshape and re-categorise the content of the provocation as they account for their co-conceptualization of what it is they want the students to do in the studio. However, when interviewed on this subject, the tutor Mike provided yet another account for the participants’ use of written text in the provocation section.

Extract 8.19: Interview with Mike

- 1 Mike: Oh, because we, the language in the words just about every brief. I
- 2 don’t think uh, it would be some years since we’ve used pictorial
- 3 information to provoke a brief
- 4 Int: So why do you think there’s been that shift.
- 5 Mike: I don’t know. I, I, suppose, well it’s all hearsay. Why do I think
- 6 quickly off the top of my head?
- 7 Int: Yeah.
- 8 Mike: Probably, probably because it gives wider scope for an individual to
- 9 spring off from.
- 10 Int: Right.
- 11 Mike: It’s that whole adage where a picture tells a thousand words,
- 12 whereas a thousand words can be interpreted in many pictures.
- 13 Int: Yeah right.
- 14 Mike: Whereas the picture can, you know, it’s, could you argue that the
- 15 image has more veracity?
- 16 Int: Well you could argue that in fact, perhaps the language is more
- 17 ambiguous.
- 18 Mike: That’s right, exactly. That’s what I’m trying to say. Yes, it’s more
- 19 abstract, you know, the multiplicities grow up a lot more than if
- 20 you’ve got an image. Then things are fixed ...

The taken-for-grantedness of written text could be seen in Mike's initial struggle to respond, *I don't know ... Why do I think, quickly off the top of my head?* (lines 5-6). However, he eventually accounted for its use by stating that; i) it provided *wider scope ... to spring off from* (lines 8-9), ii) that words provided the greater opportunity for multiple interpretation (lines 11-12), and iii) that images are not used because they have *more veracity* (line 15). In this context, I was interested in Mike's comment in the brief writing meeting that the 'binary opposites' of the Taharua Two Sides brief texts provided *ambiguities* (Extract 8.16, part 1, line 19). I suggested that the ambiguity of language might be considered as a rationale for the use of written text in the provocation. Mike strongly agreed that this was correct, *That's right, exactly. That's what I'm trying to say* (line 18). He went on to suggest that the *abstract* (line 19) nature of written text/language was more likely to facilitate multiple interpretation of ideas than the visual image (lines 18-19), which he implied regulated or fixed interpretation (*then things are fixed*, line 20). The view that the brief should encourage multiple interpretation, so that each student, or group of students, will generate a "distinctly individual solution" (Oak, 2000, p. 88) is a view that commonly occurs in the interactional and interview data of this study, and is also a perception that appears widely in the art and design theoretical literature (e.g. Dineen & Collins, 2005; Garner & McDonagh-Philp, 2001; Oak, 2000; Parker, Hiett, & Marley, 2006)¹¹.

As a final concluding comment to this section on the brief as container of ideas, I would argue that the perceived emphasis placed on the idea as written word in many ways supports the conduit model description of the student brief as a "word-container" of "word-thought

¹¹ Issues of ambiguity and multiple interpretation will be discussed further in Section 8.10 below.

objects” (Prior, 1998, p. 17) which are eventually transferred from the brief to the mind of the student. It is this area of the student’s mind that this chapter will now turn to.

8.6 ii) Ideas in the students’ minds

One area that appears as key when the qualitative software NVivo is used to code the themes that appear across the ethnographic data involving the node words *ideas* and *idea* is the perception that the students’ minds contain ideas (Extracts 8.20 and 8.21). This perception reinforces the conduit model metaphor of student creative action implied in many of the extracts from the data presented in the sections above.

Extract 8.20: Interview with student 1

Student 1: ... the first thing I do is just to get some ideas in my head, is usually sketch on a piece of paper, and usually, um, produce a certain amount of sketches and if no ideas come to mind yet, sort of just expand on the sketches I like

Extract 8.21: Studio Tutorial between the tutor Claire and Student 2

Claire: [laughs] No, I’m saying that could be a good thing.
Student 2: Oh, you know. Well, I did it in my head, as things pretty good.
Claire: What’s the idea in your head?
Student 2: But I just don’t know how to draw it out.

In Extract 8.20, student 1 conceptualises the ideas as being transferred from the sketches on the paper to his head (*get ideas in my head, ideas come to mind*), while Student 3 in Extract 8.21, influenced by the utterances of the tutor Claire, views the ideas already in his head as needing to be drawn out (*I just don’t know how to draw it out*), and by implication transferred to the next object-container in the creativity process.

Furthermore, in the same way that the brief is conceptualised as an object-container which can be opened and closed at the direction of the tutors, so is the object-container of the student's mind. This is evidenced in Extracts 8.22 and 8.23 below, where the tutors Anna and Mike both equate thinking and learning with *opening* the students *up*. The metaphorical implication here is perhaps that it is preferable that the object-container of the student's mind is open, so that it is easy to deposit ideas (originating from the brief).

Extract 8.22: Interview with the tutor Anna

Anna: ... and, sometimes they haven't ever thought about those before. Um, so it's kind of opening, opening them [the students] up, opening up their ideas as well (Anna).

Extract 8.23: Interview with the tutor Mike

Mike: ... you know, what are you wanting the students to learn? What are you wanting them to, to do, or to get? You know, um, and to me at this level, to me it's always, to me, my guiding forces has always been to try and open them up.

As evidenced above, the metaphor vehicle *open* is routinely used by participants to conceptualise the object-container from which ideas, can be deposited in, or extracted.

Once the ideas 'come out of' the briefs and are transferred to the students' minds, it would appear that they are subsequently constructed, by tutors as belonging to the students, strategically evoking a creative discourse of originality (see Chapter 3), and as a result, potentially disconnecting any suggestion that the 'students'' ideas emerge from a process of

collective action (Bourdieu, 1993). Extract 8.24 shows the tutor, Claire repeatedly using the collocation *your idea* to frame the initial interactional stages of the studio tutorial.

Extract 8.24: Studio tutorial between Claire and Student 3 (italics added)

Claire: Shall we have a talk
about how *your ideas* are developing?

(...)

Claire: So what do you want to do this time round,
with your ideas?

On further examination, the process of constituting ideas as belonging to the student occurs much earlier in the brief itself. In the corpus of student briefs, *ideas* has a frequency of 80 and collocates 23 times with *your*, the second most frequent collocate after the grammatical word *and*. An example of 10 concordances involving the collocation *my ideas* can be seen in Table 8.4.

1	clarify and consolidate your	ideas	in relation to the objects and images that
2	can be used to convey your	ideas	and thoughts efficiently and effectively
3	a sounding board for critiquing your	ideas .	4) Talk to me . . . but only when you have
4	your taste and discussing your	ideas	which relate to the language and visual
5	Explore and experiment with your	ideas	and methods as you produce a series of
6	media to discuss and enhance your	ideas .	Work on synthesising and refining your
7	are shaped and formed by your own	ideas ,	concerns and interests surrounding the
8	will be applied to this work, your	ideas	and interest over the following four weeks
9	to collect Research: Evidence your	ideas	through: Visual, written, related material
10	essential tool for communicating your	ideas	to the general public. In later courses

Table 8.4: An example of 10 concordances from the student brief corpus involving the collocation *your ideas*. *Your* collocates 23 times with *ideas* in the student brief corpus, and is the second most frequent collocate of *ideas* after the grammatical word *and*.

This projected discourse of ownership/originality is subsequently reproduced by the students, as can be seen in Extract 8.25, where the collocation *my idea* is used twice in the short utterance. Again in this utterance we also see a clear example of the conduit model in action, whereby the students' idea is transferred into the installation work.

Extract 8.25: Interview with student 4

Student 4: So then, from the idea of black and white, I developed my idea. So my idea now is kind of like an installation piece.

Table 8.5 provides a selection of concordances from the interactional data containing the collocations *my idea* / *my ideas*.

1	Student 3: Yeah that's my	idea.	Claire: It would be like a ghost studio.
2	Student 2: I want to. I uh based on my	idea	of making lamps and then could be ...
3	... to see through and interactive. My	idea	is to put this in between the space ...
4	... of based, I just kind of changed my	idea,	like base it on interactive umm, and people
5	... thinking of this which related to my	idea,	umm, I was just thinking of making ...
6	... thing that I can incorporate into my	idea.	I take a photo and come back to Uni the ...
7	... of black and white I developed my	idea.	So now my idea is kind of like an ...
8	.. the world, so I like to quickly jot my	ideas	down and then um, kind of brainstorm a ...
9	... for the binary thing, like maybe my	ideas	um man and women, I did the, I did the ...
10	... because I think I have my own	ideas	about, yeah, but this has got nothing for ...

Table 8.5: An example of 10 concordances from the student brief corpus involving the collocation *my ideas*. *My* collocates 16 times with *ideas* in the interactional and interview data. All concordances above were uttered by students.

In order to further explore the significance of the collocations denoting ownership in Tables 8.4 and 8.5, a comparative examination was carried out of these collocations (*your ideas* and *my ideas*), along with more neutral, *the ideas*, as found in: i) the student brief corpus, ii) the combined data collected for this study (student brief and transcribed ethnographic data, and

iii) the British National Corpus (Davies, 2004). To take into account the possibility of adjectives occurring before the node word *ideas*, for example, *my own ideas* or *my stupid fussy frilly ideas* (an actual example from the BNC), collocations where *my*, *your* or *the* was up to four places to the left of the node word *ideas* were included in the analysis. The results can be seen in Table 8.6.

IDEAS	Student brief corpus		Combined student brief and ethnographic data		British National Corpus (BNC)	
	Freq. left	% collocation with node	Freq. left	% collocation with node	Freq. left	% collocation with node
MY	0	0	4	1.89	101	0.93
YOUR	24	28.75	32	15.09	212	1.94
THE	7	8.75	30	14.15	2257	20.73

Table 8.6: A comparative analysis of collocations involving the node word *ideas*, found in i) the student brief corpus, ii) the combined data collected for this study (student brief and transcribed ethnographic data), and iii) the British National Corpus (Davies, 2004).

The data would suggest that the personal pronoun *your* is more likely to collocate with the node word *ideas* in the studio context, than it might do in general speech and writing.

Furthermore, the determiner *the*, which is more likely to be used to construe an ideas as not belonging to a participant, occurs more frequently in general writing and speech than it does in the student brief corpus. It is possible, then, that the personal attribution of the idea or ideas to the participant is a characteristic of the studio environment and that the pronoun *your* is especially primed to occur with *ideas* in this context.

8.7 iii) Ideas in the students' work

Extract 8.26 exemplifies the conceptualisation of ideas as existing in the object-container of the students' creative work. In the first part of the extract, student 1 construes the ideas of *leaking and spreading* among others (line 1), as present in his work (*that's supposed to be an idea of it there*, line 11). The student's use of the deictic reference *that* (line 10) refers to his creative work, which is reproduced in Figure 8.1 below.

Extract 8.26: Interview with student 1 (italics added)

- | | |
|----|---------------------------------------------------------------------------------|
| 1 | I <i>thought</i> of <i>leaking and spreading</i> and maybe, absorbing or like, |
| 2 | again or you could also relate it to rising and to climbing. So, as a |
| 3 | civilization was built, the natural world, you can see how it's on a |
| 4 | slope, a downhill sort of slope, this is sort of a lot like, like |
| 5 | industrialization and the aspects maybe oil, or something like that, |
| 6 | that kills life, leaks into the ground, leaks into the natural aspects |
| 7 | of the world, and that results in its fall as civilization keeps rising, |
| 8 | and umm same with over here. Just a further advancement on that |
| 9 | <i>spreading</i> and umm so just instead of the word leak, I just decided |
| 10 | to use the word <i>spread</i> and see how that works. <i>That's supposed to</i> |
| 11 | <i>be an idea of it there</i> , spreading across, almost like a plague. |

The conduit metaphor process of transference from mind to creative work is evident in this extract. In line 1, the student uses the mental process *thought* to construe the idea of *leaking and spreading* as something that was initially experienced 'in the mind'. The idea of *leaking and spreading* is explicitly observable in the work itself; the word *spread* is placed atop of the central building's façade, while droplets of black liquid can be seen seeping from the roof of the building, conveying the idea of leaking.



Figure 8.2: Creative work by student 1 (referred to in Extract 8.26)

The interactional sequence in Extract 8.27 below provides further evidence of the way the student's work is metaphorically conceived by the participants as a container of ideas. The interaction is initiated by Anna's question as to which work the student considers the most successful; a generic move typically used to commence the studio tutorial (see Chapter 7). The student responds identifying the title of what she sees as her most successful works, *settled and restless*, (line 2), as well as some related works titled *freedom and captured* (line 6). These titles clearly reproduce the binary opposite ideas of the Taharua Two Sides provocation. Then, without further guidance from the tutor, student 3 immediately chooses the *message* (line 7), or *meanings* (line 10) of the works, as the primary topic of interaction.

The topic of *message* is accepted by the tutor Anna as a rational and practical topic for the studio tutorial. This can be seen through her use of the feedback markers *yeah, yeah* (lines 8) to show that she is attending to, and engaging with, student 3's utterances, as well as her extension of the topic with a related question, *so just a question about that ...* (line 17). The question refers to an aesthetic element of the work, that is, the representation of the horses in the background (line 18), and whether they are included to *extend that idea a little bit more* (line 24). The use of the deitic *that* links the word *idea* to the message and meaning of the work; the representation of binary opposites. Hence, the constitution of the idea as message, one that is now transferred from the work to the viewer of the work (in this case the tutor, Anna), is discursively foregrounded as a central concern of student creativity in the interaction, a point that is reinforced in Anna's subsequent statement, *but I wanted to kind of put the message across* (line 33).

Extract 8.27: Studio Tutorial between Anna and student 3

- 1 S3: u:mm (1.5)
- 2 → I probably think thee . um settled and restless ones (1.5)
- 3 over here ((laughs))
- 4 Anna: yeah yeah
- 5 S3: yeah . . cos . I kind of-
- 6 → well it's kind of . the same as the freedom and captured ones as well
- 7 → because it kind of represents the same message.
- 8 → Anna: yeah yeah.
- 9 S3: but . like . in . saying settled and restless
- 10 → it kind of . has simple meanings
- 11 but it kind of . it's quite in depth†. as well†
- 12 looking into the . child's point of view
- 13 and how they feel kind of confined
- 14 within their household.
- 15 Anna: oka:y [I think that's really-
- 16 S3: [and their imagination's free . yeah.
- 17 → Anna: so just a question about that
- 18 → so you've got quite a lot . of thee um . . the horses in the background.
- 19 S3: mmm
- 20 Anna: wo- wo- wo- it looks like looks like wallpaper†
- 21 S3: yea:h it [is.
- 22 Anna: [u:mm is is is that . actually on as wallpaper
- 23 or is it something that you added
- 24 → to . to sort of extend that idea a little bit mo:re.
- 25 S3: um well yeah
- 26 that is . it is meant to be wallpaper

27 I got it . um .
 28 I kind of made it
 29 they were small pictures to start off with
 30 and just kind of joined them up together
 31 because they were actually umm . borders to go [around the walls.
 32 Anna: [yea:h yeah yeah.
 33 → S3: But like I wanted to kind of . put the message across that . like
 34 they might be his childhood dreams ↑
 35 to be . a cowboy.

Other extracts from the interaction further strengthen the argument that the creative work is primarily conceptualised as a container for the idea, which as a message must be transferred or communicated transparently to the viewer. Rather than provide a lengthy transcript, I have only included relevant extracts from the remainder of the studio tutorial between Anna and student 3. These are reproduced in Extracts 8.28 -8.33 below, and are all utterances produced by the tutor Anna.

Extracts 8.28-8.33: Studio Tutorial between Anna and student 3

- Ex. 8.28:** Anna: ... that actually might, that might improve the, the, well the communication, because we're sort of talking about communicating um, ideas, quite a bit.
- Ex. 8.29:** Anna: ... so it might be really good to just have a look at how you could get the um, viewer to focus a bit more on what you're talking about there as well.
- Ex. 8.30:** Anna: I'd say just, just work a little bit more with it, because what you've got, is you've got some really great ideas, but this is your opportunity to refine those ideas.
- Ex. 8.31:** Anna: yeah, actually that's really nice. I think in a way that communicates better, because it's, there's a bit more clarity
- Ex. 8.32:** Anna: cause I think that that is, probably communicates the ideas a little bit better ...
- Ex. 8.33:** Anna: I think that that's probably your more uh, successful one, in terms of um, communicating as well.

In Extract 8.28, Anna explicitly identifies the primary function of student 3's work as the communication of ideas. In Extract 8.29, Anna construes the viewers' reception of these

ideas as an important focus of the student's creative activity. In Extract 8.30 Anna evaluates the student's work on the quality of ideas (*you've got some really great ideas*), and in doing so conceptualises the motivation for further creative action as the need to *refine* these, although what this entails is never specified. Extracts 8.31-8.33 constitute the communication of ideas as the value of a successful work. The students' work discussed in the interaction and extracts above is reproduced in Figure 8.3 below.



Figure 8.4: Creative work by student 3 (referred to in Extracts 8.27-8.23)

8.8 The collapse of the distinction between idea and creative work

One result of the conceptualisation of *ideas* as central to the creative process in the studio context is that the semiotic distinction between the referents *ideas* and *work* can at times collapse, and such referents are therefore often used interchangeably in the data. In Extract 8.25 (repeated below), for example, student 4 clearly categorises her installation work as an idea, one that she points out has been developed in a process of transference from another idea. Furthermore, in Extract 8.34, it is not the completed creative work itself that the student rejects (lines 1 and 3), but the idea itself.

Extract 8.25: Interview with student 4

Student 4: So then, from the idea of black and white, I developed my idea. So my idea now is kind of like an installation piece.

Extract 8.34: Casual Studio interaction

- 1 Student 8: I don't like my idea any more.
- 2 Student 9: Why not?
- 3 Student 8: It turned out crap.

Extract 8.35: Studio tutorial between Claire and student 3

- 1 → Claire: shall we have a talk about (1.0)
- 2 → how your . ideas are developing
- 3 → isn't it amazing
- 4 → the amount of dust that comes in here.
- 5 S3: I know.
- 6 → Claire: someone should do a piece of work
- 7 → which is just about collecting dust
- 8 → why don't you stick a piece of paper on the ground (1.0)
- 9 → and see how much dust you can get in four weeks (1.0)
- 10 → and turn it into a fabulous piece of artwork. ((laughs))
- 11 → S3: I'm not a visual artist. ((laughs))
- 12 → Claire: I know but you could make it into a kind of
- 13 really edgy piece of design then (1.5)
- 14 S3: yeah I'm going to (unintelligible) (4.0)

15 → Claire: so: . what do ya want to do:
 16 → this time round (1.5)
 17 → with your ideas
 18 S3: oh I'm gonna use um thee tr- translucent ideas
 19 to um generate a space.

In the studio tutorial between Claire and Student 3 (Extract 8.35, above), Claire initiates the interaction by requesting that they talk about ideas (lines 1-2). However, she prevents the student from providing a responding move in the typical and expected way (Schegloff and Sacks, 1973; Atkinson & Heritage, 1984), by immediately making a comment about dust in the room (lines 3-4) which she constitutes as an 'idea' that the student could *turn into* (line 10) a work of art (lines 6-10). This disjuncture to the 'sequential implicativeness' (Schegloff and Sacks, 1973, p. 296) of Claire's turn, by her utterance referring to the concept of dust, noticeably foregrounds the *idea* in the creative process. The ambiguous relationship between idea and creative work is again conveyed through her subsequent choice of the word *just* (line 7), which perhaps implies that the creative work lacks any other attributes, other than being an object-container for the idea, *collecting dust* (line 7). When the student rejects this hypothetical proposal (line 11), albeit from a disciplinary basis (cf. this rejection with the comments of Deleuze, 2006, that the idea is "inseparable from the mode of expression" in the introduction to this chapter), Claire constructs the idea as potentially transferable across disciplines, again implying that the ideas out of which a work is made (*you could make it into*, line 12) have a higher significance than the medium of the work itself, or indeed, any of the other characteristics that might be attributed to the creative work. At the completion of Extract 8.35, Claire eventually returns the interaction back to a focus on the student's own ideas (lines 15-17), with her inclusion of the choice of words *this time round* (line 16), perhaps foregrounding her perception of idea development as an iterative process in the studio context.

The collapse of the distinction between the idea and the creative work also routinely occurs in the brief writing meeting. In Extract 8.36, for example, Anna construes the undergraduate tutors as wanting the students to *make ... ideas* (line 4), rather than ‘make work’. The use of the collocation *make ideas* is significant, as in conventional usage, the verb *make* is primed to occur with *work* (see Table 8.7). Furthermore, Anna chooses the collocation *final ideas* (line 7), rather than the expected *final work*, later in her turn. It is also of interest to note that in conventional usage *work* is primed to occur with *final* (Table 8.7), and rarely collocates with *ideas*.

Extract 8.36: Brief Writing Meeting 1 (italics added)

1 Anna: th- the feedback that I’ve been getting from Karen and Paul .hh
3 is that they actually do: want us to get students
4 → to *make* more . refined *ideas*↑
5 that they’re feeling that .hh
6 maybe the short briefs
7 → the students get to get to the *final ideas* too quickly-
8 -and they’re a little bit unreso:lved↑
9 so they’re actually quite keen for us to .hh
10 maybe somehow in the briefs ...

COLLOCATION	BNC (L1)	COCA (L1)	BNC (L1-4)	COCA (L1-4)
make WORK / S	31	102	518	4027
make IDEA / S	0	8	33	163
final WORK / S	12	92	40	171
final IDEA / S	0	5	4	13

Table 8.7: Collocations with work and ideas as evidenced in both the BNC and COCA corpora . L1 refers to one place prior to the node word, while L1-4 refers to up to four places prior to the node word to account for the occurrence of adjectives in the four verb-noun collocations.

8.9 Transference and transformation

While the textual, interactional and interview data show that a conduit model and the process of idea-transference give a sense of order and intelligibility to the creative activities of the participants, it is important to emphasise that the metaphorical process of transferring an idea from one medium to another (e.g. brief text to mind to creative object), ultimately involves some form of *transformation* - of both the idea itself, as well as the 'container' in which the idea is transferred. Without some degree of transformation, the creative works of those students driven by the same brief would hypothetically be indistinguishable from one another. Of course, due to the constraints of the brief, some degree of resemblance is always likely (as in the student works reproduced in Figures 8.2 and 8.3, which are both concerned with image and text), however it is clear that difference is the desired outcome. Evidence from the data collected for this study, such as Mike's reference to *multiplicities* in Extract 8.19, as well as published literature on the design brief, is explicit that the generation of multiple different responses (Dineen & Collins, 2005; Parker et al., 2006; Yagou, 2003) or distinctly individual solutions (Oak, 2000) is the desired outcome of a design brief in the educative environment. I would argue that an important factor driving transformation is the dominant discourse of creativity as novelty (e.g. Amabile, 1996; Mayer, 1999; Sternberg, 1999; Stokes, 2006). This overarching discourse results in both students and staff foregrounding difference, as evidenced in Extract 8.37, where student 4 is not interested in reproducing the creative activities of the other students.

Extract 8.37: Interview with student 4 (italics added)

S4: I was looking at some, you know, painters' work then I thought of ideas of mask and how it was like two [unintelligible] things. But then, when I came back, like, *so many people was doing that and I didn't want to like, repeat it*

Furthermore, the unique habitus of the students will often result in divergent interpretations and diverse creative responses to the brief provocation; a point supported by student 3, in Extract 8.38.

Extract 8.38: Interview with student 3

S3: ... like people interpret it [the provocation] in different ways, which ever they feel like, um but I mean, usually, I know that I said that they were quite constrained and stuff, but to an extent, they are quite broad. You can interpret them in whatever way you feel.

However, at the same time, the similar socio-economic and cultural backgrounds of many of the students account for some similarity of habitus, so that while the students are able to interpret the provocations in whatever way *they feel like* (Extract 8.38), their interpretations are inevitably “‘regulated’ ” and ‘regular’ without being in any way the product of obedience to the rules” (Bourdieu, 1990, p. 53). Furthermore, and as discussed in Chapter 5, the generating capacity of the individual habitus within a particular practice is inevitably constrained or limited by the experiences of the past practices, as well as the present conditions of its production (Bourdieu, 1990, 1993). So while a discourse of difference is perceived as central to the creative act, in many instances, the students’ creative responses as they develop the ideas of the brief provocation may tend toward some degree of ‘similarity’ due to their comparable cultural backgrounds, as well as their shared experiences of art and design practice. Perhaps cognisant of this potential outcome, the tutors interaction in the brief writing meetings focus on the facilitation of difference (Extract 8.39):

Extract 8.39: First brief writing meeting (*italics added*)

Anna: ... we could ask them to give us lots of, you know, a range of *different* outputs, and um, also ah look at some *different* audiences, because that’s the thing that these previous elective studies, uh, briefs have looked at, they’ve sort of looked at demographics, so you have to consider your demographics, you have to consider um, a range of *different* things as well.

In the student brief, the transformation of ideas (as they transfer from one medium to the next) is discursively facilitated in two important ways. The first involves the semantic connection of the concept ‘ideas’ to an array of verb processes, in order that some transformational action on the idea might occur. Table 8.8, below, provides a list of the most frequent collocations of verbs (root and gerund) with the node word *idea* in the student brief corpus. The most frequent of these is *explore/exploring* which was discussed in detail in the previous chapter. The sculptor Richard Serra’s work verb list (1967-1968, reproduced in Chapter 1) provides another example of the way that verbs (for example, to roll, to crease, to fold, to store, etc.) can be used to facilitate transformative action on material objects as a process of creativity.

	Collocation with node word IDEA	Texts (T=33)	Frequency
1	EXPLORE/EXPLORING	8	9
2	DEVELOP/DEVELOPING	7	9
3	RESEARCH/RESEARCHING	5	7
4	COMMUNICATE/COMMUNICATING	5	6
5	RELATE	4	4
6	GENERATE	4	4
7	MAKE/MAKING	4	5
8	CLARIFY	3	3
9	SYNTHESISING	2	2
10	EXTEND	2	2
11	DO	2	2
12	RESOURCING	2	2
13	SELECT	2	2
14	DRAWING	2	2
15	BEGIN	2	2
16	EXPERIMENT	2	2
17	INFORM	1	2
18	HAVE	1	2
19	TRACE	1	2
20	COMBINE	1	2
21	DISPLAY	1	2

Table 8.8: Frequency of verbs (root and gerund) collocating with the node word *idea* and occurring more than twice in the student brief corpus. The collocation might occur 4 places to the left or right of the node word.

The second important way that difference or transformation is motivated by the brief is by constructing a provoking idea that is ambiguous, such as that evidenced in the concept of binary opposition itself, as well as the song lyrics selected for the Taharua Two Sides provocation section. Mike's utterance in the brief writing meeting that the song lyrics *reflect these ambiguities* (Extract 8.16, part 1, line 19), shows that such equivocality is often a conscious choice. Brief-related studies also describe the student brief as intentionally "unspecific", "ambiguous", "imperfectly formed" and "ill-defined" (Garner & McDonagh-Philp, 2001, p. 60), "vague" (Parker et al., 2006, p. 91), or "open-ended" (Dineen & Collins, 2005, p. 48; Yagou, 2003, p. 299), largely as a strategy for facilitating multiple interpretation and a variety of creative responses. However, any description of how this ambiguity is manifested through the textual resources of the brief is largely absent from the brief-related literature. In an attempt to address this absence, the following section will identify a number of ways in which the ambiguity of the student brief is discursively constructed. The individual texts of my student brief corpus have been used as data for this discussion. As a result, the following taxonomy of the types of ambiguity found in student art and design briefs will not be exhaustive.

8.10 Modes of ambiguity in the art and design briefs

All of the student briefs in the corpus could in some manner be described as discursively ambiguous¹². Like the Taharua Two Sides brief, this ambiguity predominantly appears in the provocation move, although it can also occur in other moves. Brief-based ambiguity of ideas is far from homogenous and is discursively constructed in a variety of ways. The following provides a taxonomy, with examples, of the different modes of ambiguity evidenced in my

¹² Discursively ambiguity, as used here, refers to the way in which language used in the brief can be understood or interpreted in many different ways. This should be distinguished from notions of discursive hybridity or interdiscursivity.

corpus. After the definition and exemplification of each mode, the way it might align with existing creativity studies is briefly identified. This association does not seek to validate the creativity theories concerned, but is perhaps intended to remind us how such theories could emerge from similar types of discursive practices in other contexts. It should be pointed out that the concept of the *idea*, is itself, also a semantically ambiguous construct, with evidence of this view being provided in the disciplinary areas of law (Gellar, 1999), finance (Best, 2007) and Western philosophy (Aspelin, 1967; Boyle, 2009; Edgley, 1969; Pflaum, 1950) among others.

1. Antonymic ambiguity

Antonymic ambiguity is usually constructed by positioning the design issue or provocation within a theoretical discourse that involves oppositional themes such as, ‘Real and Unreal’ (student brief 4), ‘Public and Private’ (student brief 11), ‘Singles and Plurals’ (student brief 25). Such antonymically ambiguous briefs generally require students to develop works that investigate the ‘relationship’ or ‘play’ ‘between’ these oppositional concepts, thus creating a sort of paradox for the student to respond to (Extract 8.39).

Extract 8.39: Student brief 4

Create a body of work that plays with notions of 'real' and 'unreal';
-works that play on the imagined moments between objects, images and materials.

The Taharua Two Sides brief, and its requirement that students “explore visual interpretations of contrary conceptual categories”, is explicit in its use of antonymic ambiguity. However, as indicated by the interactional data and the completed creative works of the students student’s tended to literary reproduce the binary associations in their works, rather than seek to explore a synthesis or interaction between the two. This point was stated by the tutor Mike (Extract 8.40).

Extract 8.40: Interview with the tutor Mike

Mike: ... they got caught up in those very severe ah oppositions. You know, looking at the extremities of both ends, instead of seeing the complexities and subtleties between different things ...

In some cases, the antonymic ambiguity conveyed by the central concept of a brief is supplemented through ambiguous or paradoxical sentence constructions such as that expressed by the antimetabolic statement in brief 11 (Extract 8.41); a brief which focuses on the relationship between public and private spaces.

Extract 8.41: Student brief 11

Our bodies are affected by the spaces we inhabit and in turn we may affect these spaces by the position, posture or-gesture of our bodies within them.

Oppositions are frequently associated with creativity. Cohen-Shalev (2002), for example, points out that:

Creating “wholes” out of unrelated fragments is believed by a number of creative scholars to be the sum and substance of the creative process. Creative cognition consists according to leading investigators, of some form of dynamic interplay between opposites. (Cohen-Shalev, 2002, p. 145)

The most frequently cited of these investigations is the work of Koestler (1975), who coined the term ‘bisociation’ to describe the creative mixing or synthesis of unrelated or incompatible concepts in a novel way. His view was that bisociation was a dynamic and unpredictable act which “operates on more than one plane” (Koestler, 1975, p. 35), rather than a routine or causal act of association. Similarly, Rothenberg’s (1979) notion of Janusian Thinking, named after the two-faced Roman god Janus, theorised that creativity emerges from the ability to conceive the simultaneous existence of two oppositional or antithetical thoughts.

2. Semantic Ambiguity

According to Erhardt, Schneider and Blaschke (2006), semantic ambiguity refers to:

... the problem of interpreting the meaning of a sentence and arises if words can have different meanings (e.g. ‘bank’ can refer to a river bank, a financial institution or the building where the institution is located). (Erhardt et al., 2006, p. 318)

Similarly, Abbot (1979) defines semantic ambiguity as occurring when a “given indicator is attached to more than one concept” (p. 361), rather than involving a specific “one-to-one correspondence” (p.362). In the context of the student brief texts, I use semantic ambiguity to describe the use of expressions, phrases or statements which could be interpreted by the student in a multiplicity of ways. These are presented to the student to facilitate an associative evocation of representations, which contribute to the development of ideas for the students’ creative works. The ambiguity often results from a lack of any specific context for the statement. In the student brief corpus, semantically ambiguous statements are frequently found in lists (Extract 8.42):

Extract 8.42: Student brief 6

1. ‘My last purchase’
2. ‘No direction home’
3. This way and that’
4. ‘I walk the line’
5. ‘Take it from the top’
6. ‘Round the outside’
7. ‘On the edge’
8. ‘Off the wall’
9. ‘Bringing it all back home’

Choose ONE of the phrases above.

Take your chosen phrase as a starting point and begin to generate ideas: Research and make work about those ideas. (student brief 6)

In Extract 8.42, the conduit model conceptualisation of student creative activity as transference is clearly evident in the statement that follows the list of 9 phrases. Using a sequence of imperative clauses (*take, begin, research* and *make*) the statement demands that the semantically ambiguous ideas manifested by the phrases are first transferred to the students minds and then subsequently to the creative work itself; the creative work produced is *about* the ideas transformatively generated from the phrases. A connection between semantic ambiguity and creativity largely appears in studies of verbal creativity (e.g. Atchley, Keeney, & Burgess, 1999; Tegano, 1990), where verbal creativity is defined as the “ability to sustain the representation of multiple aspects of potentially incongruous information” (Atchley et al., 1999, p. 479). More recently, Carter’s (2004) work on creativity and humour in everyday talk provides explicit examples of how verbal ambiguities are spontaneously and creatively exploited by interactants for humorous effect.

3. Ambiguity of choice

This mode of ambiguity refers to the provision of multiple options (at a verb or noun phrase level), characteristically presented in the brief as an embedded list. For example:

Extract 8.43: Student brief 4

What we are asking you to do is research a culturally significant topic and then creatively distill, communicate, transform, re-present, and make visually interesting this cultural knowledge/memory/issue, thereby contributing/communicating to a wider audience ...

Extract 8.44: Student brief 29

Activate the surface of the paper in a variety of ways in order for it to interact with light –bend, slice, crush, fold, rip, curl, puncture, cut out, construct and so on. These

explorations can be structural, organic, figurative, abstract, simple, complex, 2 dimensional, 3 dimensional ...

The immediate function of ambiguity of choice is to provide a range of ideas from which the student can draw upon to make work. Many creativity studies point to variation as crucial to the generation of a creative outcome, suggesting that the greater the number of combinations that can be generated from an initial set of elements, the more likely that a creative outcome will occur (Simonton, 1999a, 1999b). However, other creativity studies (e.g. Chua & Iyengar, 2008) suggest that providing multiple options can be overwhelming and limit creativity, and as discussed in Chapter 5, many studies argue that creativity emerges from constraints (Candy, 2007; Johnson-Laird, 1988; Moeran, 2006, 2009; Stokes, 2006; Stokes & Fisher, 2005). It is perhaps important to note that the majority of these studies are generally limited by an essentialist definition of creativity as the production of something that is both new and useful (Amabile, 1996; Mayer, 1999; Sternberg, 1999). It could be argued that the multiple options of the student brief do more than simply provide combinatorial possibilities for creative generation. They also function to reproduce the core discourses and values of art and design production, thus acculturating students to the discipline and directing them towards socio-institutionally preferred concepts and processes. Extract 8.43 above, with its emphasis on the notions to *transform*, *make visually interesting* and on *communicating*, in many ways reproduces the conduit metaphor discussed throughout this chapter. The extract also reproduces contemporary discourses of artspeak (Carrier, 1987; Harris, 2003), which I would argue is important to the discursive framing of the students' activities as art. For example, a *topic* is reconstituted as *cultural knowledge* or *memory*, and *communicating* to an audience becomes an act of *contribution*. Similarly, the repeated use of the forward slash or comma to list a series of lexical items in both extracts above also resembles the non-linear, fragmented post-structural performative texts of writers and critical

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theorists, such as Deleuze & Guattari, or Walter Benjamin. Such texts are often included in the readings of art students by their tutors, particularly in the higher levels of the academy. As well as informing their visual practice, it has also been shown how these texts shape the way that many students write about their work in the various genres of theoretical writing (thesis, dissertation, exegesis) that students are required to write to successfully complete their programmes of study (Hocking, 2003; Turner & Hocking, 2004).

4. Paradoxical Ambiguity

This mode of ambiguity occurs when the brief provocation sets up a paradox as the central idea. Paradoxical ambiguity is predominantly found in student briefs of a design nature.

Extract 8.45: Student brief 2

You are required to select a product or service that has little or ‘no use value’ or conceivable appeal. Brief. Take this product or service and construct a cohesive, bifurcate campaign that will result in the targeted demographic considering it as value orientated. [having appeal and desirable use].

The ability to think paradoxically is often foregrounded in the business or management literature as essential for developing creative ideas (Barrett, 1998; Fletcher & Olwyler, 1997). For example, Fletcher and Olwyer provide an example of how organisational team performance can be improved through a process which begins by members in a team identifying the positive characteristics of negative team descriptions (and vice-versa). Mostly popular publications, these texts often draw upon the creativity studies of Koestler (1975) or Rothenberg (1979) mentioned earlier.

5. *Subjective ambiguity*

This mode of ambiguity occurs when the brief requires the student to develop in the form of a visual work, an individual, subjective or personal response to a particular location, object or concept.

Extract 8.46: Student brief 12

The way in which the site is interpreted is up to you. Whether the work be representational or not is based on your relationship to the Karekare environment.

Extract 8.47: Student brief 11

The assignment is about you. The montages / photomontages and assemblages which you produce should represent an aspect of you, your personality, character mannerisms within the context of a specific location or event.

The subjective connection the student is expected to make with the site or event in the extracts above is unspecified and multiple. However, as in Extract 8.47, the idea (the representation of the student's *personality, character or mannerisms*) is still clearly contained within the brief text and the representation, or transference, of this idea to the creative product is conveyed as a requirement (*should*).

7. *Ambiguity of process*

Ambiguity of process is a mode of ambiguity that encourages students away from an overly literal representation of the ideas expressed in the brief provocation. It appears in statements that encourage students to simply focus on the processes of making and exploring, rather

than on developing a work that is developed to consciously represent an idea (Extracts 8.48 and 8.49).

Extract 8.48: Student brief 10.

You will be asked to make rather than attempting to make conscious representations.

‘Stop making sense’, and start making.

Extract 8.49: Student brief 1

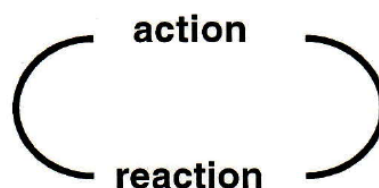
Try not to think too much about what you are doing; what it might mean and whether or not it makes sense in relation to “post-modern pedagogy”.

Paradoxically, Brief 10 (Extract 8.48 above), in particular, draws attention to the taken-for-granted metaphor of idea transference as a facilitating concept for creative action by requiring students to disregard it. The brief asks students to *‘Stop making sense’, and start making*, thus constituting the absence of an idea, as the idea.

In the Extract 8.50, below, ambiguity of process can be seen in diagrammatic form. Here, the process of making is constituted as a continuous series of actions, with each new action developing in response to the previous action.

Extract 8.50: Student brief 1

**explore a variety of approaches to artistic process
though a repeated cycle reaction/ action/ reaction.**



Ambiguity of process, such as that found in Extract 8.50, could be seen as emerging from a conceptualisation of creative problem solving in art and design practice as a recursive process which eventually leads to an acceptable, albeit somewhat arbitrary, endpoint. For example, Visser (2006) views the design process is seen as involving a number of smaller intermediary problem-solution steps, rather than a single ‘transformation from the initial problem representation into the representation of a solution’, (Visser, 2006, p. 17). Each of these intermediary steps involves the development of a (sub)solution, which then takes on the status of (sub)problem. The journey of exploration discourse (Chapter 7) and the value placed on the unknown destination (arbitrary endpoint) is necessarily linked to ambiguity of process. Accordingly, the word explore is fronted in Extract 8.50.

8.11 Discussion

Utilising the broader interpretative umbrella of ethnomethodology to bring together range of analytical tools used in this chapter, it would appear that the primary method by which the participants in the situated context of this study make sense of their actions as art and design practice involves the metaphoric transference of an idea from one object-container to the next. In other words, for the tutors and students, ‘idea transference’ is a taken-for-granted process which provides a sense of order or intelligibility in the studio environment. As a result, much of the verbal content of the written and interactional genres in the studio is structured around the transference of ideas from one ‘object –container’ to the next. The *brief writing meeting*, for example, involves the recontextualisation, re-categorisation, restructuring and reordering of other prior texts as ‘ideas’. These ideas are subsequently entextualised (Sung-Yul Park & Bucholtz, 2009) into the *brief*, along with details, such as quantitative requirements, modes of presentation, schedules of work and evaluative criteria, which work to facilitate the transfer of ideas. The *brief launch* involves the presentation of

the ideas contained in the brief to the students and enables the tutors to reinforce the conduit model of idea transference (Extract 8.11, repeated below).

Extract 8.11: Brief launch (*italics added*)

Student: Is our work based on the songs on one of the songs.
Anna: Or it can be *ideas* that come *come out of it*.

The interaction seen earlier in Extract 8.27 also shows how the *studio tutorial* is often structured around the tutor's interpretation, and the student's explication, of the ideas contained in the student's creative work.

Furthermore, as the idea metaphorically transfers from one object container to the next, it undergoes a process of transformation which is operationalized through, i) creative discourses of difference, ii) discourses of exploration (including development, experimentation, extension, etc., iii) the effects of individual habitus¹³, and iv) the inherent ambiguity of language. A further transformation that occurs as the idea transfers along the trajectory of container objects involves the increasing shift in its ownership towards that of the student. This transformation of phenomena, as they are transitioned from one mode of representation to the next, has been the subject of a number of ethnomethodologically-influenced studies, and has also been captured by Bourdieu's (1990) notion of "scheme transfer" (p. 259). Latour (1999), for example, conceives of the concept "chain of transformation" (p. 71), to show how soil from the Amazon forest is transformed through a number of stages (measurements, notebook annotations, graphs) into a scientific report.

Brown (2001), using Latour's notion of the chain of transformations, examines the way that

¹³ Habitus (Bourdieu, 1993) can be glossed the unique dispositions of an individual developed over time through a combination of the social conditions of their upbringing, as well as their education (see Chapter 1). The effects of the individual habitus are the reactions or responses, actions or activities, ways of behaving or thinking of an individual in a specific context that occur as a result of their unique dispositions.

the time spent by employees of an oil company working on various projects for different organisations is transformed, firstly into financial codes on a timesheet, then into the database of a computer system and finally into money transfers for work rendered. His study foregrounds the importance of indexicality, that is, the fact that any study of practical action is ultimately a situated and localised account. Iedema (2003) refers to the dynamic transformation of “socially situated meaning processes” (p. 30) as *resemiotisation*, in order to emphasise the multi-semiotic complexity of the transformative process and the practices in which they occur. He shows how the verbal interactions of face-to-face meetings to discuss the building of a health facility project are resemiotised as a written summary in the form of the planners report, and again as an architect-planners design proposal. Critically for Iedema, the phenomenon being transformed becomes increasingly durable and therefore progressively unalterable as it evolves along the trajectory of transformation; from talk, to print, to design. Following Iedema, the semiotic complexity of the multiple transformations occurring in the students’ art and design practice is clearly evident in this study of the student brief, however Iedema’s claim that meaning becomes less ephemeral with each stage of resemiotisation has less relevance for this study, as the increasingly durable and expensive process of developing a health facility is markedly different to the smaller creative actions of the students. This is because, unlike Iedema’s participants, the students may return to the previous stages of transformation within the five week assessment period, and are often encouraged to do so as part of the creative process.

Latour (1999) raises two important points that have resonances for the context of this study. Firstly, a property of the chain of transformation is that it has “no limit at either end” (p. 70). As an example, prior to the transformation of the talk-in-interaction which took place in the second brief writing meeting into the provocation text of the Taharua Two Sides brief,

another transformative stage would have previously occurred to create the Metapedia website text from which the tutors sourced their ‘ideas’¹⁴. Similarly, each student’s creative work is eventually transformed into a series of evaluative written comments provided in their formative feedback. These comments transform into final grades, certificate of qualifications and so on. Latour’s second point is that the various stages in the trajectory of transformation, what he refers to as “mediations” (p. 73,) are ultimately constitutive of phenomena (e.g. soil from the Amazon, the workers’ time, the students creative work). Similarly, in the context of this study, the tutor perceives, and evaluates, the student’s work within the larger trajectory of the mediations that take place in the art and design studio. Hence, the emphasis in the formative feedback on process and the exploration of ideas; the focus in the studio tutorials on the idea being communicated; and more generally, the collapse of the distinction between idea and work, as discussed in Section 8.6 above.

While this chapter has largely focused on idea transference and the role of the conduit metaphor as accounting for creative action in the local and situated context of a tertiary art and design studio, the introductory section of this chapter located this situated analysis within the wider socio-historical discourse of art and design, in particular, twentieth century conceptual art. Thus, local, situated practical accomplishments could be viewed as constituted by, yet simultaneously redefining, wider social discourses. In keeping with the multi-perspectival and mixed methodological approach of this study, Tate (2005, 2007) has identified the importance of exploring the link between discourse analysis and ethnomethodology; what she refers to as an “ethnomethodologically inclined discourse analysis” (2005, p. 14). She draws upon van Dijk’s (1972) comment that:

¹⁴ The Metapedia webpage on ‘binary opposites’ is still active, but no longer contains any text. A google search involving the binary opposites definition from the Taharua Two Sides brief, which is cited as sourced from Metapedia instead brings up a search result from a Georgetown University webpage titled Media and Semiotic Theory.

... language users engaging in discourse accomplish *social acts* and participate in *social interaction*, typically so in *conversation* and other forms of *dialogue*. Such interaction is in turn embedded in various social and cultural *contexts* ... (van Dijk, 1997, p. 2)

An ‘ethnomethodologically inclined discourse analysis’ enables the researcher to observe the reflexive accomplishment of social or cultural acts, such as the facilitation of student creativity, through the process of talk-in-interaction, and simultaneously observe way that wider social discourses, such as the discourse of the idea, with its properties of ambiguity and transference, impact upon (and are impacted by) local, situated instances of such talk-in-interaction. Such an approach is supported by Bourdieu’s (1993, 1996) view that the multiple elements which are viewed as discursively constituting a phenomenon can only be understood as meaningful when the analysis is grounded within the objective field of social relations of which the object is a part and from where it emerges. It is also supported by Cicourel’s (2007) notion of ecological validity, i.e., that any close analysis of participant interaction should be located within a study of its broader ethnographic context, if any meaningful analysis is to occur (Briggs, 2007).

Finally, from a pedagogical perspective, the dominance of idea and the associated metaphor of the conduit model in the art and design studio may tend to marginalise interaction supporting other forms of creative activity. It also foregrounds the metaphor of the empty container, which when assigned to the student, metaphorically constructs the student’s mind as vacant or hollow; perhaps contributing to the tutors’ view of the students as lacking motivation or desire (Chapter 6). Furthermore, it raises questions regarding creative processes of transference. How might an idea transfer from one object container to another and be interpreted by an observer as having done so, especially when ambiguity is viewed not just an instrument of creative production, but also as having value in the reception of

creative works. Through a psychoanalytical lens, Kris and Kaplan (1952) concluded that “ambiguity is a frequent and important, though not the sole stimulus, to aesthetic response” (p. 259). This view is supported by the psychological work of Tormey and Tormey (1983) who state that ‘ambiguity is associated in important ways with the perceiver’s participation or involvement in the artwork and with aesthetic judgments of the work’ (p. 183), and more recently, Jakesh and Leder (2009) who find that:

Using abstract modern artworks, we demonstrated that moderate levels of ambiguity are not only tolerated but also appreciated. In this condition, ambiguity elicited higher aesthetic judgements. This is evidence that art is able to elicit special experiences, such as the enjoyment of ambiguity when viewers perceive and attempt to understand artworks. (Jakesch & Leder, 2009, p. 2111)

For art historians, Leshnoff (1995), as well as Roskill (1989), the context in which any creative work is produced is essentially different to that of its audience, and thus a subjective interpretation always follows as each individual constructs a meaning of the work through his or her own varied and unique interests, ideological values and life experiences. The eminent art critic Danto (1981) formulates this perceived ambiguity or instability of meaning as constituting the very nature of art itself:

In art every new interpretation is a Copernican revolution, in the sense that each interpretation constitutes a new work, even if the object differently interpreted remains, as the skies, invariant under transformation. An object *o* is then an artwork only under an interpretation *I*, where *I* is a sort of function that transfigures *o* into a work: $I(o) = W$ (Danto, 1981, p. 125)

Bourdieu (1993) uses the concept of the field to explain the indeterminacy of interpretation of a creative object. He suggests that it is not simply the producer who gives value and meaning to the materiality of a work, but the vast array of agents engaged in the cultural field, including among others, critics, collectors, middlemen and curators. For Bourdieu, the

struggle of these different agents to secure and improve their own various positions in the field, is inherently related to the diverse visions and values they impose on artists and their creative works. He states that this is why “the concepts used to consider works of art, and particularly their classifications, are characterized ... by the most extreme indeterminacy” (Bourdieu, 1993, p. 261). Added to this is, he points out, is the “extreme vagueness and flexibility” (p. 261) of the language used to structure the expression and the experience of the work of art which, mirroring the arguments of the scholars above is dependant “upon the specific, historically and socially situated points of view of their users” (p. 261) Points of view which Bourdieu describes as “quite often perfectly irreconcilable” (p.261).

In contrast to these empirical and theoretical positions, ambiguity of interpretation did not appear to be critically addressed by the tutors in the interactional data collected for this study. Moreover, in the studio tutorial (Extracts 8.27-8.33), the perception that the creative work transparently *communicates* (Extracts 8.30, 8.33) an *idea* (Extract 8.32), *message* (Extract 8.27, line 7 and line 33) or *meaning* (8.27, line 10), goes uncontested. Perhaps the types of critical arguments raised by Bourdieu and others regarding interpretation could be formally discussed with the students in the context of their own creative works, and the creative strategy of ‘idea transference’. Furthermore, the ways in which the student briefs both discursively construct and employ ambiguity of ideas to facilitate the creative process could be made transparent to students.

9. Identity

9.1 Introduction

In Chapter 6, it was shown how the tutors' categorised the art and design students as creatively unmotivated, thus constituting the need for a strategy to motivate the students into creative action. The development of the motivating strategy took place through the talk-in-interaction of the brief writing meeting and emerged as the decision to implement a critique session early into the five-week assessment event. To support their strategy, the tutors decided to include the details and requirements of the critique session in the Taharua Two Sides brief. Furthermore, a functional analysis (Halliday & Matthiessen, 2004) of the lexicogrammatical features of the completed critique section in the Taharua Two Sides brief identified it as expressing strong institutional obligation.

While Chapter 6 was specifically focused on the discursive construction and material consequences of the students as 'unmotivated', this chapter examines other crucial and often taken-for-granted identity work (Antaki & Widdicombe, 1998a; Benwell & Stokoe, 2006; Eglin & Hester, 2003; Hester & Hester, 2012; Housley & Fitzgerald, 2002; Sacks, 1992; Stokoe, 2012) which is routinely accomplished in the situated context of the tertiary art and design studio. Such identity work is observable in the final section of the provocation section from the Taharua Two Sides brief (Extract 9.1), where students are directed to orient their creative work towards a particular disciplinary area, for example Graphic Design, Visual Art, Spatial Design, etc. Again, the deployment of the imperative mood, the emboldening of text, and the reference to 'requirements' construe the statement as representing a strong institutional obligation.

Extract 9.1: The Taharua Two Sides brief (original bold)

- 1 **Develop work within the parameters and requirements of your**
2 **elective studies choice; i.e. 2 Dimensional Design (Graphic and**
3 **Digital Design), 3 Dimensional Design (Fashion, Product and**
4 **Spatial Design) and Visual Arts.**

This chapter will examine how the categorisation of students' work into these distinctly separate disciplinary activities involves the students' orientation towards a particular creative identity, for example graphic designer, visual artist, spatial designer, etc. Such categorisation not only provides the constraints and affordances that facilitate creative activity (see Chapter 5), but reinforces the overarching structure of the institution by supporting the movement of students into the different disciplinary areas offered at the undergraduate level (Graphic Design, Digital Design, Fashion, Product Design, Spatial Design and Visual Arts). Extract 9.2, from the ethnographic data, illustrates the importance given to this taken-for-granted process of disciplinary categorisation. In the extract, Anna and Mike are discussing the process whereby students are asked to formally specify in writing their particular disciplinary choice. This is so that each student can be referred for entry into their respective undergraduate disciplinary area at the end of the academic year. However, in the more immediate context of the studio, it enables the correct distribution of briefs for the following five-week assessment events.

Extract 9.2: First brief writing meeting

- 1 → Mike: .hh can we get out next week a sheet . to them . . on We:dnnesday
2 Anna: yeah I've got that as we:ll yep
3 Mike: uh that asks them to s- because what
4 Anna: to specify . [their . . subjects
5 Mike: [yeah . I'll
6 → shall I put in . or sh- shall we need you know ah ah ah ah
7 → Anna: you need a new [sheet . . yeah.
8 → Mike: [paragraph . uh that sort- paragraph . uh
9 → that um . . . you know . . . explains
10 → that we'd like them to work within . them briefs↑

11 → [yeah (it'd create) consistence
 12 Anna: [yeah but if they-
 13 if they could if it-
 14 Mike: the ne:ed . . yeah keep going.
 15 Anna: if they can be mo:re u:m (4.0)
 16 if if they've decided on . their area that they want to study
 17 → obviously it's going to make it much easier for them

(...)

18 Anna: no I'm going back to this little thing
 19 → we're gonna give them a a a form=
 20 → Mike: o:h that form . yes
 21 well you're gonna have to d- ah
 22 you're gonna have to put it like that aren't ya
 23 → Anna: we're gonna go have to go first . second and third (3.0)
 24 I think we want . to
 25 do [you think we should go with that↑
 26 Mike: [cut
 27 → [yes 2D 3D
 28 → Anna: [2D 3D or visual
 29 Mike: and and tell them you know
 30 that they're gonna get a brie:f
 31 but we'd like them
 32 if they start in 2D
 33 → it's only. because of real major con- changes of heart
 34 → [that they can move.
 35 Anna: [mm . mm . yep

In the extract, the tutors decide that the students will not only be directed to formally identify their primary disciplinary choice on a *sheet* of paper (line 1), referred to in subsequent turns as a *form* (lines 19 and 20), but that they will also be requested to enumerate a selection of up to three choices (line 23). This is deemed necessary should a student fail to be accepted into the undergraduate area of their first (or even second) choice. The student's first disciplinary selection on the form will determine the version of the student brief they will be given for the ensuing five week assessment event, and the tutors conjointly agree that it is best for the students to abide by their initial decision, (*consistence*, line 11; *make it much easier for them*, line 17, and *only because of real major con- changes of heart that they can move*, lines 33-34). Anna and Mike also conjointly agree that this obligation should be institutionally formalised through a paragraph that accompanies the form handed out to

students (... *shall I put in... a paragraph ... that um, you know explains, that we'd like them to work within them briefs*, lines 6-10).

The description of the disciplinary selection document being constituted as a *form* (lines 19 and 20), the requirement for students to officially enumerate choices of disciplinary category, and the written specification that a shift in category/identity is undesirable, evokes some kind of legal contract between the student and the institution (see also Chapter 6, where the student brief is also discussed as resembling the discourse of legal or contractual genres). This contract-like process works to bind the students to a particular disciplinary identity, with the aim of facilitating a seamless transition into the undergraduate degree and simultaneously maintaining the structures of the institution. Anna's comment, *obviously it's going to make it much easier for them* (line 17) is perhaps an indicator of these underlying motives.

From a critical discourse analytical perspective (Fairclough, 1989, 1992, 1995, 2003, 2010; Fairclough & Wodak, 1997), it would appear that the students, as well as the tutors, are subject to the macro structures of the institution and the embedded power relations that exist within them. The institutional structures, including the dissection of creative activity into six different autonomous departments (Graphic Design, Digital Design, Fashion, Product Design, Spatial Design and Visual Arts) determine the respective identities of the students and the type of creative 'workers' (see Chapter 4) they will become. In contrast, ethnomethodological and conversational analytic approaches to discourse analysis, including Membership Categorisation Analysis (Antaki & Widdicombe, 1998a; Sacks, 1992), contend that institutional identities are the situated and emergent properties of talk-in-interaction.

Such situated and emergent aspects of membership categorisation can be seen in the extracts provided above. For example, in Mike's turn, *it's only because of real major con- changes of heart that they can move* (Extract 9.2, lines 33-34), we can observe his orientation towards a more compassionate and less authoritarian stance, where the students are not categorised as the contractually-obligated subjects of institutional orders, but as individuals with personal emotions and shifting goals. Similarly, the tutors' recategorisation of the six art and design institutional categories into three (*2D, 3D or visual*, lines 27-28) is a local and situated accomplishment, intersubjectively produced through the interactions of the brief writing meeting to more easily facilitate the task at hand¹.

While keeping in mind the impact of institutional structures, it is this locally and situated category/identity work that this chapter will primarily focus on as it seeks to further examine the genre of the art and design brief and the way in which it facilitates creative activity in the tertiary art and design studio. Section 9.3 will begin by showing how the categorisation of creative activity into a number of separate and distinct areas (e.g. Graphic Design, Visual Arts) is a fundamental function of both the verbal as well as the multimodal (inter)action in

¹ Hyland's (2012) corpus-based approach to the analysis of disciplinary genres contributes to both the critical discourse analysis and conversational analytic approaches in the examination of disciplinary identity. He sees the genres produced in specific disciplinary contexts (e.g. the research paper or book review in biology) as representing the "rhetorical expectations, processing abilities and information" (p. 57) of the disciplinary community concerned. He goes on to suggest that:

There is an essential and integral connection between identity and the cultures of disciplinary groups, which is mediated by distinctive patterns of language ... An engineer is an engineer because he or she communicates like one and the same is true for biologists, historians and linguists. (Hyland, 2012, p. 25)

Taking Hyland's view into consideration, one could argue that the student brief genre and the interactions which result in its production can provide some insight into the identities of the tutors and students who use it, and furthermore that specific versions of the student brief genre, e.g. Visual Arts, 2D might also offer specific insights into the identities of Visual Arts or 2D students and so on. Another important approach for the analysis of identity is narrative analysis (e.g. De Fina & Georgakopoulou, 2012), which looks at the way that an individual's personal narrative can provide the researcher with an idea of how that individual constructs a sense of self.

the studio context, and how the participants orient themselves, and others, towards corresponding identity types (e.g. graphic designer, visual artist), thus reinforcing a relationship between creative action and creative identity. Section 9.4 will go on to examine how much of the interactionally accomplished category work occurring in studio, while constrained by macro-institutional structures, constitutes, and is constituted by “the locally situated conditions of relevance, activity and context” (Housley & Fitzgerald, 2002, p. 66), including the collective and contingent common-sense assumptions and interests of the tutors. Section 9.5 looks at the tensions that may occur as a result of the situated, local or even “occasioned” (Antaki & Widdicombe, 1998b, p. 3) nature of the category work as it competes with shifting institutional structures, as well as wider educative discourses of creativity.

9.2 Perspectival focus and methodological tools

In order to examine the role of the student brief and the constitution of identity in the art and design studio, this chapter draws upon the concepts of Membership Categorisation Analysis (MCA) originating in the work of Sacks (1992), and subsequently developed by others, including Antaki and Widdicombe (1998a), Eglin and Hester (2003), Hester and Hester (2012), Housley and Fitzgerald (2002), and Stokoe (2012). MCA views a group or individual’s identity as their orientation to the membership of some feature-rich category or categories. The nature of the categories and process of categorisation is accomplished by the interactants (rather than assigned by the analyst) through the local, situated and emergent properties of their interaction, where they inevitably draw upon the resources of their normative assumptions or common-sense knowledge. Of interest to the analyst is not simply the categories displayed by the interactants, but the actions (category-bound activities) and characteristics (category-based predicates) ascribed to the categories, how these are made

relevant in the interaction, and the consequences that follow (Antaki & Widdicombe, 1998b). Furthermore, categorisation work also defines the actions and characteristics which are seen as not belonging to a particular category, thus identifying those to be excluded from a particular group or community (Nilan, 1994).

Two important developments in MCA are taken into account in this chapter, the first of which involves the issue of context. In general, MCA does not view social interaction as the simple reflection of existing macro social structures, and therefore, like Conversation Analysis, it has tended to concentrate on what is observable within the locally produced constraints of everyday interaction while disregarding its wider social contexts (Benwell & Stokoe, 2006; Housley & Fitzgerald, 2002). However, in institutional and organisational settings, where specialised vocabularies and labels are associated with specific professional groups, and where in situ categorisation work is inevitably tied to the institution and its particular function, MCA researchers recommend a greater sensitivity to the socio-institutional context of the interaction (Antaki, 2011; Hester & Eglin, 1997; Housley & Fitzgerald, 2002). As a result, this chapter will view the socio-institutional context as a resource that shapes, and is shaped by, the participants' interactional accomplishments, particularly with respect to the categorisation of the art and design disciplines. The second development relevant to this chapter is MCA's extension into the territory of non-personalised categories (Housley & Fitzgerald, 2002; McHoul & Watson, 1984). For example, while Visual Arts, Graphic Design or Spatial Design, etc. might simply be viewed as the category-bound activities of the personalised categories 'painter', 'designer' or 'architect', it is clear from the data in this study that these art and design disciplines are constituted by the participants as independent and powerful categories in their own right, and as such, they are routinely utilised as resources for the constitution of student identity.

Furthermore, like personalised categories, non-personalised categories are perceived as variable and sensitive to the situated and locally achievements of the participants and exhibit their own category-based predicates. The relatively recent inclusion of a number of the disciplinary categories mentioned in this chapter, into the institution at the centre this study, is most likely a result of their situated and variable nature².

Accounts from the participants' perspective, are also used to corroborate and further extend the findings that emerge from the categorisation analysis of the interactional data. These accounts provide insights into the socio-institutional contexts of the participants, as well as their individual and collective common-sense beliefs, personal values and interests, and how these are utilised as resources in the situated and occasioned category work occurring in the interactional data.

Intersecting the semiotic and interactional perspectives, the analytical tools of Multimodal (Inter)actional Analysis (Norris, 2004, 2007, 2011) are also used in this chapter. Norris (2007) identifies her views on identity construction as being built “very much” (p. 655) upon the categorisation theories of Sacks (1992), however she includes a range of other modes, including gesture, gaze, posture, body movement, and layout as central to the construction of identity³. Table 9.1 provides a summary of the methodological orientations and tools used to analyse the different perspectives in Chapter 9.

² As an example of this categorical variability, an arts institution located in close proximity to the one examined in this study, until recently, structured its undergraduate degree around a set of different disciplinary categories, Painting, Sculpture, Print-making, Design and Photography. As with most art and design institutions, these disciplines were represented as autonomous departments, into which students were located for the course of their study. Revealingly, this neighbouring institution has recently dissolved these distinct disciplinary categories so that a more interdisciplinary approach can be introduced.

³ Norris (2007, 2011) uses the terminology ‘identity elements’ rather than categories. This is because she correctly views an individual’s personal identity as multiple in nature (i.e. gender, occupational, etc.) and thus finds useful the analogy of chemical elements, which combine in different ways and in different forms (some

Perspective	Data Collected (modalities)	Methodological Orientation	Methodological Tools
Semiotic resource perspective	Video of the organisation of the studio space. Video of the students' creative activities in the studio.	Multimodal (Inter)actional Analysis	Gaze Posture Layout Head Movement
Social action perspective	Audio recording of the first brief writing meeting, where the tutors co-establish the text of the Taharua Two-Sides brief. The tutors Anna and Mike are participants in this meeting. Audio recording of a student brief launch. Audio recording of the studio tutorials where students discuss their visual work with tutors. Video of the students' interaction in the studio	Membership Categorisation Analysis (MCA) Multimodal (Inter)actional Analysis	Categories (personalised and non-personalised) Category-bound activities Category-based predicates Relevance Consequentiality Gaze Posture Layout Head Movement
Participants' perspective	Semi structured interviews with tutors.	Ethnographic approach to discourse/genre analysis.	Observation of relevant and recurring themes in the participants' account Analysis of lexico-grammatical features, e.g. lexical repetition, pronominal use.
Socio-historical perspective	N/A	N/A	N/A

Table 9.1: The data analysed and the methodological focus for each of the perspectives.

stable, some less stable) depending on situation. The term categories is preferred in this chapter, firstly because, as seen in the first extract from the data (extract 9.1), the focus is on the predetermined category titles used by the institution / participants, and secondly because the MCA literature involving categorisation and identity (e.g. Antaki & Widdicombe, 1998a), provides a useful framework from which to launch the analysis.

9.3 Disciplinary categorisation and identity in the art and design studio

This section begins with an extract (9.3 below) from the previous chapter where it was analysed to corroborate the view that creative activity in the tertiary art and design studio is, in part, accomplished through a discourse of ideas. The extract will be revisited here because it presents a manifest example of the way that disciplinary categorisation is a relevant feature of interaction in the studio context, where participants are continually orienting themselves, and others, to particular art and design disciplinary identities in order to carry out and make sense of their creative (and institutionally-accountable) activities.

Extract 9.3: Studio tutorial between the tutor Claire and Student 3

- 1 → Claire: shall we have a talk about (1.0)
- 2 → how your . ideas are developing
- 3 → isn't it amazing
- 4 → the amount of dust that comes in here.
- 5 → S3: I know.
- 6 → Claire: someone should do a piece of work
- 7 → which is just about collecting dust
- 8 → why don't you stick a piece of paper on the ground (1.0)
- 9 → and see how much dust you can get in four weeks (1.0)
- 10 → and turn it into a fabulous piece of artwork. ((*laughs*))
- 11 → S3: I'm not a visual artist. ((*laughs*))
- 12 → Claire: I know but you could make it into a kind of
- 13 → really edgy piece of design then (1.5)
- 14 → S3: yeah I'm going to () (4.0)

The extract, a studio tutorial, begins with the tutor Claire clearly identifying her institutional role as controlling the flow of the interaction. She does this by firstly specifying the topic of interaction using an initial modulated interrogative (lines 1-2), then, without any pause, which in usual circumstances would enable student 3 to respond to the interrogative in the expected way (Atkinson & Heritage, 1984; Schegloff & Sacks, 1973), she immediately changes the topic using a negative interrogative (lines 3-4); a syntactical construction which Fairclough (Fairclough, 1989) argues is used by tutors in educational contexts to establish a sense of authority over students. The topic of this second utterance is a seemingly offhand

observation on the amount of dust in the studio. However, after a brief agreement (*I know*, line 5) by student 3, this topic is further developed by Claire through a declarative statement which positions the collection of dust as potential idea for an artwork (lines 6-7); one that she subsequently suggests - again using a negative interrogative – should be used by student 3 to develop a work (lines 8-10). It would appear from Claire's two initial turns, which together consist of three interrogatives and one declarative, that Claire is categorising herself as someone who has the ability to, and is simultaneously empowered to, identify ideas for art works. Her self-categorisation as an idea-identifier is relevant to the talk-in-interaction of the studio tutorial, which in the situated context of this study has been shown to include two primary functions. The first is to give students feedback on the progress of their creative work, and the second is to suggest recommendations for the future development of the student's work (Chapter 7), which, more often than not, is conceptualised in terms of ideas (Chapter 8). The laughter at the end of the turn (line 11) potentially signals that the idea identified is not necessarily to be taken too seriously, nevertheless initial categorisation work relevant to the occasion of the studio tutorial has been accomplished by Claire.

The procedural consequences of Claire's opening remarks (lines 1-10) draw attention to a recurring aspect in the interactional data, which in the context of this chapter merits further examination. This is Student 3's response; *I'm not a visual artist* (line 11), which might initially be viewed as a straightforward resistance to Claire's recommendation. However in making this utterance, Student 3 accounts for Claire's 'dust' idea as belonging to the discipline of Visual Arts, and at the same time orients his own work and creative identity as belonging outside this particular disciplinary category. Through this response, student 3 also establishes the particular disciplinary frame (Goffman, 1974, 1981, 1997) through which he would like the remainder of his interaction with Claire to be carried out. Student 3's categorising work and its interactional implications are acknowledged by Claire in her next

turn, *I know but you could make it into a kind of really edgy piece of design then* (line 12 - 13). This response could be seen as a redressive face-saving action (Brown & Levinson, 1987), as Claire, cognisant of her earlier mis-categorisation, reorients towards her recognition of student 3's self-categorisation as a designer, rather than a visual artist.

Extract 9.4 below, a part of which was also reproduced earlier in Chapter 7 (where it was examined for metaphors of exploration and their relationship to the sequential staging of the studio tutorial), also provides further evidence of studio-based categorisation work which concerns disciplinary identities.

Extract 9.4: Studio tutorial between the tutor Anna and student 7

- 1 Anna: ... we're going to look at the work
2 that you've got up on the wall
3 um to start off with
4 and I'm just going to ask you a couple of questions about your um
5 → about what you think is the strongest work
6 and um . yeah
7 → which direction you want to go with this=
8 → =is it is it visual↑
9 → or is it graphic desi:gn
10 S7: Graphic de[si:gn.
11 Anna: [Graphic okay.
12 Oka:y.

The tutor Anna begins the extract by signalling the topics of the ensuing interaction; i.e., questions about the student's *strongest work* (lines 5) and its future *direction* (line 7).

However, before Anna moves the interaction to these topics, she immediately - and without pausing to prevent a response - asks the student whether her work is visual or graphic design (lines 8-9). The question is made relevant by Anna for two reasons. Firstly, the student's response enables Anna to select the appropriate frame for the interaction of the tutorial. This is because the activity of doing Graphic Design, and being a graphic designer, is institutionally constituted as involving certain category-based predicates which are different

from the discipline of Visual Art. Secondly, it is likely that Anna is unable to establish directly from the work itself, which disciplinary category student 7 has attributed to her work, and therefore finds it necessary to ask the student. Had this clarification not been carried out, and had Anna selected an inappropriate frame for the tutorial (e.g. categorised the work as visual art and framed the tutorial as a visual arts tutorial), the sequential flow of the interaction may have been ruptured as the interpretative mismatch was amended, perhaps even resulting in a loss of face to one or both of the participants.

Extract 9.3 above - in particular student 3's statement, *I'm not a visual artist* (line 11) - provides evidence that the students' membership of a creative identity (e.g. graphic designer, spatial designer, or visual artist) is constituted through the art and design disciplinary categories in which they engage (e.g. Graphic Design, Spatial Design, Visual Arts). While these categories/identities are constrained by the 'membership category devices' (Sacks, 1992), which structure the wider institution (e.g. student 3 makes reference to the category visual artist, rather than painter or sculptor – see footnote 1), it is nevertheless within the interactional context of the studio that the connection between disciplinary category and the students' creative identities are produced. Extract 9.5, reproduced from the brief launch of the Taharua Two Sides brief, provides an example of such categorisation work taking place.

Extract 9.5: Student brief launch

- 1 → Anna: ... visual artists are going to . produce work
- 2 → that's more i- in the visual art area
- 3 → the um . . uh graphic designers and digital designers are going →
- 4 → to be working ah making 2D work
- 5 → and they're going to be working mostly with image and text
- 6 → and the spatial people can make models
- 7 → they can make objects
- 8 → they can make clothes
- 9 → anything in that kind of spatial form.

At the commencement of the brief launch, the students are provided with a copy of the Taharua Two Sides student brief. The brief contains the directive reproduced earlier in Extract 9.1 above, which requires the students to *work within the parameters and requirements* (Extract 9.1, line 1) of a particular disciplinary focus. In order to elaborate on these parameters and requirements, it is necessary for the tutor Anna to evoke the personalised categories associated with each disciplinary area (*visual artists*, line 1; *graphic designers*, line 3; *digital designers*, line 3; *spatial people*, line 6). In naming the students as such, she confers them with their respective identities, and simultaneously constitutes these identities with their associated category-bound activities. For example, *graphic designers and digital designers are going to be ... making 2D work ... working with image and text* (lines 3-5); *spatial people can make models ... objects ... clothes anything in that kind of spatial form* (lines 6-9). It is important to note, firstly, that Anna addresses the students using categories which could also be heard as ‘professional’, rather than using those normatively associated with educative settings, e.g. graphic design student, visual arts student, and secondly, that the students accomplishment of these identities is, in part, legitimated by Anna’s authority as a tutor and representative of the wider art and design institution. One way by which this authority is realised linguistically is through Anna’s repetition of the quasi-modal verb phrase *are going to* in lines 1, 3-4 and 5. This particular pragmatic use of BE GOING TO is not unlike the strong deontic obligation expressed in a similar context by the modal ‘will’ (discussed in detail in Chapter 5), which “implies the speaker’s determination to see the action referred to in the proposition fulfilled” (Coates, 1983, p. 183), and as also discussed in Chapter 5 has a strong relationship with futurity. The only difference according to Coates is that ‘be going to’ “often refers to a time immediately subsequent to the moment of speaking” (p. 204), which in the instance of this interaction perhaps highlights an increased urgency for the students to begin engaging in the creative action attributed to, and characteristic of, their respective category memberships.

During this brief launch, students are subsequently provided with an additional brief document which contains information relevant to their choice of disciplinary focus (see Appendix 1, for a reproduction of the Visual Arts version of the Taharua Two Sides brief). The respective documents are printed on paper of a different colour to signal the disciplinary category represented. Furthermore, following the brief launch, students are assigned to separate studios relative to their respective disciplinary area. As Wodak (1996) has pointed out, “the construction of identity is a process of differentiation, a description of one’s own group and simultaneously a separation from the ‘others’ (p. 126).

A noticeable level of differentiation and separation between the different disciplinary categories is also evident at the multimodal interactional level, particularly with respect to the layout employed by the students in their different studio settings. Norris (2004) makes the point that interaction, which always takes place in some particular setting, is “structured by the layout that the participants employ” (p. 49). Figure 9.1, for example shows a group of six graphic design students working in their designated studio. In the image, the students (a-e) sit at long tables positioned side by side and placed lengthwise against a wall. The wall is a large moveable partition, situated to demarcate the studio space for the graphic design students and separate them from other disciplinary groups. While the partitioning wall was originally placed there by the tutors, the layout within the partitioned studio space itself is created by the students. As they sit at their tables in close proximity to each other, their other interactional modes are shaped by the layout of the studio and their positions within this layout. In Figure 9.1 the students’ tilt their heads downwards towards the tables and focus their gaze on the objects (A4/A3 sheets of paper, notebooks, etc.) and activities immediately in front of them. They are constrained by the partitioned wall and by the placement of their

resources flat on the narrow space in front of them. The layout of the graphic design studio also tends to constrain verbal interaction to adjacent pairs of students. In Figure 9.2, students a and b, and e and f, can be observed verbally interacting, however in order to do this they temporarily cease their creative activities. Student d has left the table, and student c continues to focus her gaze on the activity she is carrying out directly in front of her.



Figure 9.1: Graphic Design students in the studio

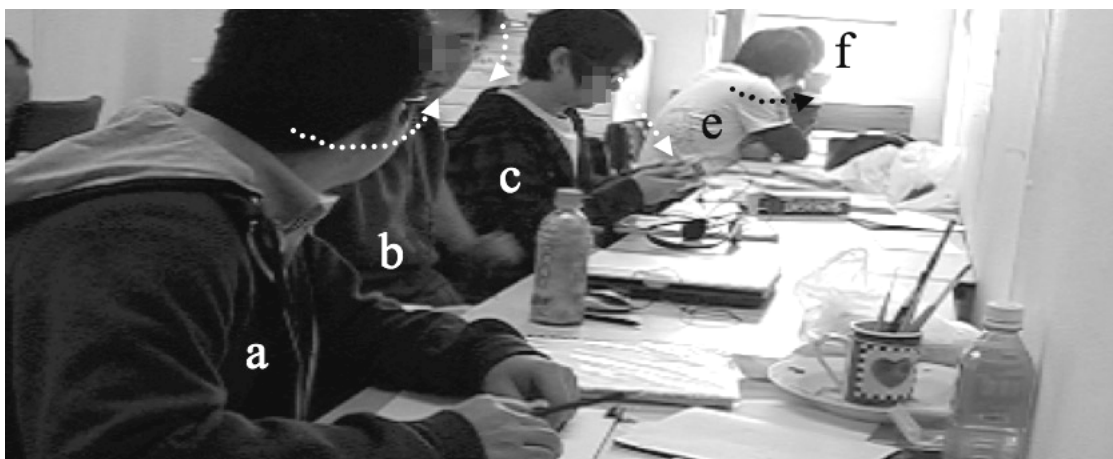


Figure 9.2: Graphic Design students in the studio

The objects spread out on the tables, which are the focus of the design students' creative activities could be described as representative of the taken-for-granted resources of the category-bound activity of graphic design. The graphic students orient towards these taken-for-granted resources, e.g. pencils, pens, A4/A3 paper dimensions, A4 sketchbooks, small brushes⁴, based in part on these objects' normative, common-sense associations with graphic design and in part on the requirements set out in the student briefs. Evidence of the latter can be seen in Extracts 9.6 and 9.7, both sourced from briefs in the student brief corpus. Of interest is the foregrounding of the size specifications in both examples, which works to maintain the small desk-sized dimensional constraints attributed to the practice of Graphic Design.

Extract 9.6: Extract from Graphic Design Brief 3 (original bold)

There are no restrictions on medium(s) or scale, other than that it should, when closed, fit in, and be **presented in a NZ Post A4 Handibox** (outside dimensions 340 x 220 x 45mm).

Extract 9.7: Extract from Graphic/Digital Design Brief 3 (original bold and underline)

Each cover is to be presented in dimensions no smaller than 25 x 35 cm or larger than 30 x 42 cm. (...) Use stock

(e.g. papers/boards) appropriate to your chosen media and illustration techniques

Hence, the layout (e.g. single table placed lengthwise against the wall) is in part structured by the taken-for-granted resources that the graphic design students are able to use. However, the layout itself also mediates the resources and creative activities of graphic design. Boden (1994), drawing upon Giddens' (1979) view that the (re)production of social institutions is

⁴ Computers are also viewed as a taken-for-granted tool of graphic designers, but within the situated context of this study, these resources were not provided by the institution for the studio environment.

accomplished through the “essential recursiveness of social life as constituted in social practice” (p. 5), similarly argues that it is the recursive property of institutional life which enables social actors to make sense of and accomplish their shared activities. It could be argued then that the students’ briefs, the studio layout, and their (inter)actional resources are part of a “recognizable, repeatable and recursive” (Boden, 1994, p. 13) process that produces and reproduces the different institutional categories/ identities ascribed to, and by, the students. Similarly, Hyland (2012) argues that the construction of disciplinary identity is accomplished through the reproduction of the specific symbolic systems of a discipline (i.e. discourses, genres, texts, lexico-grammar). He states that the emergence of these systems is “often not a matter of conscious individual awareness, but of routine and habit, accumulated, acquired and changed through myriad repeated interactions” (p. 57).

In Figure 9.3, which contains three still images from a brief video sequence, we see the same group at work on their creative activities (students e and f have temporarily left their table and d has returned). The creative activity of these students, which as stated above is mediated by the layout and resources employed, takes place on the surface of the table. As they carry out this activity, the students i) maintain a close proximal gaze in order to focus on a narrower component of their creative work, or ii) pull back their heads and broaden their gaze in order to evaluate the specific component within the frame of the entire creative work. The students repeatedly alternate between these two actions, with each student creating a temporally distinct sagittal (nodding) rhythm. Moreover, the need to maintain a close proximal focus on the creative work at hand, the relative absence of verbal interaction, the regularity of the sagittal rhythm creates an overall effect that hard work (Chapter 4) is being done.



Figure 9.3: Graphic Design students working in studio

Figure 9.4 illustrates the layout of the visual arts students. In contrast to the graphic design students they sit around two large tables, positioned together to form a square and located in the centre of their studio space. The visual arts students verbally interact across the open space of the table (students 8 and 10), or gaze beyond the proximal distance of their creative activities (student 9) into the studio space. Unlike the graphic design students, the visual arts students' creative activities are not limited to the surface of the table. Student 9's creative activities, for example, take place in her hands, which are raised above the table in front of her, while student 9's creative activities take place in a bucket, which is situated on her knees. The resources of the visual students (e.g. branches from a tree, plaster in a bucket and a white cloth) are typically larger than those of the graphic design students and can easily be placed on the table or against the wall partitions in the spaces around the table. A number of student 8's large branches, for example can be seen resting against the partition on the wall behind her. As with the graphic design studio, the layout of the visual arts studio structures, and is at the same time structured by, the type of interactions and resources employed by the visual arts students.



Figure 9.4: Visual Arts students working in studio



Figure 9.5: Visual Arts students working in studio.

The relationship between the layout, interactions and creative activities of the visual arts students can also be seen in Figure 9.5 above, which again contains three still images from a brief video sequence. Student 10 moves freely through the space around the table, her gaze shifting from student 8 in frame 1 to student 9 in frame 3. Throughout this interactional

sequence she continues her creative activity, which primarily involves stitching a piece of fabric. Student 8, also with her creative work in hand (which involves binding twigs), shifts her gaze from student 10 in frame 2 to student 9 in frame 3. Student 9's gaze is focused on her creative work in frames 1 and 2, however she lifts her head to interact with student 10 in frame 3. Throughout this interaction she continues her creative activity, which involves filling cups with plaster from a bucket. Although it is not possible to see from the still images, verbal interaction takes place continuously throughout the sequence.

A pattern of (inter)action is evident in the visual arts studio, which is distinct from the graphic design studio discussed earlier. Firstly, the relatively repetitive nature of the visual arts students' creative actions, for example, stitching fabric, binding twigs, etc., results in these actions being 'backgrounded' (Goffman, 1974; Norris, 2004, 2011) to the verbal interactional mode. In contrast, the creative (inter)actions of the graphic students, i.e. drawing on A4/A4 paper, require a closer proximal focus and carry a higher 'modal intensity' (Norris, 2004). Consequently, when interacting using the spoken mode, the graphic design students discontinue their focus on these creative actions. Furthermore, while the gaze of the graphic students is focused on the work at hand, the gaze of the visual art students shifts in accordance with their verbal (inter)actional modes. Finally, the specific characteristics of the layout and creative resources of the visual arts students affords movement around the room while they carry, and sometimes continue to work on, their creative activities, yet the layout and creative resources of the graphic design studio constrains the students work to the creative action directly in front of them.

In the same way in which identity is seen as a co-constructed and emergent property of verbal interaction, Norris (2011) also views multimodal (inter)action, including gaze,

gesture, body position, as well the objects and layout of an environment which have been infused with prior actions, as mediating and being mediated by identity. According to Norris:

Actions and identity are so closely interconnected in interaction that they cannot be viewed as two completely different concepts. An action always is identity-telling and identity is always produced through action. One is not possible without the other. There is no action that does not speak of identity and there is no identity without action (Norris, 2011, p. 53)

As an example, Norris (2011) shows how, a participant in her multimodal study, (co)constructs a mother identity through a multiplicity of (inter)actional modes while she is shopping at a supermarket:

She utilizes the modes of object handling, posture, proxemics (pushing the children on the cart), gaze (making sure the children are safe), and spoken language (warning the children of an upcoming turn). (Norris, 2011, pp. 103-104)

Influenced by Sacks' (1992) Membership Categorisation Analysis, Norris (2007, 2011), therefore views identity as a continually negotiated and co-produced phenomenon made possible within the affordances and constraints of a particular social-time-place. Depending on the specific foci (shopping, looking after children), and co-participants (friends, children) of the social-time-place, a social actor will adopt a set of identities (shopper, mother, friend, etc.), which are foregrounded or backgrounded at different moments during the (inter)actions taking place. However - and perhaps extending theories of MCA - while Norris views these identities as always developing, she also argues that some are relatively more stable (e.g. national identities) because they are deeply rooted in a social actor's habitus, while some may change or be discarded (occupational identities). Others, particularly those selected actions which are routinely performed and accompanied by "learned inferences and

behaviors”, may become more stable overtime and sediment into the social actor’s embodied habitus (Bourdieu, 1977, 1984, 1990, 1993) .

I also contend that many of the multiple (inter)actional modes, inclusive of layout and spoken language, routinely produced by the students within the social-time-place of the tertiary art and design studio will overtime become “learned in interactions” (Norris, 2007, p. 655), embodied within the students habitus and therefore constitutive of their future disciplinary activities and identities. This point will be further developed below, as well as in the following chapter, which includes two case studies, one of a professional visual artist and the other of a graphic designer. The following section, however, looks more closely at how art and design disciplinary identities within the institutional context are also in part shaped and accounted for by the local exigencies of the art and design studio and local interests of the participants.

9.4 Disciplinary categorisation as locally situated and emergent

As discussed earlier in the introduction above, the data in the verbal and multimodal extracts and figures above are representative of the type of identity work which although (inter)actionally accomplished is partially constrained by the wider macro-structures of the tertiary art and design institution, in particular, the separation of creative activity into the six different autonomous departments, Graphic Design, Digital Design, Fashion, Product Design, Spatial Design and Visual Arts and the requirement that the students select a single department for their subsequent course of study, as referred to earlier (Section 9.1). However, in many instances the interactional and ethnographic data provides strong evidence of more local disciplinary categorisation work, which rather than reproducing such

through the development of a 2D, 3D and Visual version of the brief (lines 16 -19), which as mentioned earlier is marked by being printed on a different colour of paper. A consequence of this situated re-categorisation can be seen in an extract from an interview with student 2 (Extract 9.9 below) where he orients to his creative work through the category 3D (lines 1 and 7), rather than through one of the dominant institutional categories, Fashion, Product or Spatial Design.

Extract 9.9: Interview with student 2

- 1 → S2: I'm doing 3D one, so I umm, the afternoon I get this brief I just,
 2 I went to the second floor library and I just look through the
 3 magazines and just think of like actually making an object which
 4 relates to this brief . . .
- (...)
- 5 Yeah, cause I mean, I'm actually making a lamp, and uhh, at
 6 first I just put down some words ((points to list of words in
 7 → notebook)), which is more likely to be a 3D work.

Extract 9.10 below, reproduced from Chapter 5, provides an example of how the activities bound to particular disciplinary categories are interactionally established at the situated and local level of the tertiary art and design studio. In the extract, the tutors Anna and Mike intersubjectively visualise the potential future affordances of the 3D students (*make sculpture*, line 6; *models*, line 10; *clothes*, line 11; *models of architecture*, line 14) before these are formally entextualised in the 3D version of the Taharua Two Sides student brief.

Extract 9.10: The first brief writing meeting

- 1 well models could be part of what some of them do†
 2 I, I-
 3 Anna: well, maybe 3D concepts.
 4 Mike: yes
 5 Anna: yeah
 6 → Mike: cos they might want to make sculpture.
 7 Anna: yep yep
 8 Mike: you know [u:m.

- 9 Anna: [and it could be . if it . . doesn't have to be
 10 → necessarily [models.
 11 → Mike: [Or it could be clothes, you know=
 12 Anna: =exactly
 13 Mike: you know [and it-
 14 → Anna: [or it could be models of architecture.

The local accomplishment of disciplinary categories is also corroborated in the interview with Anna (Extract 9.11 below), where she discusses the attributes of the personalised categories visual artist and designer. In the interview, Anna was asked how the expected category-based activities for the different visual disciplines were determined.

Extract 9.11: Interview with the tutor Anna (the third personal pronoun is italicised).

- 1 Int: And those expectations for the different disciplines how do you
 2 determine those?
 3 → Anna: Um, well, *we*'ve got this kind of philosophy, that with, that
 4 → visual artists seem to be intuitive with the way that they work,
 5 → and I guess *we*'re also going on a bit of a model with how they
 6 → teach on the degrees, so that, so that you keep on building um,
 7 → on ideas, so that you wouldn't want to, sort of, necessarily, um,
 8 → start a whole new project each time, that students might already
 9 → be building ideas, and it would continue, so that this was, I think
 10 → it was the first brief, so that these ideas are strong enough that
 11 → they could actually be built on, *we* could change the
 12 → specifications for the next couple of briefs, briefs with that they
 13 → could actually sort of grow and develop those ideas, um for a
 14 → whole semester. Um, when *we* look at Graphic Design *we*
 15 → definitely want students to be broadening their making skills and
 16 → abilities, but *we* generally sort of ask them to put some kind of
 17 text in. With this one *we* weren't specific about what kind of
 18 output *we* wanted. *We* didn't say that *we* wanted it to be a
 19 poster, you know, what kind of form it was, *we* didn't want it to
 20 → be a postcard or anything, *we* just wanted them to play with
 21 → image and text ...

In her response, Anna suggests that the '*intuitive with the way that they work*' predicate (line 4) of the personalised category visual artist is partly a result of the local and collective philosophising (line 3) of the group of tutors at the centre of this study (Anna, Claire, Mike

and Shaan)⁵, and partly a result of a pedagogical model used on the degree programmes, which many of their students will eventually enter (lines 5 -6). As a consequence of this locally situated category-based predicate, the visual arts students are presented with a series of student briefs over the assessment period that require them to build on, grow or develop their initial ideas, rather than *start a whole new project* (line 8) for each successive brief. Similarly, in the interview Anna also emphasises her view that the metaphoric activity of building, or growing ideas, is perceived by the group of tutors as category-bound for visual artists⁶.

- i) *so that you keep on building ... on ideas* (lines 6-7)
- ii) *the students might already be building ideas* (lines 8-9)
- iii) *these ideas are strong enough so that they could ... be built on* (lines 10-11)
- iv) *they could ... grow and develop those ideas* (lines 12-13)

In contrast, Anna suggests that the category-bound activities of the graphic designers are conceptualised by the tutors as involving the *broadening of making skills and abilities* (lines 15-16), and they construct these activities as being concerned with text, as much as with image. Furthermore, Anna and her co-tutors have determined that ‘playing’ with text and image (lines 20-21), is a category-bound activity of graphic designers, in contrast to the visual artists who, as we have seen, build on ideas. Throughout Extract 9.11, Anna repeated uses the personal pronoun *we* (italicised in the extract) as she describes the student categories and their predicates. For example:

⁵ Though the tutors draw upon their respective understandings of the history of the Visual Arts discipline.

⁶ Deignan, Littlemore and Semino (2013) provide evidence that the identity of a specific group is, in part, constituted through the instances of figurative language commonly used by that group; language that may often be atypical or unfamiliar to ‘outsiders’.

- i) *we've got this kind of philosophy* (line 3)
- ii) *we're going on a bit of a model* (line 5)
- iii) *when we look at graphic design we definitely want students broadening their making skill* (lines 14-15)
- iv) *we just wanted them to play with image and text* (lines 20-21)

The use of the pronoun *we* is typically used to signal group membership, and to stress social distance from those viewed as belonging to other categories (Benwell & Stokoe, 2006; Drew & Sorjonen, 1997; van Dijk, Ting-Toomey, Smitherman, & Troutman, 1997). Anna's repeated use of *we* in the interview extract would appear to perform this role, and in doing so legitimise her categorisation work by making it explicit that it was collaboratively carried out by the group of tutors, rather than by herself alone. However, this emphasis on the group construction of the categories could also be seen as signalling the situatedness of the category descriptions. This is perhaps why Anna chooses not to provide any generic or essentialist descriptions of the categories visual artist or graphic designer, as in the hypothetical example, 'Graphic designers use both image and text', instead choosing to state *we just wanted them to play with image and text* (lines 20-21), which also emphasises the desiderative mental process *want*. The choice of the word *play* here is also significant in the context of graphic design practice and will be discussed further in the next chapter.

The sections above provide evidence that an important function of the tertiary art and design institution is the separation of creative activity into distinct disciplinary based-categories. However while institutional categories and identities of the participants are constrained by the macro-structures of the wider institution, the tutors, nevertheless, appear to exhibit a relative agency to re-categorise the wider institutional constraints at the micro-level of the

studio environment; a process which is interactionally accomplished and accountable to their specific tasks at hand. The next section goes on to illustrate the potential issues which may emerge when the categorisation work that occurs at the day-to-day interactional level is less sensitive to the macro structures of the institution.

9.5 Category-based tensions in the studio environment

Extract 9.12 below, also reproduced from Chapter 7, is another extract from the studio tutorial with student 7 (Extract 9.4 above).

Extract 9.12: Studio tutorial between the tutor Anna and student 7

- 1 → Anna: I think it would probably also be quite good with this to: um
- 2 → to to: explore quite a few
- 3 → quite a few different ways . of working.
- 4 → so um . maybe you would
- 5 → and this is just a s- suggestion
- 6 → that maybe you would do some that are . more text based
- 7 → some that are a bit more cartoon based
- 8 → um . it would be good to you know
- 9 → to sort of look more specifically at some particular designers
- 10 → at- for that.
- 11 → I mean you could even look at illustrators†
- 12 → and people that illustrate um . children's books.
- 13 → S7: mm
- 14 → Anna: that kind of thing†
- 15 → S7: yeah good

(...)

- 16 Anna: oka:y . . good=
- 17 =so you're interested in that-
- 18 → some of that kind of drawing
- 19 → and a bit of photography::
- 20 → and um . maybe even some collage† as well=
- 21 I mean I'm really encouraging people to .hh
- 22 → to . try some dips of quite a few different kinds of techniques
- 23 → S7: mm
- 24 Anna: .hh um with this as well .hh
- 25 so it might be quite good
- 26 to sort of have a look at-
- 27 are these most of your finished works that you've got up here.
- 28 S7: um jus- just quick sketch.

- 29 Anna: jus- jus- just your beginning sort of sketches there as well.
 30 .hh probably . yeah probably quite good to:
 31 get together bit more sort of research
 32 this is really good . the u:m
 33 you might even want to photocopy some images from that u:m
 34 from that book.
 35 → S7: hmm
 36 Anna: bu:t u:m . for some these other o:nes
 37 → um you might even want to look at some visual a:rti:sts
 38 → a:nd some different . just some different people in that area the:re
 39 . hh as well . but certainly having a look at some text
 40 would be useful to:o

The extract is from the third sequential stage of the studio tutorial, i.e. the stage where the tutor typically makes recommendations to the student about the further development of their work (see Chapter 7). It occurs not long after the interaction in Extract 9.4 above, and it illustrates how the earlier categorisation of the student's creative work as graphic design has consequences for the type of recommendations subsequently offered by the tutor Anna to student 7. For example, Anna recommends that student 7 focuses on creating future works that are *text based* (line 6), *cartoon based* (line 7), and that this should she *look more specifically at ... designers* (line 9), *illustrators* (line 11) and *people that illustrate ... children's books* (line 12). Her utterance *that kind of thing* (line 14) signals that she includes these as all belonging to the category graphic design and that student 7 will hear this as such. Student 7 signals her agreement (*mmm*, line 13; *yeah good*, line 15), albeit minimally, which indicates to Anna an alignment of frame, i.e. her recommendations are heard by the student as belonging to the categories graphic design, graphic designer and their attributes. A consequence of the student's minimal agreements is that Anna continues, without any significant interruption, to make further recommendations in what has essentially become a multi-unit turn⁷. She goes on to commend the student's interest in *drawing, photography*

⁷ However, Anna's emphatic use of modality (*it would probably*, line 1; *maybe you would*, line 4 and 6; *you could*, line 11), often conveyed metaphorically (*this is just a suggestion*, line 5; *a bit*, line 7) also construes her recommendations as options which the student may or may not choose to take up in the future (see chapter 5, in particular Section 5.6). As a result, I would argue that resistance from student 7 is unlikely at this stage and her responses, *mm* (line 13), *mm* (line 23) and *hmm* (line 35), while expressing acknowledgement of Anna's recommendations, also work to encourage the next move in Anna's multi-unit turn. See Waring (2012), who shows a similar occurrence in the student tutorial.

and collage (lines 18-20), then recommends she *dips* (line 22) into a *few different kinds of techniques* (line 22). Anna finally concludes that the student might *even want to look at some visual artist* (line 37), as well as *some different, just some different people* (line 38). Hence, it can be seen that as Anna's turns unfold throughout the course of the tutorial, the range of creative activities she recommends to student 7 becomes increasingly broad, and she seems to disregard the earlier - and I would suggest, significant - categorization of the student's work as graphic design (Extract 9.4, line 10). She could also be viewed as contradicting her statement in Extract 9.12 above that the student *look more specifically at some particular designers* (line 9). Anna's final recommendation to student 7 which suggests she looks at visual artists (line 37) also contradicts the interaction which took place at an earlier date between Mike and Anna (Extract 9.1) whereby Visual Arts was categorised in opposition to 2D (Graphic and Digital Design). In this earlier interaction, it clearly emerged that it could be problematic if a student moved from one category to another. Anna's repetition of the word *different* (lines 3, 22 and 38) provides a possible clue regarding the conflicting nature of Anna's recommendation. This repeated reference to difference, i.e. that the student *explore ... different ways of working* (lines 2-3), *try ... different kinds of techniques* (line 22) and *look at some ... different people* (lines 37-38), the latter which in the extract above includes successful visual artists, can be attributed to the creative discourse of novelty and originality (e.g. Amabile, 1996; Csikszentmihalyi, 1999; Mayer, 1999; Sternberg, 1999; Stokes, 2006)⁸ and an arts education discourse which continually motivates students to develop work beyond the constraints of their existing habitus as a precondition for successful learning and development as an artist/designer. This discourse of difference is closely linked to the *JOURNEY OF EXPLORATION METAPHOR* (e.g. note the collocation of the verb *explore* in

⁸ See also Banaji and Burn (2007a, 2007b), who identify 10 different rhetorics of creativity in the British education system, a number of which foreground originality.

line 2 with *different* in line 3)⁹ which also works to motivate students beyond the limitations assigned to their habitus (see Chapter 8).

The interview data corroborates these issues. Claire, who has worked as a professional designer, for example, suggests that the requirements of the 3D brief and visual arts brief are too similar, and that the former lacks the problem-solving dimension that she views as typically occurring in the professional environment. In her interview (Extract 9.13 below) she suggests that the designer's brain (line 2) or designer's way of thinking (line 3) requires this kind of more specific or tangible problem-solving creative process, which I would assume is a critique of a more philosophical or theoretical idea-driven provocation approach; one more traditionally, though not exclusively, associated with the contemporary visual arts.

Extract 9.13: Interview with the tutor Claire

- 1 Claire: . . . the 3D brief is virtually the same as the Visual Arts brief,
2 → and I think for people that have a designer's brain, and a kind of
3 → designer's way of thinking, they need to be given the opportunity
4 to design and part of designing is, um, problem solving, um,
5 meeting set criterias, and kind of working within parameters and
6 don't think that, um, the 3D brief as written, asks the student to
7 do that, we don't ask them to deal with specifics, unlike the
8 → Graphic Design brief, which asks the students some specifics,
9 → they have to deal with specific content, it's specific amounts,
10 → specific styles, so they get all that kind of analytical and
11 problem-solving thinking happening. But the same, um, is not
12 true of the 3D design brief.

In Extract 9.13, Claire goes on to contrast this lack of direction in the 3D version of the brief with that of the Graphic Design version (note: Claire uses Graphic Design, not 2D here), which she repeatedly suggests provides more precise details regarding the creative action of

⁹ In Table 7.3 (Chapter 7) DIFFERENCES appears as the 10th most frequent collocation with the node word EXPLORE using the Corpus of Contemporary American English (Davies, 2008).

the students (*specifics* line 8; *specific content*, line 9; *specific amounts*, line 9; *specific styles*, line 10). In other words, she believes that the Graphic Design version of the brief more comprehensively details the specific category attributes of Graphic Design, and thus the affordances and constraints of the future creative activities of the students (see Chapter 5 for a discussion on the latter). Considering that both Claire and Anna are referring to the category Graphic Design, Claire's repetition of *specific* seems in stark contrast to Anna's repetition of *different*.

In contrast to Clair, the tutor Mike repeatedly states in his interview that he prefers "open"¹⁰ or "generalized" briefs, rather than "diagnostic" or "pragmatic" briefs which he associates with a "sort of problem-solving sequence". Mike frequently evokes the *JOURNEY OF EXPLORATION* metaphor (see Chapter 7) to convey this view. He states, for example, that he wants the students at this level "to go wider and not be too diagnostically tied down", and he also mimics the voices of students as supportive of such creative freedom; "I could maybe do that, or, or I could explore that". Mike initially rationalises his preference for such "generalized" briefs as simply a "bias", which is determined by "who I am and where I come from". However, he also states that such "open" briefs liberate the students from the constraints of the secondary school system where "concrete ... rote-learnt scenarios" result in "everyone doing the same thing". According to Mike, this "similarity" of outcome is preferred by secondary teachers because it allows them to more easily moderate and identify the stronger students for assessment. However, Extract 9.14 below also illustrates Mike's view that the student briefs in the undergraduate degree areas of graphic, spatial and product design (areas which students from this study may pathway into), do take a more *diagnostic*

¹⁰ As elsewhere in this study, words from participants that appear in quotation marks refer to direct quotations from the data which are not reproduced in an accompanying extract.

(line 16) approach, and include the specific details and constraints of the problem to be solved .

Extract 9.14: Interview with the tutor Mike

- 1 Mike: ... if you're wanting them to teach, ah, say image to print or
2 something to go within a CMYK environment, that's where
3 you're going to end up. You know and you're wanting, you
4 wanting them to know very much the bleed and gutter and what
5 have you. You know, about presentation, or about sending
6 something off to a commercial printer. So there are things that
7 that that lead to ah, a particular type of presentation.
8 Int: But, are they in the brief or is that something that occurs more in
9 the-
10 Mike: No, they're in the brief, you can have a look at some of the ah-
11 That's not to say that the Graphics, you know, I'm talking more
12 about the Graphics, because I've got- but I know it happens
13 within the Spatial, Spatial, to a certain degree, and I know it's
15 happening in, in product already, ah, you know, where there is
16 → very much a diagnostic thing that has to be got around or done
17 to, you know, the problem has to be solved in a particular way.

The extracts above, then, point to a constant tension between the categorisation of the disciplines (and their category-based predicates) at the wider institutional level, and the local realisation of these disciplinary categories in the art and design studio of this study.

Furthermore, at times there is also an apparent level of tension between each tutors' individual categorisation of the art and design disciplines (and their category-based predicates), and their collective categorisation; the latter which mostly takes place through the interaction of the brief writing meeting. In the earlier Extract 9.12, for example, it was seen how Anna describes the collective philosophy of the studio tutors. The belief was that the Visual Arts students can work intuitively and do not require specific guidelines as to the ongoing development of their work, while the Graphic Design students need to focus on specific skills and abilities such as the integration of image and text and therefore require briefs which explicitly direct the students towards these skills. In Extract 9.13, Claire expresses agreement that the graphic design students require specific problem solving type

briefs, however she disagrees with the content of the 3D version of the brief, which she describes as too similar to the visual arts brief. Instead, Claire personally believes the 3D brief should be more similar to the graphic design brief in its specificity. In contrast, Mike (Extract 9.14) implies that his personal bias is towards open or generalised briefs, rather than the more specific “diagnostic” or “pragmatic” briefs mentioned by Claire. Both states of tension could be argued as arising from any of the following 4 areas outlined below:

1. A lack of formal direction from the institution as to what constitutes the various disciplinary categories.

The institutional culture typically fragments the students’ wider learning experiences into separate distinct levels (e.g. foundation or pre-degree, graduate, post-graduate). The data from this study, supported by my own experience, shows little evidence of any formal interaction or agreement between these different institutional levels regarding the precise nature of the art and design disciplinary categories. During the brief writing meetings where one might assume such issues would be raised, there was only a single focus on the disciplinary preferences of tutors from the degree programmes (Extract 9.15).

Extract 9.15: The first brief writing meeting

- 1 Anna: but d- I think that with . gra:phics . and digita:l
- 2 I’m not sure how you feel about this
- 3 but I think that .hh
- 4 → maybe that needs t- to be a little bit more specific
- 5 because if we look at what they want in the first yea:r
- 6 they actually want a ra:nge . . of . . um . . work↑
- 7 they actually do-
- 8 → they’re interested in people who can . . dra:w (1.5)
- 9 → [and who can use the camera:
- 10 Mike: [.hh . y- hh
- 11 well ye- no- they want
- 12 → they want to see: from the initial idea to to realisation [don’t they
- 13 Anna: [mm mm
- 14 → Mike: tha- that exploratory approach that happens in [the degree.
- 15 Anna: [yea:h .hh yes
- 16 and they’re also interested-
- 17 the feedback that I’ve been getting from Sally and Paul .hh

18 is that they actually do want us to get students
 19 → to make mo:re . . refined idea:s↑
 20 that they're feeling that . maybe the short brie:fs
 21 the students get t- get to the final ideas too quickly
 22 → and they're a little bit unresolved↑

However, even within this extract, we can see Anna and Mike diverge in their opinions as to which category-bound activities and category-based predicates are assigned to the category Graphic Design by the undergraduate tutors. Anna believes the Graphic and Digital brief should be *more specific* (line 4) because the degree programme tutors prefer a focus on skills such as drawing (line 8) and photography (line 9) in these disciplinary areas. She also suggests that the degree would like the students' creative work/ideas to be *more refined* (line 19) and resolved (line 22). Mike's disagreement with Anna is signalled firstly by his interruption in line 10, involving an in-breath, a failed attempt to initiate a turn, and an out-breath, and secondly in line 11 where he uses the adverb *well* and the 'yeah-no'¹¹ marker to hedge his alternative perception of the situation. Mike perceives Graphic and Digital Design in the undergraduate degree as involving an *exploratory approach* (line 14). Here he is most likely referring to his line 12 comment where he describes the preferred working method of the Graphics and Digital Design department as involving the development of an *initial idea* to its *realisation* as a final creative work (see Chapter 8 for a discussion on the constitution of creative activity as idea transference). It could be argued that Anna's and Mike's perception of the categorisation of Graphic Design by the undergraduate department tends to follow their own respective individual values regarding this category, as evidenced in their interview extracts above. It is also important to note that both Anna and Mike have both worked extensively in the undergraduate Graphic Design area.

¹¹ Burrige and Florey's (2002) investigation of the 'yeah-no' marker concludes that it can express both assent and dissent, and as such "fulfils the pragmatic functions of hedging and face-saving by softening or reducing the force" of the following utterance (p. 149).

However despite this tension, the absence of any formal agreement between the different institutional levels is never conceptualised as a concern in the study by the tutors themselves. This lack of concern is most likely because the collective taken-for-granted understandings and experience of the tutors is viewed as a sufficient resource for collectively defining the characteristics and attributes of the different disciplinary categories within the tutors' own local institutional setting. Furthermore, any divergence of views, as seen in Extract 9.15, is generally negotiated throughout the course of the brief writing meetings in order that the final brief draft is completed in preparation for the ensuing five-week studio assessment event. Hence, the type of interaction viewed earlier in Extract 9.10, where the tutors intersubjectively establish the constraints and affordances of Spatial Design as both commonplace and common-sensical.

Nonetheless, the institution's website does attempt to identify the particular attributes valued as belonging to each of the disciplinary categories offered. For example, it describes Spatial Design as including "aspects of" architecture, interior design, urban design, performance, art and visual technologies. The website also identifies a number of vocational areas which may be relevant for each discipline. For Spatial Design, it identifies the fields of interior architecture, furniture design, scenography, performance design, exhibition and event creation, and the development of virtual environments. Yet, this is a very broad-ranging list of category-bound activities or vocational possibilities, and many of those included also belong to two or more other disciplinary categories. For example, on the website, the vocation of furniture design is also mentioned as belonging to the category Product Design, while performance, art and visual technologies are regularly attributes of the category Visual Arts. There is a prevailing discourse among staff in the institution, including those in the situated context of this study, that the disciplinary areas taught in the tertiary context, such as

the art and design disciplinary categories discussed here, are developed to pathway students into the respective corresponding professions (see the introduction to Chapter 10). Furthermore, the attributes of the institutional categories are also often seen as being shaped by their equivalence in the professions. However, it is often the case, particularly with less traditional tertiary offerings, such as Spatial Design, that institutional disciplines establish, rather than simply represent professional practice. A website providing information on the ‘Experience Design’ programme from the Academy of Visual Arts, Hong Kong Baptist University (*Academy of visual arts: Experience design*, 2012), attests to the way that newly emergent disciplines in the art and design context are potentially constitutive of future professional practice (see italicised text).

Extract 9.16: Academy of Visual Arts website

Experience Design as a design discipline of its own right is fairly young, having only emerged over the last 10 to 15 years. At this moment “Experience Designer” *is not an acknowledged or common professional title*. Also, by its very nature, Experience Design is a collaborative and integrative discipline in which one individual designer is not usually responsible for the design of a whole complex experience project.

(...)

While it is the long-term aim of this programme to firmly establish Experience Design in the creative industries regionally and - in joint efforts with other institutions - internationally, it is AVA’s immediate goal to equip our graduates with the vision to look beyond the traditional disciplinary boundaries in the designs, and the conceptual skills to synthesis engaging, meaningful experiences incorporating any necessary means to achieve them (Academy of visual arts: Experience design, 2013, para. 2-3, italics added)

2. The shifting nature of institutional offerings

The Hong Kong Baptist University example in Extract 9.16 above provides an example of how the wider discipline of art and design education is constantly in a state of flux. Such disciplinary additions to the art and design educational landscape are not uncommon, and

ultimately they impact on the micro-level events of the studio environment. In the earlier Extract 9.8, the long-serving tutor, Mike, makes reference to the increasing number of undergraduate degree programmes now being offered by the institution; *now there's six degrees that the school offers* (line 3). The routine addition to the institution of new disciplinary categories, as well as the changing status of existing categories, could also be seen as exacerbating the tension occurring in the extracts above. This is because the tutors must put in extra hours to collectively determine the attributes (category-bound activities/category-based predicates) of any new or changing categories and how these might impact on the nature of existing offerings. In Extract 9.16 below, from the first brief writing meeting, Anna bemoans the obligation (*we have to have*, line 3) to include the new disciplinary category Fashion in the programme.

Extract 9.16: The first brief writing meeting.

- 1 Anna: ... and even . ah even that I mean
- 2 we used to have something that went . visual spatial graphic
- 3 → but now we have to have fa:shion ↑
- 4 → Mike: (h) well we- _ we're going to get around that eh
- 5 → is 2D [and 3D
- 6 → Anna: [yeah yeah yeah

As discussed earlier, Mike's response (lines 4-5) and Anna's agreement (line 6) in this extract reiterate the observation that the tutors have a situated and local contingency plan that involves a process of recategorisation. It should also be noted that in the duration of this study another new disciplinary area was developed in the institution; first as a major within a degree programme, and then as a separate department. As with the inclusion of fashion, it was incumbent upon the tutors in this study to include the addition of this new disciplinary area in their programme. Furthermore, art and design departments are constantly changing their titles to reflect the shifting foci, both ideologically and practically, of the discipline. One institution within close proximity of the context studied very recently altered the title of

its Graphic Design Department to Communication Design in order to represent the disciplinary shift in focus from that of designing discrete visual items, such as product packaging, book covers, etc., to that of designing for branding and marketing, with its increased emphasis on communicating corporate ideas, beliefs and values. Such institutional shifts ultimately impact on, and change, the identities of the students at the micro-level of the studio, often (as seen in Extract 9.16) through the tutoring staff's attempts to accommodate such institutional changes within the local and occasioned constraints of their immediate context (including constraints of workload). Hence, the students' disciplinary identities, and the category-bound activities or category-based predicates which contribute to their construction are not stable, but should be seen as fluid, dynamic, situated and constantly shifting (e.g. Antaki & Widdicombe, 1998a; Benwell & Stokoe, 2006; Hyland, 2000; Norris, 2011).

3. The impact on categorisation of the studio tutors' individual values, biases and interests

While the category-defining work accomplished in the interactions above is, in part, the consequence of its occasioned nature, for example, Claire's categorization of design as *edgy* (Extract 9.3, line 12), or Anna and Mike's reduction of the six art and design categories to three to avoid over-complexity (Extract 9.8), it is also partially shaped by the specific values and interests of the tutors. Claire's professional experience, for example, shapes her view that Spatial Design should be categorised as a specific problem-solving activity (Extract 9.13), Anna's institutional belief that the visual arts students should be prepared for their undergraduate year invokes her categorisation of Visual Arts as an activity that builds on ideas (Extract 9.15), and Mike declares his bias towards the brief-driven constitution of categories as open or generalised based on his experienced-based critique of the secondary system. Bourdieu's (1977, 1984, 1990, 1993) notion of the *habitus* is fundamental here; as

these different values, biases and interests are essentially a consequence of the individual tutors' accumulated and embodied dispositions. The discussion of habitus, however, is relatively absent from a mainstream conversation analytical approach, which adopts "an indexical, context-bound understanding of identity" (Benwell & Stokoe, 2006, p. 36), where any assumption of its relevance prior to the analysis is avoided. Bourdieu (1991) himself has also raised concerns about the conversation-analytic approach, arguing that it "fails to go beyond the actions and reactions apprehended in their directly visible immediacy" (p. 64) and hence acknowledge the wider conditions of production and reception (the educational system, the structure of class relations, etc.) in the constitution of meaning. A number of studies (e.g. Blommaert, 2005a; Cicourel, 1993; Michael, 2008; Myles, 1999; Ostermann, 2003) have argued that habitus can, in part, account for the situated and occasioned properties of interaction. Cicourel (1993), in particular, argues that the concept of habitus, which he views primarily as a structural heuristic in the work of Bourdieu, has potential as a conceptual tool for the examination of locally managed aspects of talk and social interaction. The influence of habitus on the situated accomplishments of (inter)action has also been highlighted by Norris (2007) who states that while "[s]ocial identity is embedded in cultural and social currents, constructed through social histories, and internalized by the individual as habitus" (p. 657), identity is also "constantly interactively constructed on a micro-level, where an individual's identity is claimed, contested and re-constructed in interaction and in relation to the other participants" (p.657). Finally, an explicit discussion of the relationship between habitus and the locally managed aspects of talk-in-interaction is raised by Michael (2008) who argues that:

Given that habitus accommodates, and indeed, serves as the basis for strategic and improvisational action, we expect to find the same basic accommodation of strategy and improvisation in the communicative habitus. (...) The principles governing conversation, studied within the tradition of conversation analysis, which permits individuals to improvisationality, yet with great precision, organize their contributions to talk in groups, also shares these features. The quasi-rule-like nature of turn-taking principles which, in the context of concrete interactions between individuals, allow

people to negotiate the distribution of access to the conversational floor in a strategic improvisational, but normally fluid manner, is a clear exemplification of the phenomenological character of habitus. (Michael, 2008, p. 92)

4. The tension between taken-for-granted disciplinary constraints/affordances and the creative discourses of difference/exploration.

The taken-for-granted constraints and affordances that structure the art and design disciplinary categories, may also conflict with the wider educative discourses of creativity, notably the *JOURNEY OF EXPLORATION* metaphor and the related discourse of difference, e.g. the reiteration of the word *different* in Extract 9.12 (lines 3, 22 and 38). In this extract, Anna's belief that the student would creatively benefit from attempting a range of different working processes, some of which may involve the visual arts, competes with her prior categorisation of graphic design and its activity-based attributes as distinctly different from the category visual art. Discourses of exploration and difference, as we have clearly seen in previous chapters, are routinely constituted through ambiguity; notably that of the provoking idea set out in the student brief. As such, the discursive balance in the studio is often weighted towards discourses of ambiguity, difference and exploration, instead of adherence to disciplinary constraints and affordances. This is evident in the interaction of the earlier Extract 9.12, and further corroborated in Extract 9.17 below. In this extract, Anna describes how it is only after the provocation has been established by the tutors, that they begin to consider the expectations of the different disciplinary categories.

Extract 9.17: Interview with the tutor Anna.

- 1 Anna: ... so once we'd got the provocation, the guts, of the draft
- 2 together, then we were able to sort of say, okay then what do we
- 3 want from, what can visual artists, what do we expect from
- 4 visual artists, a graphic designer, or, or spatial.
- 5 Int: Just to clarify, the provocation component of the brief is
- 6 generally what you consider first?
- 7 Anna: Yeah, yeah.

To summarise Section 9.5, it could be argued that the tension that occurs in relation to the categorisation of the art and design disciplines and the identities of their participants in the educative setting is the result of a number of interacting, and in some instances, competing and contested phenomena. These consist of i) an absence of formal institutional direction, including liaison between the various levels of the institution, ii) a constant shift in the nature of the disciplines offered in the institution, including the emergence of new disciplinary categories, iii) the individual habitus of the tutoring staff and how these play out in the locally managed processes of talk-in-interaction that take place as tutors attempt to intersubjectively establish the disciplinary practices of the students, iv) the taken-for-granted constraints and affordances of existing disciplinary categories, and the common-sense educative discourses of creativity.

9.6 Discussion

As elsewhere in this thesis, this chapter begins its focus on a particular section of the student brief text (i.e. the reference to art and design disciplinary categories) as the motivation for a wider analysis of the discursive events shaping student creativity in the tertiary art and design studio. The findings suggest that central to the context of the tertiary art and design studio is the constitution of creative activity into a number of separate and distinct disciplinary categories (e.g. Graphic Design) each distinguished by category-bound activities (e.g. playing with image and text) and category-based predicates (e.g. diagnostic, pragmatic). Although constrained, in part, by the existing structures and requirements of the institution, as well as participants taken-for-granted understandings of existing disciplinary practices, the institutional categories and their attributes are non-essentialist, and as such are routinely being redefined, reshaped, invoked and exploited for the local and situated business at hand; a process that primarily occurs within, and is subject to, the properties of talk-in-interaction

(itself informed in part by the interacts' habitus and surrounding discourses). A fundamental and institutionally crucial outcome of this process is that students orient to corresponding category identities (e.g. graphic design student, graphic designer), which as the multimodal data suggests, results in the performance of certain category-related behaviours¹².

Furthermore, the tutors themselves, in their interactions with students, and with each other, also orient to certain identities (e.g. idea-identifier, institutional authority) which work to reinforce or realign the disciplinary orientations of the students (see for example Extract 9.3 and 9.4). The situated and occasioned nature of the art and design disciplinary categories and their attributes results in a certain degree of tension between, and among, the institutional and interactional orders (Section 9.5). Amongst what could be described as a context of alterity (Candlin, 2002), the brief plays a vital role by facilitating, at least momentarily, a required level of intersubjectivity, and also works to convey this momentary intersubjectivity to the students in the manifestation of a formal and institutionally-representative document.

On a final note, MCA traditionally views identity as “an indexical, local and occasioned matter, shot through with speakers' interests” (Widdicombe, 1998, p. 195), rather than an essential, internalised and psychological reality. Hence MCA is interested in the situated relevance of identity and its consequences for “the local projects of speakers” (p.195).

Furthermore, it sees identity as an appeal to normative or common-sense knowledge and is

¹² Of course the orientation of the students to certain disciplinary categories may be seeded in the students' individual habitus (for example, a family interest in visual arts, an influential design teacher at secondary school), however the extracts in this chapter suggest that the students' identification as members of a particular disciplinary category primarily largely takes place in the context of the tertiary art and design studio. Furthermore, many of the disciplines that make up the departmental structures of the institution are not accommodated in primary or secondary school. For example, photography, a common art and design discipline in New Zealand secondary schools related to the identity 'photographer', is reassigned as a potential activity of the category Visual Arts in this study. Subsequently a visual artist might use photography as a resource, along with other resources.

interested in how this is invoked, challenged and transformed by interactants as a resource for identity work. However, a speakers' interest (however situated) and their normative knowledge, is necessarily an embodiment of their habitus, and furthermore, the situated and occasioned identity work constantly occurring throughout an individual's lives contributes to the ongoing reformation of the habitus. Such a view, which according to Blommaert (2005a) rejects a view of the sedimented structures of the habitus as static¹³, helps alleviate the theoretical conflict between subjectivity and situatedness.

Arguably, then, many of the effects of the local, situated or occasioned categorisation / identity work that occurs in the type of art and design settings seen in this chapter, become structured in the habitus of the participants and will inevitably be put to work in future (inter)actions in their local projects. The next chapter touches upon this issue by providing two case studies, one of a professional visual artist and the other of a graphic designer, both of whom studied on foundation courses similar to the one analysed in this study, followed by study on art and design undergraduate degrees. The chapter, among other things, will provide evidence regarding the degree to which the participants' experiences, identities and attributes ascribed to their particular professional disciplinary areas while studying in these programmes have been consequential for their professional lives.

¹³ Bourdieu (1977), himself, implies that the habitus is responsive to, and modified by, its ongoing encounters with the world. He describes this as occurring over successive stages of "chronologically ordered ... structuring determinations" (p. 86), first childhood, then schooling, then culture, industry or work:

...the habitus acquired in the family underlies the structuring of school experiences (in particular the reception and assimilation of the specifically pedagogic message), and the habitus transformed by schooling, itself diversified, in turn underlies the structuring of all subsequent experiences (e.g. the reception and assimilation of the messages of the culture industry or work experiences), and so on from restructuring to restructuring. (Bourdieu, 1977, p. 87)

10. Case Studies of Professional Practice

10.1 Introduction

According to Candlin, Bhatia and Jensen (2002), membership of academic discourse communities is viewed as involving, “highly diverse and heterogeneous participants, who advance a range of perceptions, beliefs and positions in respect of all features of that community: its goals, its conditions on membership, its discourses, its texts and its conventional practices.” (p. 102). They suggest that research into the analysis of academic discourse increasingly attempts to account for such heterogeneity through the integration of a range of different epistemologies and methodologies. These tend to involve the “close analysis of texts and their associated receptive and productive conditions” (p. 102) which are viewed as “mediated through the lived experiences and disciplinary identities or participants tutors and students” (p. 102). Candlin et al. point out that a consequence of what is effectively a broader social and historical exploration of the discursive practices of the academy is the realization that such practices “are not *sui generis* but are heavily influenced and constrained by personal and professional histories and by professional and occupational requirements” (p. 102). This poses a number of challenges for researchers, one of which they argue is the requirement that researchers address the way in which the discursive practices of the academy, including the “interactions between and among students and tutors” (p. 104) are shaped as well as challenged by the discursive practices and associated contexts of professional practices. The aim of this chapter, therefore, is to establish some understanding of the interdiscursive relationship between the world of the academy and the professional world by examining how the conceptual constructs that have emerged as themes for analysis in the preceding chapters are manifest in the professional worlds of two different creative individuals; a painter with an international profile, and a designer who runs a small and

successful design business. To achieve this, the chapter will take the form of two case studies against which the more intensive and contextually broader analysis of the tertiary art and design studio context can be compared.

The comparative use of case studies for research in the social and human sciences has a precedent in the literature. Scheff (1997) for example, asserts that “the intensive study of single cases, when accompanied by comparative study of cases, enables the researcher to understand behaviour in all its complexity” (p. 4), while Green (2009), as well as Sarangi and Candlin (2006, 2010), identify the case study as a valuable resource for inquiry into professional practice, with the latter suggesting that cases can provide ideal opportunities for contrastive accounts. The use of cases in mixed methodological studies which draw upon multiple sources of data is also well supported in the literature (Schnell, 1992; Yin, 1981). Yin, for example, states that “the case study does not imply the use of a particular type of evidence” (p. 58) and lists fieldwork, archival records, verbal reports, observations or a combination of these as providing potential sources of data. He also makes the point that the case study should not be associated with a particular type of data collection and argues that case studies are commonly misconceived as resulting exclusively from ethnographies of participant observation. Furthermore, the sampling of both a visual artist and a designer as the subjects for the following two case studies follows Flyvbjerg’s (2006) strategy for case study selection, whereby cases that are dimensionally quite different are selected so that information about the significance of various circumstances can be obtained and evaluated. The traditional perception (and one partly reproduced by participants in the preceding study of the tertiary art and design studio) is that the professional practices of the contemporary visual artist and the design practitioner are fundamentally quite distinct (Barnard, 2005); a

view often attributed to apparent differences in function (Kirwan-Taylor, 2004; Rand & Rand, 1999), or intention (Newark, 2007).

Rather than following the typical case study report of a lengthy narrative which Yin (1981) critiques as following no predictable structure and hence being difficult to read, the two case studies will be systematically structured around an examination of the conceptual constructs that have emerged as themes for analysis in the preceding chapters (i.e. work, agency, motivation, exploration, ideas and identity). However to provide an initial context, each case study will commence with a description of the data collected and an outline of the participant's professional practice and educational background. This will be followed by a focus, firstly, on the role the brief plays in the participant's professional life and, secondly, on their particular perception of creativity. Each case study will conclude with a section which comments on emergent findings.

Schnell (1992) states that case studies are generally classified into three categories - exploratory, descriptive and explanatory. While the following two cases do work to describe and explain elements of the professional practices in question, an important objective of these studies could be also described as “confirmatory” (Duff, 2008, p. 101); that is, to confirm the findings and understandings of the proceeding chapters, and to ascertain how these might relate to the professional contexts in question. As throughout the rest of this study, text in *italics* refers to quotations reproduced from the extracts provided in the chapter and will be followed by a line number (and an extract number where this is not transparent) to identify the extract to which it refers. The only exception to this is the conventional use of italics for emphasis in direct quotes or extracts reproduced from the data, and this usage will always be clearly identified. Text in double quotation marks refers to quotations taken from

the ethnographic or interview data that is not directly reproduced in the accompanying extracts.

10.2 Case Study 1: The professional visual artist, Luke

Data sets

The data for the following case study was collected from the following sources:

- i) an ethnographic examination of the artist working in his studio
- ii) a gallery visit to an exhibition of the artist
- iii) an in-depth interview with the artist
- iv) a public lecture by Luke about his work
- v) a public lecture by Luke's dealer

Background and education

Luke who categorises himself as a painter, has a strong profile in New Zealand and an emerging international profile. He is represented by two major dealers in New Zealand, and like many professional artists he has also worked on occasion as a tutor in a number of different art and design institutions. At the time this study was carried out, Luke was also considering re-entering the academy to complete an unfinished Master's degree. In terms of his educational history, Luke attended a New Zealand polytechnic for a year and a half, and then after a break of 7 years moved to the United Kingdom where he undertook a Foundation Certificate in Art and Design; a tertiary programme not unlike the one studied in the preceding chapters. Following this he completed a four-year Bachelor degree, including honours, at a leading art institute in the United Kingdom, where he was introduced to post-

modern art theory for the first time. While undertaking this degree, he was accepted for a one year scholarship to an American university to study art. The American university was undergoing a re-emergence of figurative art, and unfortunately Luke was “not good at working with narrative”. He described the experience of studying art at this university as “hideous” and instead attended lectures on film politics and theory at the university’s film school. He identified these lectures as his “biggest influence to date” as they reinforced his interest in the process of painting. On his return to the art institute in the United Kingdom, Luke stated that his lecturers generally disliked his work. However, one exception, a lecturer and internationally recognized artist, became a friend and assisted Luke to complete his degree. Luke enrolled in the Master’s degree programme at the art institute, but only completed the first year. Figure 10.1 shows Luke working in his studio.



Figure10.1: Luke working in his studio.

Role and perception of the brief

Unlike the students in the situated context of this study, Luke does not develop his creative work to a formal written brief. Instead, he states that each series of work he produces provides the brief for the following collection of work (Extracts 10.1 and 10.2).

Extracts 10.1 – 10.2: Interview with Luke

Ex: 10.1 I suppose to me when I think about a brief for my work it's generally based on the body of work that comes before.

Ex: 10.2 I'm one of those people that tends to like to make work where there's a kind of clear connection between one body of work and the next.

Luke also states that if his creative work is site-specific, that is, developed to be shown in a particular setting, then the physical properties of the space, such as the light-source and the scale, along with his thoughts about the viewers' physical relation to the space will form part of what he refers to as his 'brief' (Extract 10.3).

Extract 10.3: Interview with Luke

1 Luke: ... if I'm working towards a particular site, or a particular venue, in
2 which these works are going to be placed, then factors such as that will
3 become part of the brief, because I will be thinking about light source, I
4 will be thinking about scale (...) it's simply that I have to think about
5 the viewer's physical relationship to that space and to the work.

Hence, for Luke, the brief is set of parameters, the first concerned with maintaining an aesthetic and conceptual connection to the previous series of creative work produced, and the second is concerned with how the space in which the work is located will affect the manner in which an audience will view the work.

In Extract 10.4, Luke states that the *whole premise of my work right up to this day* (line 3-4) was his experiences at the art institute in the United Kingdom. If, as he suggests earlier in

400

Extracts 10.1 and 10.2, that each body of work that he produces forms the brief for the next, then his time at this art institute was instrumental in providing an defining or overarching brief for his subsequent professional life's work¹.

Extract 10.4: Interview with Luke.

1 Luke: Um, well actually, in many respects when I think back to the very first
2 time when I started studying as a painter, at (the art institute in the UK),
3 → um it's basically has set up the whole premise of my work right up to
4 → this day.

As an art student himself, Luke was provided with briefs (Extract 10.5 below), which he states directed students (*they were trying to get students to work in a particular area*, lines 3-4) to focus on specific formal elements (e.g. colour, application of paint) or contextualising elements (e.g. effect of work's location on work or viewer) of their practice.

Extract 10.5: Interview with Luke

1 → Luke: Briefs were very, very loose from the, from the earliest stages, and the
2 briefs were, there- generally there is contextualising elements, um and it
3 was often broken down into a form where a student- they were trying to
4 get students to work in a particular area, you know for example, think
5 about formal issues, to think about their audience, to think about um
6 how colour or something, whatever may affect or have an effect on a
7 viewer and if so how.

In Extract 10.5 Luke describes the student briefs he received as *very, very loose* (line 1), reinforcing brief-related studies which depict the brief as “unspecific”, “ambiguous”, “imperfectly formed” and “ill-defined”(Garner & McDonagh-Philp, 2001, p. 60), “vague” (Parker, Hiett, & Marley, 2006, p. 91), or “open-ended” (Dineen & Collins, 2005, p. 48; Yagou, 2003, p. 299). In contrast, Luke describes the brief for his professional practice as

¹ The point that a students' tertiary art school experience might define the creative focus of their subsequent professional practice is not mentioned in the data collected from the context of the art and design studio, and was also a discussion I never experienced while working or studying in a tertiary art and design context.

“quite tight, but fluid at the same time”, stating that the while it “continually changes”, he is “still dealing with central issues”.

Perception of Creativity

Luke states that he continually has *trouble with the word* creativity (Extract 10.6, line 1), a comment which is supported by the increase in his use of qualifying language (*I think*, line 2, 3 and 6; *um to me*, line 2; *it’s just, I don’t know*, line 2; and *I suppose*, line 4) as he attempts to describe his understanding of the term.

Extract 10.6: Interview with Luke

- 1 → Luke I always have trouble with the word <laughs>
(...)
2 → I, I think, I think it’s actually, um to me, it’s just, I don’t know, it’s too
3 → easy to put it so it’s a kind of binary situation of having that somebody
4 → that’s creative and that somebody that’s not. And I suppose it’s also too
5 → that I think about what it means to be creative. I think that everybody is
6 → creative. I think that anything we do to an extent is creative.

His belief that *everybody is creative* (lines 5 and 6) and that *anything we do to an extent is creative* (line 6), suggests an opposition to discourses of creativity as an individual and innate ability, and instead, Luke conceptualises creativity as simply ‘doing’. This point is expanded in Extract 10.7 below, where he defines creativity as bringing a material object, or a thought, into existence (lines 1-4). However, evoking the socio-cognitive discourse of creativity as novelty (e.g. Amabile, 1996; Mayer, 1999; Runco, 2006; Sternberg, 1999; Stokes, 2006), he again struggles to determine (*it’s very difficult to say*, line 5) whether the creative object or thought might also necessarily be *innovative* (line 6), or *something other than what we know, or (...) experience* (lines 6-7).

Extract 10.7: Interview with Luke

- 1 → Luke: I think there is something when we create something or we make
2 → something, or we produce something, or we think something, about
3 → something which doesn't exist, or we work with something in the (aim)
4 → to make something exist, but I think the thing is for me, that really
5 → difficulty about creativity is that it's very difficult to say whether it
6 → actually has to be innovative, whether it's creating something other than
7 → what we know, or something other than what we experience.

Luke's struggle to describe creativity could be the result of a tension between the various competing discourses of creativity, (Banaji & Burn, 2007a; 2007b; see also Chapter 1), both in the educational environment and beyond. However, as the interview unfolds he reaffirms his position that creativity is "really just the act of making"; however he also strongly criticises the perception that creativity is intentional or goal-oriented (Extract 10.8 and 10.9).

Extract 10.8: Interview with Luke

- 1 Luke One of the worse things that I don't like about the notion of creativity is
2 that it often implies that somebody has an aim or an objective.

Extract 10.9: Interview with Luke

- 1 Luke I don't go in there and go I'm going to create. I don't, there's too many
2 → other issues, about what I'm trying to do, I'm experiencing, I'm
3 → researching, I'm developing, but it's not necessarily that it's going to
4 be-, I don't perceive that it's a creative act ...

In Extract 10.9, above, Luke evokes an educative discourse of creativity prevalent since the late 1970s which aligned creativity with a set of standards and outcomes (Steers, 2009; Zimmerman, 2010), such as *experiencing*, *researching* *developing* (lines 2 and 3); a point which Luke reinforces at a later stage when he identifies the "marking structure" of the art and design educational context as defining a set of criteria which enables a tutor to determine whether a student is creative or not.

Luke's dealer also suggests an opposition to the conventional socio-cognitive definition of creativity (e.g. Amabile, 1983; Mayer, 1999; Runco, 2006; Sternberg, 1999; Stokes, 2006),

with its emphasis on novelty. At a public discussion about his gallery he stated that he is “not religious about finding new stuff” and that he is “not interested in newness” or “contemporary relevance”. Consequently, he does not direct his artists to be “new and relevant”. When I question Luke on this point, he agrees that his dealer is less interested in what he describes as the “fashionable” and instead is more “interested in content”, the “impetus for the work” and “how the artist expresses or strategises around trying to create certain kinds of experiences for their viewers or even for themselves”. The following section will now elaborate on many of the points introduced above, through a focus on the conceptual constructs which emerged in the preceding chapters.

10.3 Case Study 1: Conceptual constructs from the tertiary studio context

Work (Chapter 4)

As mentioned above, Luke has “trouble” defining the word creativity, and in particular, defining what it means to be creative. In Extract 10.10 below, he corroborates the ethnographic and socio-historical findings of Chapter 4 through his claim that creative practice *can just feel like a job* (line 4), and that as a result he is often *just going through the motions* (lines 4-5). In her interview, the tutor Claire similarly describes the students, who she believed lacked any creative direction or excitement, as “*going through the motions*”.

Extract 10.10: Interview with Luke

- | | | |
|---|-------|-------------------------------------------------------------------------------|
| 1 | Luke: | I mean, I think that in order to create, it puts the (instance) that you’re |
| 2 | | going into a particular space, where it kind of implies that the intention is |
| 3 | | to be creative. I don’t often feel that way, when I go into it, in fact |
| 4 | → | sometimes it can just feel like a job, you know, I’m just going through |
| 5 | → | the motions. |

Furthermore, during my ethnographic visits to Luke's studio, he also routinely made reference to the financial aspect of his creative practice. Being an artist is Luke's profession and the sale of his paintings, which takes place through his dealer, is his primary source of income. Luke mentions that the experience of needing to make a living from one's art work, "knocks the romance out of it straight away" and that it has a major impact on one's practice. For instance, events such as the financial crisis that began in 2007, have strongly affected his income and livelihood. One result of the crisis is that the number of his works sold by his dealer has significantly decreased, meaning not only a reduction in income, but also that his dealer has been unable to reduce the number of completed paintings held in stock, thus limiting the necessity or motivation for Luke to create further works. He argues that many art tertiary students would leave their degree and intended profession if they knew the financial challenges of being a professional artist.

During his interview Luke was asked again about the effect of the financial crisis (Extract 10.11). He responded that, while it has had a serious effect on his income (line 10) and made it difficult to survive (line 8), it has also created positive outcomes (*has actually been quite good*, line 2), in that, due to a concern with the cost of materials (those used by Luke are often very expensive) it has facilitated the production of a more experimental body of works on a smaller scale (lines 5-7).

Extract 10.11: Interview with Luke

- | | | |
|----|-------|-------------------------------------------------------------------------------|
| 1 | Luke: | I've actually got a lot of work, and if I can use the term, in stock, um, |
| 2 | → | what it did actually do which has actually been quite good is given me |
| 3 | | the space, because I don't have to produce at the same rate to meet |
| 4 | | particular market place, not even a particular market place but a |
| 5 | → | particular exhibiting kind of regime or programme, is that it's actually |
| 6 | → | given me the space to sit back and just experiment with a lot of smaller |
| 7 | → | works. It's actually given me a little bit of space and at the same time it's |
| 8 | → | also made it incredibly difficult to survive, because I don't have an |
| 9 | | income, in the way- in fact, I think, I would say that in the last two years |
| 10 | | my income has dropped off by eighty percent |

In his interview, Luke identifies other positive consequences of the financial crisis. Firstly, he states it encourages dealers to look for new markets for their artists. Luke's dealer, for example, recently moved his gallery offshore in order to relocate to a market where he might "properly" represent his artists. Secondly, he believes it causes the artist to refocus on the "concerns or impetus" of their practice. Luke suggests that in a financially buoyant art market "it can be very easy to get tied up in a market place and just be responding to sales". Thirdly he suggests that it "clears the world of a lot of dross". Luke explains this point less clearly, but his implication is that the "really interesting" works will survive a weak market, while other works whose value has only increased on the strength of a strong market will not. In summary, Luke reinforces many of the arguments presented in Chapter 4 by both Molesworth (2003), who states that the rise of twentieth century capitalism has resulted in the increasing professionalism of artists who have reconstituted themselves as workers, thus "replacing the skills of art with the activities of work" (p. 25), and Steinberg (1972) who views artistic culture as having shifted from its traditional associations as a pleasurable leisure activity to that centred around the practical and economic. For example, Luke describes his recent larger works as being produced in automobile spray booths where he is immersed in a protective suit and helmet, and that even with his new small scale works, he rarely uses the conventional tools of painting, such as the paint brush. However, in contrast to the rigorous timetabled work schedule of the tertiary art and design studio and the related requirement to produce large numbers of works, Luke's visits to his studio and the actual hours spent working on his paintings are relatively infrequent. This is because, as mentioned above, the market dictates the required output of creative works. During the economic downturn, when Luke's dealer has numerous works in stock, there is less pressure for Luke to produce new works; however even in a buoyant market, professional artists need to avoid overproducing, because an excessive quantity of works on the market may result in their

devaluation. Many buyers of Luke's paintings are concerned with their economic value (and investment potential), as much as with their symbolic value, which is enhanced by the symbolic power, i.e. the prestige and artistic celebrity, of Luke himself. An important way in which Luke's symbolic power is sustained is through the representation of his dealer, an agent who is respected to exhibit works of a certain level of quality and economic value. However, the economic value of the works is sustained by the dealer's restriction of the number of works produced. Throughout the course of the ethnographic investigation, Luke repeatedly mentioned that he is unable to sell works outside of the dealer gallery system; he also makes the point that even through the economic downturn his dealer refuses to reduce the purchase price of his paintings (Extract 10.12).

Extract 10.12: Interview with Luke

- 1 Luke: ... lots of galleries are under-selling what they're doing. My dealer
- 2 said I don't do that, we just sit it out and we wait, there's no point in,
- 3 you know, having created a career and then trashing it, in the short term.

While obviously reinforcing orthodox economies of supply and demand, the relationship between the quantity of production and economic value of Luke's paintings also supports Bourdieu's (1993) assertion that 'high' (as opposed to commercial) art results from the relationship between the field of cultural production and the sub-field of restricted production. Bourdieu describes artists that exist in the sub-field of restricted production as necessarily disinterested in economic profit, and Luke's positive stance on the economic downturn might be a representation of this; however, it is clear that Luke is fully conscious of the relationship between the different social fields, and this knowledge informs the strategies of his creative practice. In contrast, it would appear that the tutors in the tertiary art and design studio are not concerned with these field relationships as they work together to write the requirements of the brief, and professional issues of creative practice are not discussed with students throughout the five week brief cycle; even though it is evident that

they are central to the professional lives of the artist. As a result, the work discourse underpinning the context of creativity in the tertiary art and design studio (as described in Chapter 4) is somewhat reductive in that it is limited to the ‘action of doing work’, when it could potentially include a broader, more productive and dynamic focus which takes into account creativity as professional practice.

Agency (Chapter 5)

As pointed out earlier, it is evident that Luke set himself an ‘overarching brief’ while attending an art institute in the United Kingdom, which, for the most part, has determined the subsequent material constraints of his creative professional practice. This point is supported in Extract 10.13 below, where Luke states that these constraints have limited his creative activities to *a specific specialised area* (line 1), and to working *in a particular way* (lines 1-2). He implies that the *following* (line 5), or *audience* (line 5), which has emerged around his work is tied to these constraints, and as a result his creative agency is mediated by the expectations of his audience, dealer and critics that he will continue to produce a particular type of creative work.

Extract 10.13: Interview with Luke

- 1 → Luke: I’ve come through a specific specialised area, only work in a particular
- 2 → way, so for me, that thinking ahead is really important because I have to
- 3 think, okay how is my audience going to respond to this, will they just
- 4 find the shift too hard, or too difficult, um, because you do get a kind of a
- 5 → following, you do get a kind of an audience, how will my dealer respond
- 6 to that, um, how will the people that write, or who, um, write about my
- 7 → work respond to that, it’s a really difficult fine line, it’s a really fine line
- 8 → there, because it’s a fine line between actually having to do it and
- 9 → needing to do it, and also not sort of, you know, it’s- you’re also fearful
- 10 too. There is an element of thinking, well how will other people respond
- 11 to this, and will I be trashed because of it.

In order to meet these expectations, Luke states that he creates *a kind of clear connection between one body of work and the next* (see the earlier Extract 10.2). He is also interested in trying to “break that up” and produce work that is “much more varied” to avoid becoming “a bit staid and a bit boring”. However as stated in Extract 10.13 above, Luke believes that there would be a *fine line* (lines 7-8) between audience acceptance and rejection of a shift of focus in his future creative work, and consequently, he is *fearful* (line 9) of making such a shift; a point reiterated in Extract 10.14 below.

Extract 10.14: Interview with Luke

- 1 Luke: ... it could actually mean the end of anybody even taking an interest, a
- 2 curator showing an interest, or whatever. They could just go to people,
- 3 this person’s flip-flopping.

The notion of ‘dialogue’ is a theme that pervades Luke’s interview, particularly in relation to the ongoing interaction he has with his dealer and his audience. I would argue that in these contexts Luke utilises dialogue as a strategy to avoid the potential issues associated with new developments in his creative work by establishing in advance how an audience might respond to his work-in-progress (Extract 10.15).

Extract 10.15: Interview with Luke

- 1 Luke: When people come into the studio and whether it’s my dealer, or whether
- 2 it’s studio mates, whether it’s, you know, family, whether it’s people
- 3 outside, you’re always aware of the language that people use and how
- 4 they talk about your work, and often if somebody says something and
- 5 I’m a little bit, you know, I go, what do you mean by that, I generally ask
- 6 them to expand upon it

The theme of dialogue also appears in Luke’s responses to questions regarding the influence his dealer has on the ‘brief’ for his work (Extract 10.16 below; *a really good dialogue that opens up between us ... we talk about*, lines 1-2; *it’s a complete conversation*, line 8; *he will actually pose questions*, line 5). Luke emphasises the extent of his own agency (*he’s always*

working to what my brief is, line 3; *so it's not a dictatorial role that he takes*, line 6-7), although critically, it could be reasoned that the *respect* (line 4) Luke receives from the dealer for his creative work is based on the constraints originally set by Luke at the art institution in the United Kingdom.

Extract 10.16: Interview with Luke (italics added)

- 1 → Luke: ...there's a huge, there's actually um a really good *dialogue* that opens
2 → up between us, you know, *we talk about* which works he may prefer or
3 → not prefer, but it's never a decision about what fits a particular brief, he's
4 → always working to what my brief is, um, because he has respect for what
5 → I do, um but he will actually *pose questions* around, you know he thinks
6 → well that's interesting, have you thought about this, and so it's not a
7 → dictatorial role that he takes.

(...)

- 8 → it's a complete *conversation* and it's one I actually really relish, um
9 because in actual... in the end this person is actually going to represent
10 your work in a verbal manner to whomever might want to come and look
11 at it, whether it's a curator, or somebody willing to purchase, so for me
12 that's really important²

The strategy of dialogue is also employed by his dealer. In his public talk, he rejected the concept of the artist working in isolation while producing their work. Instead, he states that he is “nosey” and likes to engage in “seamless conversations” and “ongoing discussions” with his artists as they work towards their exhibitions. He makes the point that these ongoing conversations “are not dictatorial”, but instead due to the good relationship he builds with his artists, they are “facilitating”, “sustained” and “candid”. By interacting with Luke in the studio about his works in process, the dealer can better represent Luke to his potential buyers; although more critically, so that he might perhaps (surreptitiously) “facilitate” the direction of the works produced for his gallery. This latter point is perhaps supported by

² Of relevance is Luke's comment in extract 10.15 that he is always aware of the *language that people use* (line 3), and his comment in extract 10.16 that the dealer represents his work in a *verbal manner* (line 10). Here again is evidence of the centrality of language to the production and reception of what is essentially a visual artefact.

Luke in the comment in Extract 10.16 above that, *we talk about which works he may prefer or not prefer* (lines 2 and 3)³.

The dialogue theme is also prominent when Luke talks about his intentions to return to tertiary study in order to undertake a post-graduate qualification (Extracts 10.17 -10.19):

Extract 10.17- 10.19: Interview with Luke (italics added).

Ex 10.17: ...you can't create works on your own, you need to have this, kind of, *discussion* with like-minded people about issues that concern you.

Ex. 10.18: ... for me to actually head back into the place is really to go and get the discourse to get the *discussion* around the work and work with people who are like-minded, students and staff, and debate those kinds of issues which actually form the work.

Ex. 10.19: I always remember a statement that Gerhard Richter made ... when he talks about his notion of a daily practice of painting it's also a *daily practice of discourse*, you can't just step out of it, very few people can do that and um, you need that water for the work to grow.

The emphasis on discussion in these extracts, and elsewhere in the interview, strongly reinforces the view underpinning this study that talk-in interaction is a central component of creative activity, and as such, creativity is primarily a collaborative and discursively constituted activity. This view is again emphasised in Luke's comment that *you can't create works on your own* (Extract 10.17), and that it is *discussion* and *debate* which *actually form the work* (Extract 10.18). Furthermore, in Extract 10.19 above, Luke provides further support for this view through a reference to the comments of internationally renowned painter, Gerhard Richter. Here, the practice of discourse is strongly equated with the practice of painting.

³ An analysis of the talk-in-interaction that takes places in the studio between Luke and his dealer (and related multi-modal data) would provide further insights into this latter point; however it was not possible to access such data for the present study. It would also be of interest to compare the use of modality in such interactional data with that found in chapter 5.

It was also argued in Chapter 5, that in the situated context of the tertiary art and design studio, the student's agency is limited by the authoritative, contractual discourse of the tutors, seen through a modality of obligation and permission which pragmatically functions to set the constraints and affordances of the students' future creative options. However, due to the multi-functional and therefore ambiguous nature of the modal system, this lack of student agency is somewhat occluded. However, Chapter 5 went on to describe how the students themselves clearly exhibit a discourse of desire towards their creative activities, as well as towards their future identities as artists. In contrast, Luke's professional practice is somewhat constrained by the expectations of his dealer, audience and critics; expectations which are for the most part related to the symbolic and economic capital of Luke's previous bodies of work. Luke is fully conscious of these constraints, and believes that a return to the academy would empower himself to re-establish his 'brief', through a dialogue with *like-minded* people (Extracts 10.17 and 10.18), thus allowing him to *debate those kinds of issues which actually form the work* (Extract 10.18).

Finally, with regard to the notion of imagined futures discussed in Chapter 5, Luke mentions that he formalises future-oriented ideas for his work as notes in his computer and scrapbooks, and that because of the particular nature of his professional practice which involves dealing with multiple professionals and products in a commercial setting (the use of professional resins, the use of professional spray-painting booths), he is "actually thinking one or two bodies ahead". Extract 10.20 indicates Luke's response when asked what this entails:

Extract 10.20: Interview with Luke.

- 1 Luke: Um, I'm thinking on a number of levels, I'm thinking about
2 practicalities- I'm thinking about is it going to be interesting <laughs>,
3 → does it, is it running along the kind of line of thought- I'm one of those
4 → people that tends to like to make work where there's a kind of clear
5 → connection between one body of work and the next.

Lines 3-5, show how Luke's imagined futures are closely linked to his personal brief, particularly regarding whether the connections between one body of work and the next are maintained (lines 3-5). However, while it is clear from the interview data that imagined futures are important for Luke, because no situated interactional data was collected for the case study, the type of modality, and therefore function, of future-oriented talk in Luke's professional practice was difficult to ascertain.

Motivation (Chapter 6)

The inner-directed desire to be identified as a professional artist or designer, which was identified as motivating the students' emerging creative practice in Chapter 6, is understandably absent from Luke's interview and ethnographic data. Instead, it would appear that this motivating desire has, for the most part, been replaced with the necessity to earn a living; that is, that the "job" of being a professional artist must be carried out and that a professional "profile" must be maintained. In a number of instances, however, Luke exhibits a degree of motivation beyond the activity of simply "going through the motions". This occurs firstly, when he discusses his increasing interest in developing his work beyond the existing expectations of his audience, and when he discusses his desire to undertake post-graduate study in order to do this. As mentioned in the section above, for Luke, the primary

advantage of a return to study would be the increased dialogue around his creative processes; a dialogue which Luke conceptualises will motivate his practice (see Extract 10.18 above).

This motivating nature of dialogue for Luke is also captured in Extract 10.21 below, where Luke expresses a desire that his audiences will engage on a personal and subjective level with his creative works, but adds that in order for this to occur it is necessary that he is cognisant of how they might *respond* (lines 2, 6, 7 and 8) to his works. The repeated use of the word *respond* here and elsewhere throughout the interview is metaphorically connected to the concept of dialogue and reinforces the role of talk-in-interaction as shaping Luke's creative practice. Extract 10.21 also exhibits a number of other lexical items indicating strong motivation, for example, the desiderative *want* (line 2, followed by the paratactical affirmation *and I do* for emphasis, and line 7), and the modal *have* used to express personal obligation, *I have to have* (line 5 and line 8). Earlier in the interview, Luke followed a reference to the importance of the viewer as the subject of his work with the comment, "so that's really, really important to me".

Extract 10.21: Interview with Luke (italics added).

- 1 Luke: [As] social creatures, we do develop things in relation to other
2 → people, how other people *respond* to it, and that's important. If we *want*
3 them to be a part of what we're doing, *and I do*, if *I'm interested in*
4 somebody else and try and put them into the position of being a subject,
5 → I do actually *have to have* some understanding of who they are and how
6 → they will *respond*.
 (...)
7 → I *want* to know how those people will *respond* to what I do. I don't want
8 → to dictate to them how to *respond*, but at the same time *I have to have*
9 some awareness of, of, the particular nature or particular environment
10 that will inform how they perceive what I do. It's not about controlling,
11 it's about understanding.

It should also be pointed out that a prominent level of personal motivation was exhibited by Luke's dealer in a public talk he gave on his gallery and his selection of artists. In the talk, he stated personal preferences determine which artist he decides to represent, rather than a consideration as to what artists will sell. Consequently he suggests that he takes a "leap of faith" whenever he decides to take on a new artist. Luke's dealer describes his selection process as "egocentric", and furthermore that he is an "enthusiastic advocate" of the artists he exhibits. He bypasses the usual process whereby artists approach a gallery in the hope that the gallery will represent them and exhibit their work, and instead he "chases" those artists whose work he would like to represent through his gallery. According to Luke's dealer, he has been running the gallery for twenty-two years and throughout this time no other selection criteria have successfully worked.

Exploration (Chapter 7)

The most prominent of the systematic metaphors found in the situated context of the tertiary art and design studio, *CREATIVE ACTIVITIES INVOLVE A JOURNEY OF EXPLORATION*, also occurs in the interview with Luke (Extracts 10.22-10.27).

Extracts 10.22-10.27: Interview with Luke (relevant metaphors underlined)

- Ex. 10.22:** ... or something I read um in some ways kind of articulates what I'm thinking, or where I'm thinking about heading.
- Ex. 10.23:** I think conceptual concerns have run their course.
- Ex. 10.24:** ... and I think that a lot of artists began to realise that, we've left all that behind
- Ex. 10.25:** ... when students were chucking their paint brushes away to run off to new digital media
- Ex. 10.26:** ... and I think a lot of artists began to explore that, what does it mean for me to say that I have this understanding or this certain reaction to things before, without prior knowledge or concept ...

Ex. 10.27: ... the student has a really good ability to understand this area and to explore, innovate, expand, all those kind of things which actually says that the student has this ability to be aware of the whole practice ...

Luke also characterises his creative practice through another related metaphor found in the tertiary art and design studio, *CREATIVE ACTIVITIES ARE AN EXPERIMENT* (Extracts 10.29-10.30).

Extracts 10.28-10.29: Interview with Luke

Ex. 10.28: I think the practice of actually working through something is experimental ...

Ex. 10.29: ... it's very easy for them, just to get lost and for their practice to stop, and where we could actually experiment ...

Similarly, in a public lecture given by Luke about his creative work, he pointed out that his work is the result of “experimenting in a number of fields”. This comment, as well as Extract 10.29 above, also reinforces the relationship between the *EXPERIMENT* and *JOURNEY OF EXPLORATION* metaphors discussed in Chapter 7. Additionally, in the ethnographic context of his studio Luke described the pouring of numerous layers of paint onto the canvas (see Figure 10.1) as an “experimental phase”, which he likened to Deleuze’s (1990) philosophical notion of the state of ‘becoming’. In short, Deleuze describes the essence of becoming as a process that has no beginning or end. Its essence is similar to the process ‘hotter’; one that “never stops where it is but is always going a point further” (Plato, cited in Deleuze, 1990, p. 3). As such, Deleuze states that becoming will always “elude the present” (p. 3), implying that any attempt to capture a point in the process of becoming will not represent the characteristic of becoming. Accordingly, he states that becoming “does not tolerate the separation or distinction of before or after, or of past and future” (p. 3). Deleuze also makes the point that ‘pure’ becoming is not unlike “a ‘flow’ of speech” (p. 4), and therefore has “a very particular relation to language” (p. 4), perhaps suggesting here, that meaning emerges

not at any single point in the process of speech or dialogue, but in its “totality” (p. 285), including all utterances which exist before, or after, the speech or dialogue in question. In this sense, Deleuze’s notion of becoming could be understood as simultaneously permeating all points of a trajectory, rather than as a linear movement through a series of hierarchical points.

However, it could be argued that this particular philosophical viewpoint introduces a degree of tension with the *JOURNEY OF EXPLORATION* metaphor which as evidenced in Chapter 6 refers to *starting points, tracks, directions, ways*, as well as *ends, end points, dead ends*; all pauses and rests, beginnings and ends that are not characterised by Deleuze’s notion of becoming. It is not surprising, then, that a number of the metaphors deployed by Luke in his interview show a resistance to the *JOURNEY* metaphor and instead embody the Deleuzian philosophical notions described above, for example, those characterising Luke’s creative practice as primarily concerned with a response to an indeterminate space, rather than a journey exploring a number of directions or different paths (Extracts 10.30 to 10.34).

Extracts 10.30- 10.34: Interview with Luke (relevant metaphors are underlined)

- Ex. 10.30:** ... what it did actually do which has actually been quite good is given me the space
- Ex. 10.31:** ... there was the little bit of space for me to realise to work with an existing product ...
- Ex. 10.32:** ... it’s actually given me the space to sit back and just experiment with a lot of smaller works.
- Ex. 10.33:** ... work which offers a particular space for a certain kind of reflection and I think what he’s saying is there’s so many different kinds of work, there’s so many different kinds of ways we could respond to it um
- Ex. 10.34:** ... how do we create something in the now, but have a response on a number of levels to what’s actually happening around us.

The positive use of the metaphor vehicle *sit back* in Extract 10.32 characterises a lack of movement as a preferable state, while the deployment of the metaphor vehicles *respond* and *response* in Extracts 10.33 and 10.34, link Luke's metaphorical space to his central concern with dialogue, discussed in detail in the sections above. A further examination finds that the metaphor vehicle *respond* pervades Luke's interview (see Extracts 10.35-10.39 below for a selection), suggesting that a systematic metaphor *CREATIVITY IS A DIALOGUE* interacts with the other systematic metaphors (e.g. *JOURNEY OF EXPLORATION* and *EXPERIMENT*) to facilitate Luke's creative practice.

Extracts 10.35-10.39: Interview with Luke (relevant metaphors underlined)

- Ex. 10.35:** ... so there's a whole point about how, about effect, how we respond to surfaces, colours, places.
- Ex. 10.36:** I do actually have to have some understanding of who they are and how they will respond ...
- Ex. 10.37:** I want to know how those people will respond to what I do
- Ex. 10.38:** I have to think, okay how is my audience going to respond to this ...
- Ex. 10.39:** I think it's very difficult to cut yourself off from an audience and presuppose how they are going to respond or relate to it

Luke's desired anticipation of his audiences *response* (Extracts 10.35-10.39), which evokes Bakhtin's (1981) notion of dialogicality in speech, clearly broadens the extent of the *DIALOGUE* metaphor. This characterisation of his creative work as an utterance in a larger 'flow' of conversation is further emphasised in Extract 10.40, where he uses a literary metaphor to reject the conceptualisation of his creative practice as a linear, one-way process⁴, and at the same time he reproduces Deleuze's (1990) concept of totality.

⁴ The conceptualisation of communication as a linear, one-way process is captured by the conduit model metaphor (Prior, 1998; Reddy, 1979), discussed in further detail in chapter 8.

Extracts 10.40: Interview with Luke

Luke: I'm not giving somebody a narrative which has a beginning, a middle and an end.

An alternative interpretation of Luke's deployment of the systematic metaphor *CREATIVITY IS A DIALOGUE*, and its subordinate *CREATIVITY IS A RESPONSE TO A SPACE*, might be that as established artist with an international profile, Luke is less concerned metaphorically with the exploration of new territories and more concerned with responding to the space where he has arrived. It would be of interest to study the metaphors deployed by other established artists to see if this was a common trait.

Ideas (Chapter 8)

Luke's description of the brief (Extract 10.41 below) includes features of the discourse of ideas that were the focus of Chapter 8. For example, he states that new work is motivated by an *idea* or *issues* (line 4) which have been extended (*extension*, line 3).

Extract 10.41: Interview with Luke

1 Luke: I suppose to me when I think about a brief for my work it's generally
2 based on the body of work that comes before. So it's a prior body of
3 → work and generally everything that I think about is an extension of an
4 → idea or based on issues in that work.

The creative work as a metaphorical container of ideas was clearly established in Chapter 8 and it was seen that Anna, in a tutorial with student 3, directed the student to *extend that idea a little bit more* (see Chapter 8, Extract 8.27, line 23). The centrality of idea extension as motivation for Luke's practice can be seen in his preceding comment that it is *generally everything that I think about* as he develops new work. In Extract 10.42 below, Luke

expands further on the development of his work suggesting that this occurs in two different ways.

Extract 10.42: Interview with Luke

- 1 → Luke: One is more, is something which is conceptual and it's something I think
2 → about through what I read or what I'm influenced by and I'll take notes
3 → and I'll build up a scrap book. It may be visual and it may also have
4 → visual elements. And then there's the other side of it which is actually the
5 → making process, so through the actual process of layering on paint,
6 → preparing the surfaces there are certain things that happen in that process,
7 → the way in which the paint may move or may not move, the certain
8 → nature of the grounds, the materials, a whole lot of factors which the
9 → actually influence the next stage

Here, Luke first points out the important of the *conceptual* to his creative practice (line 1), again reproducing the discourse of ideas, foregrounded in Chapter 8. Similarly, he also identifies his use of prior published texts as sources for his concepts (lines 1-3).



Figure 10.2: The bookcase in Luke's studio

This point is supported semiotically by the well-ordered bookcase which sits in the corner of Luke's studio (Figure 10.2), which, as well as containing a number of exhibition catalogues and design magazines, contains theoretical books by authors such as Deleuze and Guattari, Jamieson, Heidegger, among others. As mentioned in the section above, Luke referred to the Deleuzian notion of the state of becoming during the ethnographic state of this case study, however in my interview with Luke, he gave greater prominence to Deleuze and Guattari's (1988) concepts of 'affect' and the 'haptic' as important impetuses⁵ for his work.

Perhaps ironically, Luke's particular interpretation of the 'haptic', as "anything done by hand or made through the process of modelling which involves visiting something over and over again", has also led him to reject the overall dominance of theory and the conceptual in shaping his creative work. This can be seen in the way he gives prominence to the processes of making in the second half of Extract 10.42 above (lines 4-9). As mentioned in an earlier section, Luke attributes this emphasis on the material processes of painting to his experiences while a student in the undergraduate programme at an art institution in the United Kingdom (Extract 10.43).

Extract 10.43: Interview with Luke.

- 1 Luke: Um, well actually, in many respects when I think back to the very first
- 2 time when I started studying as a painter, at (art institution in UK), um
- 3 it's basically has set up the whole premise of my work right up to this
- 4 → day. That was because at that time (...) painting was going through, a
- 5 → huge kind of painting is dead phase again, this theoretical debate, and for
- 6 me what I did was, I actually thought well this is really interesting, that
- 7 there's this theoretical debate about painting is dead, yet [although] it
- 8 → seems to be so prolific, nine out of ten shows are still painting. And so
- 9 → what I wanted to do was actually, I went back to the basis of what
- 10 → actually is paint and I started to look at it in its most basic elements and
- 11 → forms and I became influenced by people who had become good friends
- 12 → like Callum Innes, and a group of painters known as actual process
- 13 painters, who were actually saying, well in actual fact the material itself

⁵ *Impetus*, rather than *provocation* (see chapter 8), is the noun that Luke repeatedly uses to describe the external phenomena that exert influence on his creative practice.

14 and the way in which you use it has a way of imparting meaning, and so
 15 I became involved in that. And that was actually out of a time when
 16 students were chucking their paint brushes away to run off to new digital
 17 media.

Luke's comments in Extract 10.43 clearly suggest that an influence on his overarching 'brief' was a critical reflection on what he conceives of as the disciplinary fashions of the time (*painting was going through, a huge kind of painting is dead phase again*, lines 4-5; *and so what I wanted to do was actually, I went back to the basis of what actually is paint and I started to look at it in its most basic elements and forms*, lines 8-11), as well as the relationships formed throughout the period of study (*and I became influenced by people who had become good friends like Callum Innes*, lines 10-12). A conception of visual arts practice as fashion clearly emerges as a recurring theme in Luke's comments (Extracts 10.44-10.49); even though he declares a dislike for the term *fashionable* to describe the shifting predilections of the art world (Extract 10.46).

Extracts 10.44-10.49: Interview with Luke (italics added)

- Ex. 10.44 but it tos and fros depending on what's actually becoming fashionable and what's not. There's been a big return to drawing, you know.
- Ex. 10.45 I suppose what I'm saying is that it ebbs and flows with what's actually happening, in terms of what, I don't like the word fashionable, but what's in terms of what's being looked at.
- Ex. 10.46 we were being taught about post-modernism and no-one actually taught us what modernism was, so there was this huge thing about the theoretical element being bought up, in this particular way to meet the kind of discussions or the fashions of the day within that world.
- Ex.10.47 I think that there's, um, a lot of elements which are driven by fashion or what is supposedly fashionable.
- Ex. 10.48 he's saying that um, he's interested and he thinks it's viable, not that it's fashionable, and that he thinks that it has a longevity, and a kind of integrity and sincerity to it, um, and that's, for example, why I went with him as a particular dealer
- Ex. 10.49 Yeah, and I think for him [Luke's dealer], that says he's not interested in being fashionable and responding to a particular genre

Any discourse on the changing fashions of the art world was absent in the interview or ethnographic data collected from the situated context of the tertiary art and design studio. However, for Luke, a professional working artist, it would appear that he views the changing aesthetics and theoretical influences of the art world as subject to *the fashions of the day* (Extract 10.46); although in what might be described as an ideological dilemma (Billig et al., 1988), Luke also implies in Extract 10.48 and 10.49 that some creative work, such as his own, are less subject to changing fashions, and as such have *a longevity, and a kind of integrity and sincerity* (Extract 10.48 above). This view is also clearly expressed in Extract 10.50, where he also provides further support for his critique of conceptual or theoretically-driven painting, which he suggests *have run their course* (line 1), and furthermore that the conceptual has *dried up as a discussion* (line 2).

Extract 10.50: Interview with Luke

- | | | | |
|---|---|------|----------------------------------------------------------------------------|
| 1 | → | Luke | Yeah, well I think conceptual concerns have run their course, and I think |
| 2 | → | | for a lot of people they have kind of dried up as a discussion, but it was |
| 3 | → | | also realising that in actual fact that on a level of sensation that it's |
| 4 | | | something which is completely obliterated, you know, and at the same |
| 5 | | | time discussions around the sublime, so there's a whole point about how, |
| 6 | | | about affect, how we respond to surfaces, colours, places. |

Luke's rejection of conceptually or theoretically-driven painting (as described in Extract 10.44, 10.51, and elsewhere throughout his interview) is reminiscent of Bourdieu's (1993) description in Chapter 8 of the struggles between the dominant figures of the art world and the newcomers as they compete for positions in the cultural field. As with Bourdieu's example of Duchamp, Luke and his group of newcomers at the art institution in United Kingdom were intent on rupturing the relatively recent history of the conceptual movement in painting as a strategy for recognition. In order to try and understand the ideological

contradictions inherent in Luke's conceptualisation of his practice, I asked Luke whether his rejection of conceptualism was not itself a theoretical discussion (Extract 10.51), a view that I believed was supported by his earlier comments in Extract 10.50 (lines 1-3), his identification of the theories of Deleuze and Guattari, as well as by my ethnographic observations in his studio.

Extract 10.51: Interview with Luke

- 1 Int: But that still in itself is a theoretical discussion isn't it?
2 Luke: Um, it is but then again to say that, you know, if I'm walking down the
3 street, and I, you know, am affected by some surface, whether it be the
4 edge of a building or an architectural space, that's not theoretically
5 → driven, that's coming down to pure affect, which actually is in some
6 → respect devoid of concept.

Luke supported his rejection of the conceptual by implying that the *pure affect* (line 5) a materially-driven artwork has on the viewer parallels the responses an individual might have to an architectural surface, in that it is *devoid of concept* (line 6).

It is clear, nevertheless, that ideas of affect, the haptic and the sublime provide an impetus for Luke's creative practice, but he is not interested in his works being read as a vehicle for communicating these specific theoretical ideas. This is in contrast to the situated context of the tertiary art and design context in Chapter 8, where the communication of the initial idea or concept was expressed as an important concern (10.52-10.53).

Extracts 10.52-10.53: Studio Tutorial between Anna and student 3

- Ex 10.52:** Anna: ... that actually might, that might improve the, the, well the communication, because we're sort of talking about communicating um, ideas, quite a bit.

Ex 10.53: Anna: ... so it might be really good to just have a look at how you could get the um, viewer to focus a bit more on what you're talking about there as well.

Instead, Luke's aim is that his audience brings their own interpretation or experience to their viewing of his works (Extract 10.54).

Extract 10.54: Interview with Luke

1 Luke: I don't even like the idea of saying how somebody necessarily reads
2 the painting, um it's more about allowing them to experience it and then
3 make their own kind of ...

Luke's critique of conceptually-driven creative activity, and his preference for what could be described as process-driven work, is summarised in his evaluation of the academic or theoretical brief which he argues is increasingly given to students as the impetus for their creative work (Extract 10.55 below). His fear is that the *idea* (lines 4 and 5), rather than a *process of ... manipulating materials or working with an environment* (lines 6-7) will be given priority.

Extract 10.55: Interview with Luke.

1 Luke: ...there's, there's been a real push towards a very academic kind of way
2 of thinking about how to get the student to respond (...) and so often
3 you'll give students something and they'll walk away and left, and their
4 → whole idea is that they'll come up with concept first and then once
5 → they've got the concept and if it's a good idea then I'll make something
6 → around it, rather than actually going through a process of actually
7 → manipulating materials or working with an environment...

Identity (Chapter 9)

The interview data suggests that Luke makes sense of his practice through an orientation to the following membership categories; viewers, dealers, curators, buyers, studio-mates, artists

and painters; which together could be identified as belonging to a membership category device ‘the artworld’. He also makes repeated reference to the educative categories; students, lecturer, supervisors and fellow students. A further category that appears in the interview data and warrants further attention is the category ‘people’. A ten-line concordance of the category people from Luke’s interview can be seen in Table 10.1.

1	...ah well, I want to know how those	<i>people</i>	will respond to what I do, I don’t want to dictate ...
2	...but also- and allowing people	<i>people</i>	to experience those different kinds of modis operandi
3	... see it, because I don’t like to direct	<i>people</i>	in terms of how they (...) read the painting, um it’s...
4	... because often it’s what actually	<i>people</i>	say in relation to your work, like I say I set up works ...
5	... practice, context, concept, how	<i>people</i>	relate to it, how they do it. Um, I might say that ...
6	... something I find that for a lot of	<i>people</i>	it’s really difficult to expand on something that’s visual
7	... always aware of the language that	<i>people</i>	use and how they talk about your work
8	... of narrative rules and so I listen to	<i>people</i>	and I actually encourage people to say well what ...
9	... I’m very careful about what I ask	<i>people</i>	, when I’m doing that. I don’t say to them, you know ...
10	... because descriptions channel	<i>people</i>	too easily, in terms of what they’re supposed to see.

Table 10.1: A ten-line concordance of the category people from Luke’s interview

Luke partly uses ‘people’ as a synonym for the category viewers, and in a few places throughout the interview, the two words are used interchangeably. However, his overall preference for the category ‘people’ may indicate a belief, or a desire, that a wider group of individuals are interested in his work than might typically be characterised by the category ‘viewers’. More importantly, the category ‘viewers’ connotes those who simply look, rather than speak, and in contrast, many of the concordance lines in Table 10.1 contain references to verbal communication, for example; respond (line 1) say (lines 4, 8 and 9), language (line 7), talk about (line 7) and ask (line 9). The expression *expand on something* in line 6 is also making reference to verbal communication. Hence, Luke constructs, and employs as a resource throughout his interview, the category-based attributes of ‘people’ as those who are interested in engaging verbally about the work and as being active participants in the production of his practice. It is the high value that Luke gives to the interaction he has with

‘people’, as well as the other members of the art and educative world, which strongly emerges from the case study data. Further evidence of this can be seen in Extract 10.56-10.58 below.

Extract 10.56-10.58: Interview with Luke (*italics added*).

Ex. 10.56: ... with [Luke’s dealer], we have very similar interests, so, you know, there’s a huge, there’s actually um a really good dialogue that opens up between us (...) it’s a complete conversation and it’s one I actually really relish ...

Ex.10.57: Yeah and when people come into the studio and whether it’s my dealer, or whether it’s studio mates, whether it’s, you know, family, whether it’s people outside, you’re always aware of the language that people use and how they talk about your work, and often if somebody says something and I’m a little bit, you know, I go, what do you mean by that, I generally ask them to expand upon it ...

Ex.10.58: to get the discussion around the work and work with people who are like minded, students and staff, and debate those kinds of issues which actually form the work. It’s about, really it’s about having a network and a discussion platform.

Extract 10.56 contains a connection between the membership category *dealer* and the category-bound activities of *dialogue* and *conversation* around Luke’s work. Extract 10.57 contains a connection between the membership categories *people* (x2), *dealer*, *studio mates* and *family* and the category-bound activities of saying something or expanding on the work. Extract 10.58 contains a connection between the membership categories *people*, *students* and *staff* and the category-bound activities debating the issues that form the work. It also emphasises the device-based properties of *having a network* and a *discussion platform*.

In Chapter 9, identity was also discussed semiotically, primarily focusing on the contrasting layout of the design students’ and the visual arts students’ studios. Semiotically, Luke’s studio clearly resembles the layout of the visual arts students in Chapter 9 in that the table

sits in the centre of the room, rather than against a wall (Figure 3). However, unlike the untidy clutter of the visual arts students' table, evidence of Luke's creative practice - a pile of artist's paper, primed with an initial layer of paint in preparation for further layering, and a number of half-completed canvases - is neatly organised across the table. Completed large-scale paintings are covered for protection and lean tidily against the wall. The room is entirely sealed in a layer of cellophane, in order to avoid dust entering the room and settling on the drying canvases. Such a level of organisation and order is perhaps representative of Luke's professional status and the concern he has for the quality of his completed works. The tidy and well-organised bookcase in the corner, which, as mentioned above, is full of theoretical and philosophical books, is also symbolic of the professional order in Luke's creative practice, but simultaneously represents his theoretical and philosophical intent. At one end of the room Luke has consciously placed an artist's paint colour chart, which I would argue has more to do with Luke's self-categorisation as a 'painter', than it has pragmatic purposes, given his preference for industrial paints and resins.

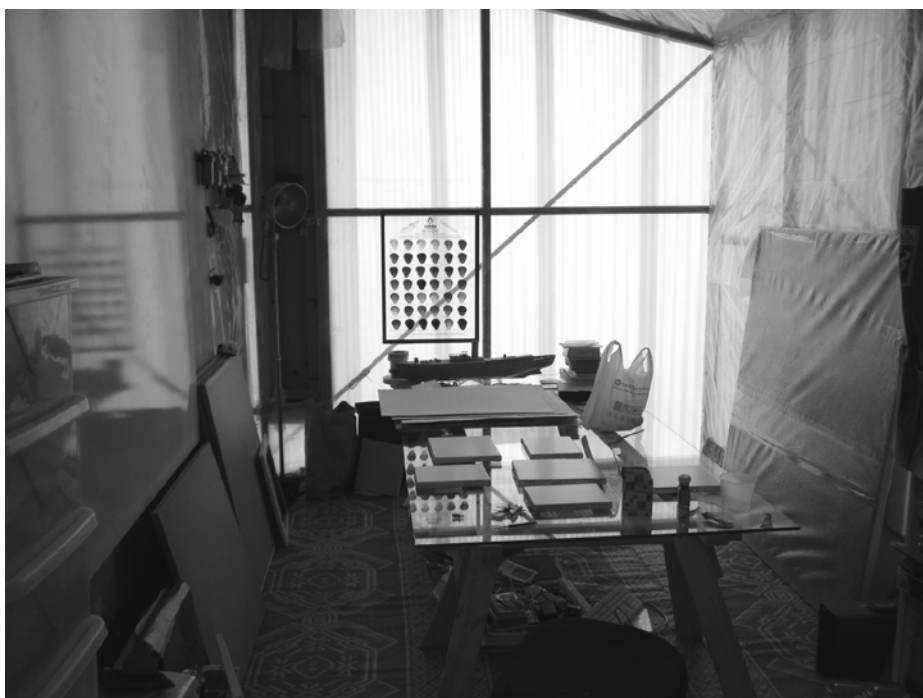


Figure 10.3: Luke's studio

10.4 Case Study 1: Preliminary comments

The case study brings to light a number of points:

1) A number of contrasts can be made between the student brief and the brief of the professional artist. For example, the student brief is a written document containing a series of requirements and directives collaboratively written by the tutors for a particular group of students. It contains a provocation, usually of a theoretical or philosophical nature, and is linguistically structured in a way so as to encourage a multiplicity of interpretation, and hence the creation of a broad range of creative and individual responses. Luke's brief, however, is a more complex and multi-layered phenomenon. It is largely determined by: i) the specific contexts and experiences of his art education, including the academic and cultural circumstances or the time and his critical engagement with these circumstances, ii) the specific personal relationships formed during the contexts of his art education, iii) the subsequent expectations of his audience, dealers and critics, as well as the on-going interactions he has with these groups and individuals, and, iv) the economic field. This description of Luke's brief reflects, in part, the art historian Baxandall's (1885) account of the painter's brief. For Baxandall, while the painter's brief "is a very personal affair" (p.47) residing in the painter's "critical relation to previous painting" (p. 46), it is nevertheless formulated by the artist, "as a social being in cultural circumstances" (p. 47). He argues that these cultural circumstances primarily involve the market and its various institutions, including the dealers, the purchasers, the critics and writers about art, as well as the public and private organisations which exhibit art. Baxandall argues that these circumstances present a range of options or a 'generic band of expectation' (p. 53) for artists, from which they are able to choose. The choices made subsequently became responsible for educating and transforming the band of expectation. It should also be noted that many professional artists, such as Luke, support their incomes from time to time with tutoring positions in the

academy and thus there exists a symbiotic relationship between many student briefs and the briefs of an artist's professional practice.

2) Luke's case highlights the primacy of dialogue - or talk-in-interaction - for his professional practice. This occurs at both a literal level (e.g. the way his practice is shaped through the interactions he has with his dealers, audience, studio-mates, family, dealers, co-students, tutors and critics); and at a metaphorical level (e.g. the desire for his audience to *respond* to the surfaces and colours of his creative works). The view that dialogue is central to creative practice also appears in the context of the tertiary art and design studio, particularly with regards to the tutor-student studio tutorials; however a conversational analysis of the studio tutorial (see Chapters 7 and 8) would suggest that in contrast to Luke's case, it is largely a one-way interaction where the student is positioned in a subordinate role.

3) A number of 'ideological dilemmas' (Billig et al., 1988), that is, contradictory and inconsistent themes that frequently occur in the discourse of common-sense everyday practice, are evident in Luke's discussion of his art practice. For example, he conceptualises art practice as dependent on shifts in fashion, but simultaneously describes his dealer as interested in work with a "longevity", "integrity" and "sincerity" that defies fashion. He is also critical of conceptually-driven creative work, yet identifies a number of theoretical or conceptual themes, e.g. the sublime, affect, the haptic and the state of becoming, which guide his working processes. Luke describes creativity as simply the act of making, but in a number of places refers to the importance of the creatively "innovative", and he refers to his brief as something that is "fluid" and changes on a daily basis, but also suggests that an explicit linear connection between each series of painting is necessary to avoid losing his audience. According to Billig et al. such dilemmas are, "*not* the oppositions which might be

associated with a careless lack of thought” (Billig et al., 1988, p. 143, italics added), but are philosophically demanding struggles which necessarily reflect the “historical and ideological complexity of the social world” (p.162). As a result, Billig et al. (1988), state that ideological dilemmas “give rise to both problems and opportunities for reflection, doubt, thought, invention, argument, counter-argument” (p.163), which in contexts such as Luke’s professional practice could be viewed as both constructive and creative.

4) Although discussed in point 3 above as an ideological dilemma, Luke’s repeated account of creative practice as being subject to the contingencies of fashion is worth further comment. This is because the view that any particular type of creative process (e.g. conceptually driven or materials-based) is motivated by the affordances of fashion was never raised in the situated context of the tertiary art and design studio. Instead, the creative processes facilitated through the various student briefs are presented ahistorically and uncritically. Even when successive briefs attend to different and often contrasting creative processes, there is still an absence of any historical or social contextualising within the wider studio context.

10.5 Case Study 2: The professional designer, Carl

Data Sets

- i) an in-depth interview with the designer
- ii) a visit to the designer’s studio
- iii) the designer’s website
- iv) the designer’s ‘Standard Brief Document’ (three pages)

v) documents from a design project in progress:

- the Brand Architecture Document (seven pages)
- the Brand Presentation Design Brief (two pages)
- the Stage One Document containing preliminary designs (fifteen pages)

Background and education

Carl runs his own small successful design company located in a fashionable inner city neighbourhood in New Zealand. The company employs one other full-time designer, and hires other staff on an ad hoc basis when necessary. Like the visual artists Luke, Carl completed a Foundation Certificate in Art and Design in the United Kingdom. However, while Luke enrolled in this programme in his mid-twenties, the professional designer Carl entered his Foundation course immediately after leaving school⁶. Carl described his foundation year as “really, really cool” and stated that “it encouraged me to think I did have a future doing design”. After completing the foundation programme, he attended a three-year undergraduate degree in industrial design, also in the United Kingdom. Here, Carl found the interaction with fellow student designers and the access to the industrial workshops and facilities more “rewarding” than the tutors, whom he described negatively as “three or four guys who’d been working away in an institution for ten years”. He stated that like the other students he was “gasping to get more involved with industry and people who were at the cutting edge”. He was also critical of the briefs used at the industrial design school which he stated were “stale” and lacked relevance. However, he did point out that they were “well

⁶ Similarly, the majority of students in the tertiary art and design programme studied in the preceding chapters entered the programme directly from secondary school.

thought out” and followed a generic format similar to those he uses today in his design business.

Role and perception of the brief.

As identified in Ryd (2004), Boyle (2003) and Blyth and Worthington (2001), among others, the professional design process is a multifaceted practice that usually comprises more than a single type of brief document. While, such studies are often describing large-scale engineering or architectural practices, it is nevertheless evident that the design process in the context of Carl’s small-scale practice similarly involves a multi-layered approach to briefing. Carl begins the process by asking the client to complete a short three-page design brief template, which he gives the title, Standard Brief Document. The document requires the client to firstly provide name and contact details, and then to answer a series of questions about their business profile, the time constraints of the project, the intended customer profile, the intended market, those involved in the project, the budget, as well as sign off and payment procedure⁷. The exact nature of the design project is not covered in the ‘standard project brief’, as this occurs in face-to face discussions, as well as through other less formal forms of communication such as emails and the telephone. A short introductory text is placed before the questions at the beginning of the Standard Brief Document (Extract 10.59)

Extract 10.59: Standard Brief Document (italics added)

- | | |
|-----|---------------------------------------------------------------------------------------------|
| 1 | This is a brief which focuses on you as the client and how you wish to |
| 2 | <i>benefit</i> from <i>investment</i> in this creative process, eg 20% <i>growth</i> in the |
| 3 | business over the coming 12 months. |
| 4 | You will notice we would like to know your <i>budget</i> (overleaf) for |
| 5 → | achieving these objectives. We realise this is a sensitive subject and you |
| 6 | may consider this as a means for us to be lavish in our <i>spending</i> but I |
| 7 → | consider it vital information in order to respond more accurately. It also |

⁷ This type of brief pro-forma or template is commonly used by design companies. Examples can be found on the numerous websites that provide briefing advice and model briefs.

8 → to gives you the chance to evaluate our *cost* proposals.

It is evident in this extract that the topics of budget and financial benefit are foregrounded in the Standard Brief Document' (see italicised items). It is also presupposes that the client views this as *sensitive* (line 5) information, and so the document is strategically worded to assure or comfort⁸ the client that the collection of the budget and financial information is to their benefit (*in order to respond more accurately*, line 7; *gives you the chance to evaluate*, line 8). In the interview with Carl, which began with a discussion of the briefing process for a specific project involving the design of a product label, he stated that the subject of the budget was also foregrounded in the first meeting he had with the clients (Extract 10.60). His rationale for the prominence of the budget in the meeting was the typically low cash flows in the particular industry of the clients.

Extract 10.60: Interview with Carl (italics added)

1 Carl ... and I talked about, you know, costs involved at that point,
2 because there's no point in hiding, you know costs information because
3 budgets are you know- it's quite typical um in, in, the (...) industry to
4 have, to have husband and wife teams that do this and there's not
5 normally a lot of money floating around, so, um, it's better to get that,
6 you know, kind of established.

Carl brought to this first meeting a representative of another company that specialises in brand architecture within the particular industry of the clients. Extracts 10.61 provides a definition of brand architecture from the Brand Architecture Document, which was eventually developed for the project in question:

⁸ Metaphors characterising the role of the design process as one that involves comforting the client routinely occur in Carl's interview and will be discussed in more detail later in this chapter.

Extract 10.61: Brand Architecture Document

- 1 What the brand architecture does
- 2 → - The Brand Architecture creates an illustration of the brand that is easily
- 3 → understood by all audiences and is used in all brand communications.
- (...)
- 4 → - It articulates the brand space in the consumer's mind and it provides a
- 5 → clear sense of brand direction for the brand owner.
- (...)
- 6 → - It ensures that designers have consistent direction and that promotional
- 7 spend can be tested against a consistently applied standard.

The document constitutes brand architecture as providing a comprehensible (*easily understood*, lines 2-3; *provides a clear sense*, lines 4-5), and stable (*used in all*, line 3; *consistent*, line 6; *constantly applied standard*, line 7) conceptualisation of the product for the main parties concerned in the design process (*audiences*, line 3; *consumer*, line 4; *brand owner*, line 5; *designers*, line 6). It is based on i) the clients' budget, as initially identified in the completed 'standard brief document', ii) the clients' perceived values of the product, and importantly iii) the branding experts knowledge of the industry concerned. At the first meeting, Carl recommended that the clients initially work with the branding experts to establish a brand identity. This resulted in the development of a Brand Presentation Design Brief. This second brief would provide details about the product, such as the brand values and brand attributes, which would facilitate Carl's design work for the product label (Extract 10.62).

Extract 10.62: Interview with Carl.

- 1 Carl: ... once you received a brief from the people (...) you know, it's then,
- 2 you know, it's down to us to, kind of, work out exactly where we should
- 3 start with the project, so you're not, ideally, you don't want to be
- 4 bowling up on the Monday morning, you know, and you've got and
- 5 email and it says like, we need a (...) label, you know the whole point of
- 6 actually going to (the brand architecture experts) or, you know, they
- 7 don't do it exclusively, but you want something to hang the designs
- 8 around, so that, you know, you're not just, you haven't just got a name,
- 9 you know you've got some personality immediately that you can work
- 10 with.

Creativity

Carl differentiates design creativity from technical skill. He states that creativity is about “ideas”, rather than “sitting in front of a computer and, you know, being a master of Illustrator or Photoshop”. This distinction is further clarified in Extract 10.63, where Carl describes creativity as capturing the essence of the client’s requirements in a uncomplicated way (lines 1-2), or encompassing a special characteristic in a design, for example *quirky*, *appealing*, or *engaging* (line 5) that is also consistent with the constraints of the brief.

Extract 10.63: Interview with Carl.

- 1 → Carl: I think it’s just sort of distilling what the client wants in a very- don’t
- 2 → over complicate things, I think that’s what, you know, designers can do,
- 3 so there’s creativity in that, you know, actually trying to, what, you
- 4 know, come up with something that fits the brief but is, you know, has
- 5 → got some layer of, that makes it quirky, or appealing, or engaging, or so.

What is evident in this extract is that Carl perceives creativity as fundamentally connected to the constraints of the brief. However, he states that the occurrence of creativity is *very rare* (Extract 10.64 below), and that “you can’t achieve it a lot of the time”. He implies that one reason for this is the difficulty of developing a design that meets the requirements of the brief and is therefore accepted by the client, but simultaneously encompasses what Carl believes is that unique design characteristic (Extract 10.64).

Extract 10.64: Interview with Carl.

- 1 Carl: ... but it’s very rare to actually get that thing that, you know, you think
- 2 that it’s really cool and they run with it, you know. It’s cool and they
- 3 love it...

Ultimately, then it would appear from the data that creativity is perhaps a personal, rather than externally determined phenomenon for Carl.

10.6 Case Study 2: Conceptual constructs from the tertiary studio context

Work (Chapter 4)

The foregrounding of budget (discussed above), the definition of his practice as a design “company”, and the categorisation of those he interacts with as “clients”, “customers” and “consumers” (see the identities section below), indicates, as one might expect, that Carl perceives his design practice as a commercially oriented business, which, as he states involves “commercial realities”. However, what also emerges through the case study data is that Carl’s work ethic is not one that is not solely profit-driven and he shows a compassion for, and engagement with, those he designs for, even when he is cognisant of a client’s limited budget (Extract 10.65).

Extract 10.65: Interview with Carl.

1 Carl: I never give anyone less care and attention than anyone else, so it’s not a,
2 it’s not a, umm, I’m not really very good at doing kind of budget jobs. If
3 there’s two days required, you know, to do something, you just do it in
4 two days.

As a specific example, halfway during the process of designing the product label mentioned earlier, Carl was informed by his clients that the name which they had selected for their product required changing due to a possible copyright infringement. Extract 10.66 shows that rather than begin the design process again, as would have been the convention (*it should’ve done*, line 2), Carl was particularly considerate of the clients’ limited budget and time constraints.

Extract 10.66: Interview with Carl.

1 Int: Did the process have to begin again?
2 → Carl: No, I mean, it should’ve done, but, um, you know, because, I knew that
3 → didn’t have enormous amounts of money to throw at the project and I
4 → liked them, they were a really nice couple, we, um, kind of scratched our

- 5 → heads and thought about the new direction, whether there were any tie
 6 → ups with where they were going already,
 (...)

7 → So, um, but anyway, we, so the next stage was, kind of, to try and think
 8 → how we could possibly use some of the work we'd done before, and then
 9 introduce some new, new, stuff and also to try and- because we were
 10 ahh aware that they had, um, you know, (...) [a] date they wanted to
 11 stick to, so there was a certain amount of, um, pressure, from a time
 12 → point of view to try and help them with that ...

Carl's professional consideration for his clients can be seen as being motivated by a sense of personal engagement (*I liked them*, lines 3 and 4; *they were a really nice couple*, line 4)⁹, which resulted in a desire to *help* (line 12) his clients. As indicated in the extract above, Carl was able to develop a new design and still meet existing budget and time constraints by identifying connections (*tie ups*, line 5-6;) from the earlier designs (lines 7-8).

Carl's empathetic work ethic also extends to his creative processes. When questioned on whether he might attempt to meet budget constraints, or increase profit by quickly resolving a design project, he replied that he was *not that kind of designer* (Extract 10.67 below, line 1), and *not that kind of person* (line 3).

Extract 10.67: Interview with Carl.

- 1 → Carl: Um, I'm not that kind of designer. I've worked with people who do, you
 2 can nail it instantly, you just think wow that was amazing, you know, but
 3 → I'm not that kind of person. I'm a little bit more structured than that, um.
 4 Int: So if you have more time available before a deadline, you're likely to
 5 keep contemplating the design?
 6 Carl: Oh yeah, well I am. I'm a perfectionist as well, so you know, if I could, I
 7 → would keep on just tweeking and tweeking and tweaking. I mean, I'm
 8 → not as bad as I used to be, but I think that yeah, you know, I'm never one
 9 → hundred percent satisfied

⁹ It should be pointed out here that these clients had contacted Carl via his website and were not prior acquaintances.

According to this extract, Carl's rationale for working continually on a design (*keep on just tweeking and tweeking and tweaking*, line 7) until a deadline is reached, is firstly, because his design process is *structured* (line 3), and secondly, because he is a *perfectionist* (line 6) who is never *one hundred percent satisfied* (lines 8-9). I would also argue that this incessant focus on a particular project is motivated by his desire to develop that *very rare* design (Extract 10.64, line 1, reproduced below); one which he personally appraises as creatively successful, and which is also valued by his clients.

Extract 10.64: Interview with Carl.

1 → Carl: ... but it's very rare to actually get that, thing that, you know, you think
2 that is really cool and they run with it, you know. It's cool and they love
3 it ...

In his interview, Carl uses the metaphor vehicle *played* (Extract 10.68 below) to convey his approach to the design process as one involving fun and enjoyment, and at the same time, perhaps, one of experimentation. This characterisation is also consciously reproduced in the Stage One Document, where the preliminary designs are presented to the client as *playful* (Extracts 10.68-10.70).

Extract 10.68: Interview with Carl (relevant metaphors underlined).

Carl: ... we actually played about with a, a symbol, the scientific symbol ...

Extract 10.69 - 10.70: Stage One Document (relevant metaphors underlined).

Ex. 10.69 ... offers us some interesting textural opportunities as does a more playful look at ...

Ex. 10.70 These are playful but provide a number of opportunities.

Carl's metaphorical characterisation of his design practice as play could be seen as contributing to what appears to be an 'anti-business' work ethic; one that foregrounds an empathy towards his client and a playful search for an often elusive perfect design. Coyne,

Park and Wiszniewski (2002) also find the play metaphor in design practice and suggest that it conveys the designer's avoidance of rules or constraints. However, citing Ricoeur's (1977) view that metaphors also entail a tension between a truth and falsity, they also state that "if design is play it is also the case that design is *not* play, a juxtaposition which is also disclosive" (Ricoeur, 2007, cited in Coyne et al., p. 276, original italics), a point which would imply acknowledgment of the internal struggle between the design process as work, and as unimpeded creative activity.

Agency (Chapter 5)

Chapter 5 argued that the choice of modality in the student brief reflected a tension between the discourse of creativity as the individualistic action of the student, and as the external obligation of the tutors; the latter who in many ways were performing the role of client. Ultimately, however, it was seen how the agency of the students was subordinated to the requirements of the briefs, which were solely written by the tutors during the brief writing meetings. The obligation for students to strictly meet the requirements of the brief was justified by the tutors through a belief that, in the professional world, the design brief provided a set of client / product specifications that needed to be followed. While the data in the case study of the professional designer Carl reflects the tension described in Chapter 5, it would also appear that an increased agency is attributed to Carl and his associates, who as described earlier, are in control of designing the briefs and directing the briefing and design process, albeit in consideration of the client's budget and time constraints. In this regard, the interview data provides a number of examples of Carl identifying the way he directs clients to carry out a particular action, as evidenced in Extract 10.71 (see also Extract 10.73 below).

Extract 10.71: Interview with Carl

- 1 Carl: ... what I try to do is actually get them, you know, to think about, um, the
 fonts that we might use

Extract 10.72 may suggest that this increased agency stems from the designer's (and his brand architecture's associates') conceptualisation of themselves as design experts who make decisions regarding the level of design sophistication of their clients (*a lot of people aren't design savvy*, line 2; *they are way more sophisticated*, lines 5-6), and the degree of explanation (*support*, line 3) that should accompany the preliminary designs shown to clients.

Extract 10.72: Interview with Carl.

- 1 Carl: ... you could just (...) allow them to interpret them themselves, but I
2 → think it's just, you know, (...) a lot of people aren't design savvy, you
3 → know, and so, you know, you kind of almost need to just kind of support,
4 now that isn't true for everyone, of course, you know, I mean, a lot of the
5 → work we do for a corporate client, I mean, they are way more
6 → sophisticated ...

With the possible exception of the corporate client (see 10.72, lines 5-6), Carl's general perception of the client as lacking design savvy or sophistication is further reinforced in Extract 10.73 below, where in a partly imagined interaction with a client, he presupposes that the client will have difficulty understanding the complexity of the design idea (*look, you know, this is a complicated thing*, line 1-2), or will lack the ability to conceptualise the finished design (*the finished thing, they can't picture it*, line 4). Furthermore, the relationship between Carl's recognition of his own ability, and the effect this has on his level of agency is noticeable in the accompanying modal constructions of obligation in the extract, which includes high degrees of modulation, *we gotta do this* (line 2), median degrees of modulation, *we should use this person* (line 7), and the repeated use of the mood adjunct, *I think* (line 6) which acts metaphorically as a median realisation of modality (Halliday &

Matthiessen, 2004). Furthermore, the imperative *look* (line 1 and line 5) acts to identify Carl, the speaker, as an authority on the information that follows, and to emphasise its importance to the client.

Extract 10.73: Interview with Carl

- 1 → Carl: ... so you present something, and say look, you know, this is a
2 → complicated thing, or, this is, you know, we gotta do this, this, this, you
3 know, I think that this is- and because you can't actually without doing
4 → the project and giving them the finished thing, they can't picture it, you
5 → know, whereas I can think, you know, and I can sketch it and say look,
6 → I think this is the way to resolve these aspects of this and I think, you
7 → know, we should use this person

It would seem, therefore, that the relationship between Carl and his clients is markedly different to the relationship between the professional artist, Luke, and his dealer or audience. In the case of Carl, the client is largely perceived as lacking sophistication and therefore needs to be explicitly directed towards an interpretation of the design (see Extract 10.72, above). In contrast, Luke respects his dealer and audience as capable of developing their own sophisticated interpretation of his works. A different relationship exists yet again in the tertiary art and design studio (see Chapters 5 and 6, in particular), where the student creators have comparatively little agency in relationship to the directives of their tutors who perform a somewhat ambiguous role of tutor/client.

However, it would also appear from the case study data that Carl's agency is reduced when decisions are made by the client whether to proceed with a preliminary design idea, (Extract 10.74), or a completed design concept (Extract 10.75).

Extract 10.74: Interview with Carl.

- 1 Carl: ... we actually played about with a, a symbol, the scientific symbol,
2 which they weren't very keen on, actually ...

Extract 10.75: Interview with Carl.

- 1 → Carl: I had a dust up with one client, who I don't think there was anything
- 2 → wrong with our work, actually, but he came into a meeting and
- 3 → had already decided that what we were doing, he didn't like.

In the second Extract 10.75, Carl reproduces the perception of the client as lacking design knowledge, through the way that he describes the client as rejecting work that Carl himself considered successful (*I don't think there was anything wrong with our work, actually*, lines 1-2). The rejection is also implied as being premeditated (*had already decided*, line 3); a decision made before the final design work was viewed.

Motivation (Chapter 6)

Discursive insights into what motivates Carl's professional practice are less prominent in the case study data, and where they do exist, many have been addressed in other sections of this case study. Carl's post-secondary experience in the foundation programme, for example, which he described as "really, really cool", and encouraging him to consider a future in design, could be described as a critical motivating moment in Carl's career trajectory as a designer. Such comments reinforce the findings in Chapter 6, where the students' motivation was viewed as closely connected to their imagined future orientations as professional artists or designers. In a similar vein, Carl's interaction with fellow students during his undergraduate degree, whom he described as "very talented designers", was also discussed as a career-motivating factor in the interview. In the first case study, the professional artist Luke also repeatedly identified the relationships formed with other "like-minded" students as a motivating influence for his creative work, and he even described his co-students as more influential than his tutors. Furthermore, it was also argued above that in his professional capacity, profit creation, while important, is not a primary motivating factor for Carl. He explicitly speaks of the "care and attention", he gives his clients, and as discussed earlier, his

desire to create the perfect design; one that he personally thinks is “really cool” and that the client will also “love”. Carl also captured this desire in his self-categorisation as a “perfectionist”. His company’s website reinforces this passion for his creative practice by explicitly stating that he cares about what he does. Moreover, as previously indicated, an important motivating factor for Carl is the relationship he forms with his clients. This was seen in the example where he was motivated to help clients who had a small budget and tight deadline because he “liked” his clients and thought they were “a really nice couple”. Similarly his website also explicitly states that strong relationships between the designer and the client result in “great creative energy”. The extent of Carl’s compassion for his clients will be further discussed in the following section where journey of exploration metaphors occurring in the case study data will be identified as at times interconnecting with metaphors relating to client comfort.

One focus of Chapter 6, which also briefly emerges in the interview with Carl, is the peer critique session. In Chapter 6 it was shown how the tutors, perceiving the student cohort as largely unmotivated, evoked the requirement of a critique session as a motivating strategy. Carl refers to the critique sessions he experienced during tertiary study in the United Kingdom stating that “it was scary”, and that he “didn’t like presenting stuff, actually”. As a result he developed a strategy with other students to reduce the level of peer-to-peer criticism that would occur in these sessions (Extract 10.76), thus, in part, resisting the authority of the tutoring staff.

Extract 10.76: Interview with Carl

- 1 Carl: ... a group, we kind of get together and we discuss, um, what we were
- 2 going to- and so that we wouldn’t be too critical, when we went in to,
- 3 you know, and presented our work, that we wouldn’t be too critical of
- 4 other people’s work <laughs>.

Exploration (Chapter 7)

The *JOURNEY OF EXPLORATION* metaphor is evident in the interview with Carl, and is most prominently realised in an account about a particular design project that runs throughout the interview (Extracts 10.77-10.83). The narrative in question concerns a change in a particular design project following an announcement by the client that the name originally selected for the product was infringing copyright.

Extract 10.77-10.83: Interview with Carl (relevant metaphors underlined).

- Ex. 10.77:** ... with this client, there was another, umm, round of this particular direction before, um, we got the news that actually they couldn't use the name (...), and that's when, um, we had to kind of just go back to the drawing board.
- Ex. 10.78:** ... he was actually quite upset that he'd allowed it to go so far
- Ex. 10.79:** ... we'd really like to use the name can you free it up, but anyway, in the end they decided to change direction ...
- Ex. 10.80:** ... we, um, kind of scratched our heads and thought about the new direction ...
- Ex. 10.81:** ... we just (...) took them, you know, not right back to the start again.
- Ex. 10.82:** I don't support one route, you know, as being better than, you know, the other ...
- Ex. 10.83:** ... it was interesting to watch them debating the merits of where they were going ...

While the entailments of movement and direction are manifest in the interview Extracts 10.77-10.83, the entailments of exploration, including the scope of the journey, are absent, perhaps with the exception of the vehicle *far* (Extract 10.78). Extract 10.84 below provides a further elaboration on the metaphor as utilised by Carl in his interview to characterise his design practice. In this extract, he negatively characterises a bothersome deviation to a completed journey as a needless walk *around the houses* (lines 2-3).

Extract 10.84: Interview with Carl (relevant metaphors underlined).

- 1 Carl: ... what you finish up doing is you've gone A to B and you've nailed it
2 → straight away, what you finish up doing is going all the way around the
3 → houses, until you finish up back where you were.

Here, Carl implies that clients who offer their own design advice once a design has been resolved, often unnecessarily prolong the process. This is because, although the designer is obliged to spend time testing out such suggestions, inevitably the client will 'return' to an appreciation of the designer's original resolved form.

A significant systematic metaphor in the data which is related to the *JOURNEY OF EXPLORATION* metaphor involves the view that *CLIENTS SHOULD BE COMFORTABLE*. This can be seen in Extracts 10.85-10.88, with 10.85 in particular signalling the relationship between the two metaphors.

Extract 10.85-10.88: Interview with Carl (relevant metaphors underlined).

Ex. 10.85: ... to make sure they were comfortable with the way we were going to approach it ...

Ex. 10.86: ... you have to kind of interpret the information, and, and, and, hope that, you know, the clients are going to be comfortable with it.

Ex. 10.87: ... you know, you could just put them down as cold, (...) and allow them to interpret them themselves, but I think it's just, you know, it's kind of *reassuring* for them to know, because a lot of people aren't design savvy, you know, and so, you kind of almost need to just kind of support ...

Ex. 10.88: ... yeah, yeah, you definitely tailor it to the client.

In Extract 10.87, Carl uses the metaphor vehicle *cold* to negatively describe a prospective design presented to the client, which lacks an accompanying written interpretation (to be cold is to be uncomfortable). He then positively characterises the use of accompanying interpretations through the *COMFORT* metaphor vehicle *support*. The use of the metaphor vehicle *tailor* in Extract 10.88 also positively characterises the design as personally, and by

implication comfortably, suited to the individual client. This particular metaphoric entailment is also reproduced on the first page of the Stage One Document in the expression, *finding a fit that you feel comfortable to live with* (Extract 10.89 below, lines 2-3). The relationship between the *COMFORT* and *JOURNEY* metaphors is again evident in the close proximity of the vehicle *heading* (line 1).

Extract 10.89: Stage One Document (relevant metaphors underlined)

- | | | |
|---|---|----------------------------------------------------------------------------------------------|
| 1 | → | Naturally I have my own feelings about where we should be <u>heading</u> but |
| 2 | → | this is not about me it's all about <u>finding a fit</u> that you <u>feel comfortable</u> to |
| 3 | → | <u>live</u> with. |

In this extract, the choice of the collocation *own feelings* (line 1), reiterated in the metaphor *feel* (line 2), itself preceded by the pronoun *you*, highlights the subjective experience of emotion in the professional interaction between the two groups of participants, which I would argue contributes to the metaphorical characterisation of comfort and assurance which Carl and his associates believe is necessary for a successful design practice. It is evident right from the commencement of the design process (see the text of the initial standard brief document in Extract 10.61) that comfort and assurance is a strategy used by Carl and his associates to convince his client of the quality and reliability of the design work produced by his company. The entailment of *EXPLORATION*, while largely absent in the interview, explicitly reappears in the Stage One Document of preliminary designs presented to the client (Extract 10.90, lines 2 and 4). Furthermore, the metaphorically related characteristic of 'the explorer's gaze' (see Chapter 7), evidenced here through the vehicle *look* (line 4) is also manifest in this extract.

Extract 10.90: Stage One Document (relevant metaphors underlined)

- | | | |
|---|---|------------------------------------------------------------------------------------|
| 1 | | Creative Rationale |
| 2 | → | The following couple of pages show some examples of our <u>exploration</u> |
| 3 | | of texture. (...) |
| 4 | → | These are <u>explored</u> in our <u>look</u> at background or pattern and texture. |

Ideas (Chapter 8)

The conceptualisation of design as ‘ideas’ clearly emerges in the interview data with Carl, evidenced through his summation of design creativity as *ideas* (Extract 10.91); a view which is reinforced when he also describes the Stage One Document of preliminary designs as *ideas* (Extract 10.92).

Extracts 10.91-10.92: Interview with Carl (italics added)

Ex. 10.91: Carl: Because a lot of what I think design is about is creativity, you know, *ideas*.

Ex. 10.92: Int: What’s this document called?
Carl: This was stage one of our *ideas*.

Furthermore, this description of his creative work as ideas is entextualised in the introductory page of the Stage One Document itself (Extract 10.93, lines 1 and 4).

Extract 10.93: Stage One Document (italics added, other notation original)

1 → All or most *ideas* can easily be interchanged and certainly remain early...
2 ‘sketches’.
(...)
4 → Commencing page 11 we have included a few more developed *ideas* that
5 may provide work moving into stage 2 next week.

The data also suggests that professional design practice is structured around a metaphor of idea transference; one resembling the ‘conduit metaphor’ (Prior, 1998; Reddy, 1979) discussed in Chapter 8, where the idea as a word-containers is transferred from one mind / medium to the next. In Extract 10.94, for example, Carl describes the design idea as one that is initiated (*you think about it*, line 1), developed (*it’s going on and it’s going on*, line 2), and then resolved, in the designer’s *head* (line 3).

Extract 10.94: Interview with Carl

- 1 → Carl: So, it's more of a kind of a, you know, you go away you think about it,
2 → and then, you know, it's going on and it's going on and it's going on and
3 → then, you know, when it comes to actually putting it down on paper, it's
4 starting to resolve in your head.

This resolved idea is subsequently transferred from the designer's mind to *paper* (Extract 10.94, line 3), or as in Extract 10.93 above, to the pages of the Stage One Document (*we have included a few more developed ideas*, line 4). Furthermore, as evidenced in the text of the Brand Architecture Document (Extract 10.95 below), the design idea, semiotically representing a brand value, is viewed as being transferred to the *minds* of the clients' *audiences* (line 2-3) or *consumers* (line 6). Reinforcing the conduit metaphor, The Brand Architecture Document concludes with a summative brand statement which revealingly is referred to as "The Single *Minded* Proposition" (italics added).

Extract 10.95: Brand Architecture Document

- 1 The Brand Essence
(...)
2 → It characterises what a brand stands for in the minds of your key
3 → audiences and embodies the brand's core competencies, advantages,
4 culture and values.
(...)
5 Brand Values
(...)
6 → These values are the triggers that create associations in your consumers'
7 minds about your brand and its positioning

Extract 10.96, reproduced in part (see footnote 10) from Carl's website explicitly brings together the overlapping discourses of exploration, idea, and the related entailment of idea transference that have been discussed throughout this and the proceeding chapters.

Extract 10.96: Company Website¹⁰

No matter how designers *make the trip from the brief to the final design presentation*, the procedure must commence *with an idea*. The challenge lies in *transferring the idea to paper*.

Chapter 8 also focused on the ambiguity manifest in the ideas contained in the student brief, as well as in the contemporary artwork. While further data would be required to make generalisations regarding Carl's creative design work, the visual and audio data collected for this case study reveal that a degree of conscious ambiguity is manifest in his design ideas. Extract 10.97, for example, highlights his enthusiasm for the *hidden* object in the label design, while Extract 10.98 provides evidence that his preference for the *hidden* is supported by his clients.

Extracts 10.97-10.98: Interview with Carl (italics added)

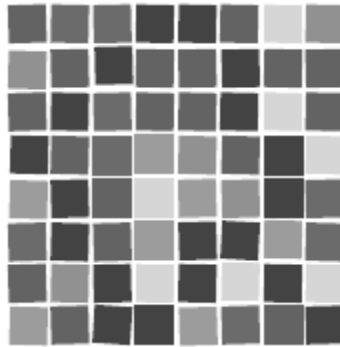
Ex. 10.97: You know, what I like the idea of something hidden ...

Ex. 10.98: ... after we had the first meeting they thought the whole, kind of liked the idea of something, you know, hidden in the label was actually quite a cool, cool way ...

Preliminary designs from the Stage One document are noticeably abstract (see Extract 10.99 as an example), and therefore potentially open to multiple interpretation. Carl's intention to avoid direct representation in this work is supported by the accompanying caption which indicates the motivation behind the design is its capacity to *hide* the product's name.

¹⁰ To protect the anonymity of the case study participant only the words in italics are reproduced from the website, therefore making any search for the website difficult. The remainder of the original is paraphrased.

Extract 10.99: The stage one document



(...)

These are playful but provide a number of opportunities... maybe to hide the name

It should also be pointed out that Carl describes the preliminary designs in the Stage One Document as based conceptually on the *idea of something hidden* (Extract 10.97 and 10.98). This and the other findings in this section of the case study reinforces the discussion in Chapter 8 that the primary method by which those in the creative industries make sense of what it is they are doing is through the notion of idea transference.

Identity (Chapter 9)

From the interview data it would appear that Carl structures his practice around the following membership categories: clients, brand development experts, consumer, and designers; all of which could be heard as belonging to the membership categorisation device (MCD) of ‘professional design practice’. However, an examination of other data in the case study reveals a significantly more complex web of membership categories in the contextual setting of design practice. The website, written and designed by Carl, adds the categories: colleagues, suppliers and customers. The categories identified in the Brand Architecture Document, written by the brand development experts, are: target consumer groups, ideal

consumer groups (sub-categorised into connoisseurs, image conscious, new entrants and relaxed categories), brand owners, designers, trade personal, media personal, competitors, audiences, key audiences, and aficionados. The Brand Presentation Design Brief, also written by the brand development experts includes consumers and key stakeholders. In the interview Carl referred to both the Brand Architecture Document and the Brand Presentation Design Brief in the development of his creative work, and therefore, the numerous membership categories constituted by the brand development experts (through written text and visual diagrams) as they construct the work of creating a brand are, at least partly, relevant to Carl. Furthermore, in addition to these categories are those identified in the final page of the Stage One Document which lists the legal terms and conditions. This page refers to the categories of: parties, third parties, commercial customers, beneficiaries, vendors and solicitors. While the latter group are constituted through the legal work of lawyers, it does suggest that the professional practice of designing is accountable to a myriad of identities, most of which are absent in the data collected from the context of the tertiary art and design environment.

Even Carl's conceptualisation of the category client involves multiple sub-categories, and the working process for each individual design project is dependent on the sub-category of client he is creating work for ("I wouldn't treat every client in the same way"). Throughout the interview, for example, he describes two different membership categories of client, 'husband and wife team' and 'corporate client'. Some of the significant category-based properties of the 'husband and wife team' are that that it is not always convenient for them to meet because they are busy with other jobs, they are not design savvy, they have limited economic resources, they generally require brand strategy expertise, and they are partners in their business relationship. In terms of category-bound activities they put love and attention

into their products, they have a tendency to change their minds, they are unable to picture the final designs in their minds, yet they are able to love the designs. The category-based property of the client's company is that it is very small and involves a hand-crafted product. For Carl, the category-based property of the corporate client is that they are more sophisticated than the 'husband and wife team' and has a good reputation, while the category-bound activities are that they are used to dealing with the design discipline, and do not put love and attention into their product. It is also in relation to these different conceptualisations of the client that Carl constitutes the category-based properties and category-bound activities that describe his own identity. For example, in relation to the category of 'husband and wife team', Carl constructs himself as approachable, as used to dealing with clients who change their minds, as having design magic, as knowing where to start with the project, as needing to support and wanting to help the clients, as being able to sketch the design and resolve it in his head. In relation to the corporate client Carl constructs his identity as less "worried" about their interpretation of his work.

Semiotically, the layout of Carl's design studio resembles the layout of the designers in the tertiary art and design studio. The worktables are placed alongside the walls, rather than in the centre of the room. The designers sit at these worktables facing their computer screens and keyboards which are placed parallel to the walls (see Figure 10.4 below).

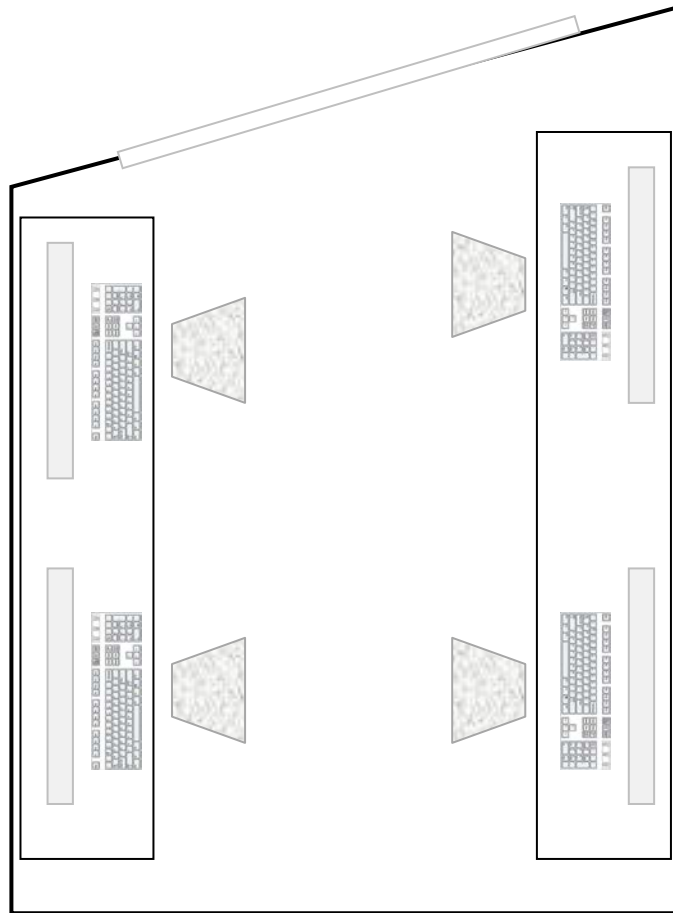


Figure 10. 4: The layout of Carl's design studio (not to scale).

10.7 Case Study 2: Preliminary comments

A recurring theme throughout the sections in the case study above is that in contrast to what might be expected of a professional, Carl's work ethic does not come across in the data as primarily profit-driven. Instead, he foregrounds a compassion for his clients and a personal investment in his designs, a trait which Oak (2009) also finds in her study of the role relationships between an architect and his clients:

As the architect talks about the early stages of the crematorium's design, it is apparent that he was personally highly invested in the project. For instance, he states that: 'of course it's every architect's dream' to work on such a building. Also, he notes that, for him, the project: 'was a dream come true' and: 'amazing'. (Oak, 2009, p. 53)

Nevertheless, Carl's design practice is his primary source of income, and as such, it functions to financially support his family and pay the salary of his employees. Sarangi and Candlin (2011), citing the work of Parsons (1951), comment on this tension between altruistic behaviour and the need for profit creation in professional practice:

... on the one hand, professions manifest altruistic rather than self-interested behaviour; but on the other hand, in terms of economic utilitarianism, all behaviour is self-interested. (Sarangi & Candlin, 2011, p. 14)

They follow this observation with a relevant quotation from the social critic Ivan Illich (1977), which may provide a rationale for the absence of any reference to the profit-making element of Carl's practice.

Neither income, long training, delicate tasks nor social standing is the mark of the professional. Rather, it is his authority to define a person as client, to determine that person's need and to find the person a prescription. This professional authority comprises three roles: the sapiential authority to advise, instruct and direct, the moral authority that makes its acceptance not just useful but obligatory; and charismatic authority that allows the professional to appeal to some supreme interest of his client that not only outranks conscience but sometimes even the *raison d'état*. (Illich, 1977, pp. 17-18)

Illich's claim that the professional primarily defines his or her practice through the authority they construct over their clients, in particular the authority to define a client and their needs, is clearly reinforced in the case study data. In the interview data, for example, Carl, provides evidence of having defined his clients as a "husband and wife team" needing "brand strategy", and the Brand Strategy Document defines the clients through their conceptualisation of the product brand, using classifications such as "tiny", "family run" and "eco-friendly". The Brand Strategy Document even goes so far as to classify the product

consumer, i.e. the clients of the clients, through expressions such as “connoisseurs” or “image conscious”. Finally the Standard Brief Document also contributes to the definition of the clients and their needs by requiring explicit information on the clients’ budget. Kemmis (2010), however, argues that rather than being passive objects “operated on or influenced by practitioners” (p. 145), clients are co-participants in practice. It could be argued, then, that the action of formally defining the client, which as we have seen in the case of Carl occurs in the text of the brief genre, is also an action in which the professional contributes, in part, to a formal definition his or her practice and identity as a professional practitioner.

10.8 Discussion

As suggested by Flyvbjerg (2006), the selection and evaluation of cases that are dimensionally quite different is more likely to provide useful information about particular phenomena or circumstances than the selection and evaluation of two cases that are alike. Flyvbjerg’s advice has proved consistent with regards to the two cases presented in this chapter, which when examined together provide an insightful range of similarities and differences; some at odds with common-sense expectations. Furthermore, following Candlin et al. (2002), the two cases also offer an understanding of the relationship between the prior educative contexts of the professional practitioners, both of which were similar to the context of the art and design studio in the proceeding chapters, and their respective professional practices. To conclude this chapter, I will briefly list and comment on important similarities and differences found between the two cases.

Similarities

1. Both worked with student briefs in their own educative context. They were described as similar to the briefs contained in the situated study of the tertiary art and design studio outlined in the proceeding chapters.
2. Luke and Carl point to the significance of their interactions with other students while studying, and both also state that it was more rewarding than their interactions with tutors. As a result, Luke suggests that it is “easy to get lost” once you leave art school when peer interaction often ceases; one reason why he is intent on returning to tertiary level studies. Luke does however identify one tutor who was particularly influential in shaping the direction of his creative practice.
3. Both Luke and Carl strongly foreground the dialogue /talk-in-interaction they have with both their peers in the professional context; i.e. the gallery dealer and the brand strategy experts, respectively, as well as their clients /audiences.
4. The systematic metaphor *JOURNEY OF EXPLORATION* is evident throughout both cases. An additional systematic metaphor *CLIENTS SHOULD BE COMFORTABLE* is prominent throughout the case study data collected for Carl, and metaphorically Luke appears to resist the movement along different paths entailment of the *JOURNEY* metaphor, instead focusing on the exploration and response to the metaphorical space provided by the journey. The *CREATIVITY IS A DIALOGUE* metaphor also appears as central to Luke’s practice.
5. Both Luke and Carl identify the prominence of ‘ideas’ for the creative components of their professional practices, although at one point in his interview Luke is critical of conceptually-driven creative work.
6. Both Luke and Carl engage in a process of defining or classifying those to whom their work is directed (clients, audiences, viewers, etc).

Differences

1. For Luke, the brief is largely an introspective, non-written phenomenon, although he does make notes related to his creative practice in a notebook or computer. Carl is engaged in a number of formal written design briefs collaboratively developed with others.
2. Although, on occasion, Luke evokes a traditionalist socio-cognitive discourse of creativity as novelty (e.g. Amabile, 1996; Mayer, 1999; Runco, 2006; Sternberg, 1999; Stokes, 2006), he primarily views creativity as the habitual actions carried out by the artist as they produce work. Carl, in contrast, relates creativity to the construction of particular kinds of ideas, which he describes as a rare occurrence.
3. While both Luke and Carl make repeated reference to the financial context of their practices, for Luke the primary focus is on earning a living from his practice, while for Carl the focus is on the budgetary constraints of his client and how this affects his creative activity.
4. Possibly due to financial pressure, Luke describes his professional practice as a job where he is just going through the motions. While Carl is cognisant of commercial interests, his creative practice appears to be motivated by the desire to create a unique design that appeals to both himself and his client. For Carl, the metaphor of play is repeatedly used to characterise his professional practice.
5. Luke describes his brief as shaped by his experiences while studying. It is primarily focused on aesthetic and conceptual concerns, although is also contingent on the forces of the art market. Carl implies that his brief is often initially shaped by the economic constraints of his clients. This can be seen in his Standard Briefing Document which primarily focuses on details related to the client's budget, rather than aesthetic information about the creative work itself.

6. Carl conceptualises himself as an expert in his field and holds the view that many of his clients need to be directed towards an understanding of his creative work because of their potential inability to comprehend the design idea. Luke, on the other hand is more interested that the viewers of his creative work are able to construct their own understanding of his work.

7. As such, Luke is interested in the responses of his clients and uses these to determine the extent to which he might vary creative outputs. This is, in part, a way to ensure that he avoids straying from their expectations of his work, so as not to lose his audience. In contrast, while Carl is cognisant that his clients ultimately make the choice whether to proceed with a particular creative project, he appears, in general, less confident of their views on design. His website, however, foregrounds the important relationship between client and designer.

8. Luke maintains close contact with the educative context through his studio tutoring and study activities. He is also currently intending to complete a master's degree in Visual Arts. Carl has very little or no connection with the educational context.

9. While Carl works to promote his own professional practice, through his website, etc., the work of promotion for Luke is largely carried out by his dealer. Luke is also unable to sell his creative work directly to his buyers; this is his dealer's role.

10. Luke repeatedly refers to theoretical texts and concepts as underpinning the development of his creative work. Any reference to theory is absent in Carl's case.

11. The diverse professional worlds of Luke and Carl are constituted through a collection or network of distinctly different membership categories. Luke makes sense of his practice through an orientation to the following membership categories; viewers, dealers, curators, buyers, studio-mates, artists and painters; which together could be identified as belonging to a membership category device 'the artworld'. Carl's practice is constituted through an

orientation to the membership categories of clients, brand development experts, consumers, and designers; together which could be heard as belonging to the membership category of ‘professional design practice’.

12. The layout of Luke’s studio looks inward towards a central table, while the layout of Carl’s studio looks outward towards the wall of his studio and the computer workstations. These reproduce the layouts of the respective discipline groups in the tertiary art and design studio.

In conclusion, a number of key areas emerging from the investigation into the situated context of the tertiary art and design studio are also evident in both case studies of professional practice. These primarily include the importance of the brief, the significance of talk-in-interaction, the centrality of metaphor and the prominence of ideas. However, the way these areas are manifested in the professional settings often differs from the educational context. For example, the type of single formal written brief presented to students contrasts with the non-material or oral brief identified by Luke, as well as the complexity of different brief types used by professional designers (see also Chapter 2. Section 2.2), many which are not developed by the designer him or herself. Accordingly, art and design tutors might consider using different brief types, and varying their approaches to the briefing process. Furthermore, Both Luke and Carl give prominence to dialogue with their peers in the professional context. The findings from the case studies suggest, however, that unlike the interactions in the tertiary studio context, which are structured by the tutors, with students often only responding minimally to their questions (see, for example, Sections 5.6, 7.6 and 9.5), professional talk-in-interaction is more dialogically balanced (see Luke’s comments for example in Extract 10.16; *a really good dialogue that opens up between us ...*, lines 1-2; *it’s a complete conversation*). Art and design tutors could be more conscious of the nature of

the interaction that takes place in the studio, perhaps seeking to emphasise dialogue¹¹ more often, or setting up authentic tasks in which students are assigned different professional roles (as carried out by Bohemia, Harman, & McDowell, 2009; Shreeve, 2007), where students can develop the necessary interactional abilities required to carry out these roles. There are also a few studies, particularly in the discipline of design, which investigate the verbal interactions that occur between clients and designers (e.g. Cuff, 1991; McDonnell & Lloyd, 2009; Oak, 2009), and these could be examined with students as preparatory language work for such role-play based tasks. The *JOURNEY OF EXPLORATION* metaphor is evident in both professional contexts examined in this chapter, and I would argue that its role in the conceptualisation of contemporary creative activity should be made transparent to students. Moreover, the *COMFORT*, *PLAY*, and of course *DIALOGUE*, metaphors which are found (among many others) to characterise professional creative activity, should also be investigated further and made transparent to students. Again, interactional data, such as that found in Cross (1997, 2006), Cuff (1991), Luck (2009), Oak (2009) or McDonnell and Lloyd (2009) might provide valuable resources for the development of educational materials that seek to examine metaphor use in the art and design professions.

The case studies in this chapter also provide evidence of the differences between the two professional practices, which, as evidenced here, may often be in contrast to the predetermined views of students. For example, in what might seem to run counter to existing beliefs about the visual arts and design professions, Luke describes his visual arts practice as strongly driven by the necessity to earn an income, while the designer Carl, although cognisant of commercial interests, states he is driven by a desire to create unique designs that appeal to both himself and his clients. Again, in contrast to commonplace presumptions

¹¹ The notion of dialogue will be discussed in more detail in Chapter 11.

about the creative professions, the visual artist Luke is interested in the way his buyers respond to the ongoing developments of his creative work because their continuing patronage is dependent on his ability to meet their expectations about his work. The designer Carl, on the other hand, although recognising the importance in client/designer relationship, has little confidence in his clients' views on design. I would argue that knowledge of such professional views and beliefs can provide important insights for art and design students and their educators, and may ultimately assist in the design of better curriculum design and educational practices that can help transition students into the professions. As such, there is a strong case for the use of case studies (see Sarangi & Candlin, 2006) - such as those found in this chapter - as educational resources for both tutors and students in art and design education; a focus which will be developed further in the discussion of pedagogical implications in Chapter 11.

11. Discussion

11.1 Introduction

This final chapter will first provide a summary of the findings presented in Chapters 4-10. It will then suggest that the conceptual constructs which have framed the analyses in these preceding chapters represent certain discourses which collectively give rise to, and are part of, the order of discourse (Chouliaraki & Fairclough, 1999; Fairclough, 1992, 2010) of art and design education¹. Following this, extracts from a student brief in the student brief sub-corpora will be examined to show how this order of discourse effects the production of semiotic resources in the situated context of this study, hence impacting on the facilitation and nature of student creative activity. The chapter will then revisit two of the studies mentioned in the Chapter 3 literature review in order to show how such a discursive conceptualisation of creative activity in the tertiary art and design context can provide alternative readings of the data used in these studies. The next section will examine issues regarding the power effects of the discourses described in this and how they work to position participants. Drawing upon these concerns, I will then provide a broad discussion of pedagogical implications relevant to the situated tertiary context of this study. To conclude this chapter and the thesis, I will reflect on the particular multi-perspectival methodology used in this research.

¹ It is important to note that these are not seen as the totality of discourses in the order of discourse identified, but simply as a selection that has become evident in the course of this research.

11.2 Summary

Chapters 4 to 9 were oriented around a series of conceptual constructs (Candlin & Crichton, 2011, 2012, 2013) that emerged from the data as providing a set of frameworks for the description, analysis and explanation of the student brief, and the role it plays in the facilitation of creative activity. The following provides a short concluding summary of each of these chapters.

Chapter 4: Work

As a result of emerging twentieth century social and economic structures the dominant Western discourse of creativity as involving individual creative genius and the emphasis on traditional artistic skill, was overtime superseded by a discourse of work (Molesworth, 2003; Steinberg, 1972). Ethnographic data from the situated setting of this study, supported by corpus analysis of student briefs from four tertiary institutions, confirms that such a discourse of work continues to articulate art and design practice and the attributes of what is perceived as successful creative behaviour. The student brief genre plays an important role in formalizing this creativity as work discourse into the regulatory language of the institution. Perhaps, one effect of the work discourse is that it affects the agency of students by metaphorically characterising them as employees in a creative production line. The concept of agency is examined in Chapter 5. Chapter 4 focused primarily on the ‘requirements’ section in the Taharua Two Sides student brief.

Chapter 5: Agency

The students’ creative activity is driven by a hypothetical orientation to the future (e.g. Al Zidjaly, 2006; de Saint-George, 2003, 2005; Jones, 2008; S. Scollon, 2001), which often

involves the setting of a series of affordances and constraints (e.g. Candy, 2007; Johnson-Laird, 1988; Moeran, 2009; Stokes, 2006; Stokes & Fisher, 2005). It was seen how these future-oriented affordances and constraints are in many ways constituted by the tutors through the use of the linguistic modal system, which as well as pragmatically functioning to both constrain, and facilitate personal volition, is also linked to futurity (Coates, 1983). An analysis of patterns of modality evidenced across the trajectory of talk and text in the five-week studio assessment event, Taharua Two Sides, revealed the shifting levels assigned by the tutors to the students' future creative agency. For example, in the brief writing meeting, the student's creative future was largely constituted as a set of possibilities (*they could*). These possibilities were entextualised (Sung-Yul Park & Bucholtz, 2009) in the brief as a future of obligation (*you will*), and in the studio tutorials as a future of recommend options (*you might*). In contrast, the students constituted their own creative future through a modality of desire in their casual studio interactions (*I want*). Tensions emerge, because although the tutors have a strong future-orientation as to the 'work' they want the students to produce, the ambiguity of the modal forms used in the studio can be construed as providing the students with freedom of choice. The result of these competing conceptualisations of agency is that tutors come to believe that the students lack motivation. The issue of motivation relates to the conceptual construct of Chapter 6. Chapter 5 primarily focuses on the 'objectives' section of the Taharua Two Sides student brief.

Chapter 6: Motivation

In response to this construction of the students as unmotivated, the tutors construct a strategy to motivate the students into creative action. In the student brief, this strategy takes the form of the critique session section, which through the reproduction of a contractual discourse, obligates the students to present an amount of their creative work by a certain period for

tutor and peer critique. Underpinning the justification for this strategy is the tutors' conceptualisation that motivated students are consistently producing large quantities of work as the result of an ongoing explorative process; a view in conflict with the students' own creative motivations which appear to be more closely related to their identities, desires and ideal future-selves (Dörnyei & Ushioda, 2011; Hadfield & Dörnyei, 2013; Ushioda, 2009). The nature of the students' motivated ideal future-selves and the degree to which this is overlooked is corroborated by an analysis of the multimodal interaction (Norris, 2004, 2011) that takes place in the studio. What else becomes evident in the chapter is that the type of explorative practice foregrounded by the tutors is perceived by the students as involving actions that seem strange or peculiar. Yet, due to the students' desires to be identified as belonging to the community of designers and artists they reproduce the types of explorative activities endorsed by their tutors. The conceptual construct of exploration is further examined in Chapter 7. Chapter 6 primarily focuses on the critique session section of the Taharua Two Sides student brief.

Chapter 7: Exploration

The *JOURNEY OF EXPLORATION* metaphor is widely used to both characterise and motivate the creative activity that takes place in the tertiary art and design studio. Within this metaphorical framework, the tutors are constituted as guides, the students as explorers and the brief as a guide map. An examination of historical texts, supported by data from the Corpus of Historical American English (Davies, 2010), provides evidence that the characterisation of creative activity through the metaphor of exploration has its roots in the early twentieth century European arts education. Texts from art and design schools, such as the German Bauhaus (e.g. Droste, 2002; Gropius, 1965; Itten, 1964; Stein, 1980; Wick, 2000), show a novel deployment of language associated with the values and practices of

nineteenth century travel and exploration (e.g. Cusack, 2008; Day, 2009; Driver, 2001, 2004; Koivunen, 2009; McLynn, 1993; Pratt, 2008; Urry, 2002) to conceptualise the new creative practices emerging in response to the political and industrial advances taking place at the time. The student brief plays a crucial role in the tertiary art and design studio by formalising metaphorical processes of exploration as central to the students' creative practices, part of which involves the constitution of ideas as objects to be metaphorically explored. The conceptual construct of ideas is further examined in Chapter 8. Chapter 7 focuses on the objectives section of the Taharua Two Sides brief, though data from other sections of the brief is also examined.

Chapter 8: Ideas

A primary means by which the participants in the situated context of this study make sense of their actions as ordered and intelligible is through the notion of idea transference; that is, the transference of an 'idea' from the brief (typically the provocation section), to the students' minds and then to the work of art. This is supported by the pervasive use of metaphor vehicles (Cameron, 2010a; Cameron & Maslen, 2010b), such as *open*, *open up*, *come out of* and *depth*, which metaphorically constitute these three entities as object-containers into which ideas are placed or removed from. However it is also evident that the metaphorical process of transferring an idea from one object-container to another, ultimately involves some form of 'transformation' (cf. Brown, 2001; Iedema, 2003; Latour, 1999) - of both the idea itself, as well as the 'container' in which the idea is transferred, including the minds of the students which the tutors view as needing to be *opened*. Transformation of the 'idea' is also seen as encouraging each student to generate distinctly different final works (Dineen & Collins, 2005; Garner & McDonagh-Philp, 2001; Oak, 2000; Parker, Hiett, & Marley, 2006), which following normative creative discourses of difference, is valued as

desirable (e.g. Amabile, 1996; Csikszentmihalyi, 1999; Mayer, 1999; Sternberg, 1999; Stokes, 2006). To facilitate this process of transformation and difference, the ideas presented in the brief are constructed as interpretatively ambiguous. Chapter 8 primarily focuses on the provocation section of the Taharua Two Sides brief.

Chapter 9: Identity

Chapter 9 investigated how the student brief, augmented by studio interaction, works to orient the students towards one of a set of institutionally constrained, though more locally shaped and exploited, art and design disciplinary identities (cf. Benwell & Stokoe, 2006; Hyland, 2012). Students perform their disciplinary identities in the studio setting through the taken-for-granted interactional modes, including layout (Norris, 2004, 2011), and studio resources of their particular identity's category-bound activities (Hester & Hester, 2012; Housley & Fitzgerald, 2002; Sacks, 1992; Stokoe, 2012). For example, graphic design students orient towards close proximal gaze, desks facing walls and the use of A4 sheets of paper; while visual arts students orient across the wider open space of the studio, face one another across a large table and use larger resources of a three dimensional nature. Furthermore, the tutors also orient to certain identities (e.g. idea-identifier, institutional authority) which work to reinforce or realign the disciplinary orientations of the students. Ultimately, the effects of the situated categorisation / identity work of the tertiary art and design studio become structured in the habitus (Bourdieu, 1977, 1984, 1990, 1993) of the students and are inevitably put to work in their future creative (inter)actions and professional practices. This issue of identity and disciplinarity is further examined in the case studies of Chapter 10. Chapter 9 primarily focuses on the second objectives section of the Taharua Two Sides brief.

Chapter 10: Case studies

Chapter 10 examines the interdiscursive relationship between the world of the academy and the professional (Candlin, Bhatia, & Jensen, 2002) world by examining how the conceptual constructs that frame the preceding chapters are manifest in the worlds of a professional visual artist and a professional designer. Both professional practitioners attended art and design institutions similar to the situated context of this study. The chapter concludes by identifying a number of similarities and differences in the practices of the two professionals. The similarities include the use of the brief and the significance of interaction in both their academic and professional lives, the importance of the *JOURNEY OF EXPLORATION* metaphor, the use of ideas, and the process of categorising those to whom their creative work is directed. Differences include their interpersonal relationships to the brief, the economic context of their work, their relationship to their audiences/clients, their connection to the educative community, and the semiotic layout of their respective studios. Furthermore, in contrast to the received view that the practices of the academy are shaped by the practices and associated contexts of the professions, it is evident from these case studies that professional disciplinary practices are, in part, shaped by their members' experiences of the academy.

11.3 Orders of discourse

The conceptual constructs that frame Chapters 4-9 can be seen as representing a set of discourses, which collectively (though not exclusively) give rise to, and are part of, the order of discourse (Chouliaraki & Fairclough, 1999; Fairclough, 1992, 2010) of art and design education, and as such provide a resource which enables and constrains creative activity in the context of the tertiary art and design studio. Using the genre of the student brief as an entry point for the analysis, this thesis has identified the ways in which this resource has

been interactively worked and realised in the language and other semiotic modes (Chouliaraki & Fairclough, 1999) of the studio, while also examining the socio-historical formations of many of these discourses, relevant to the context of art and design educational practice (Wodak, 2001). Each of these discourses is briefly identified below, and where appropriate, references are made to other studies in which they are acknowledged and further examined.

Chapter 4 focuses on a *discourse of work* (e.g. Bastow & Martin, 2003; Fairclough, 2000; Grint, 2005). As described by Bastow and Martin (2003):

... the discourse of 'work' typically involves the identification of a specific set of relationships – between employees and employers – as the core of all other relations. Importantly, these relations are not simply conceptual but material too. Certain physical practices and concrete expectations are entailed in discourses of work. For instance, specific roles and forms of authority are often constructed within the workplace. Likewise, some types of activity and relationship are deemed unacceptable and even punishable by virtue of this discourse. (Bastow & Martin, 2003, p. 8)

It was argued in Chapter 4 that the discursive constitution of creative practice through the concepts, relationships, practices and expectations entailed in discourses of work emerged out of Western cultural shifts in the early twentieth century, particularly those related to the increasing prominence of art production in the United States during the 1960s, which according to Molesworth (2003) and Steinberg (1972), replaced the previously dominant discourses of individual creative genius and traditional artistic skill in the arts. Chapter 5 focuses on the creativity forming nature of *future-oriented or anticipatory discourses* (e.g. Al Zidjaly, 2006; de Saint-George, 2003, 2005; Jones, 2008; S. Scollon, 2001), which were identified as closely connected to linguistic systems of agency - in particular modality - and practices of tutor authority and power ². The chapter argued, for example, that the conceptualisation of students' art activities as an act of self-expression, which emerged

² See section 11.4 below, for further details pertaining to the discourses discussed here and issues of power.

during the 1970s and 1980s, and is still valued by many educators as the primary purpose of art practice (Atkinson, 2002), results in the strategic occlusion of tutor authority at the linguistic level, particularly during utterances where the future constraints and affordances of student creative activity are concerned.

Chapter 6 is oriented around the *discourse of motivation* (e.g. Ahl, 2008; Ball, 1990); a discourse which Ahl states has its contemporary origins in the theories of industrial psychology regarding the motivation of workers, and, as evidenced in the Chapter 6, produces an oversimplified dialectic of the student subject as either motivated or unmotivated. Chapter 7 focuses on the *discourse of exploration* (e.g. Barnett, 1998; Crang, 2013; Parkinson, 1996). Described by Crang as “driven by a desire to ‘know the world’ (p. 36), the discourse of exploration emerged out of the culture of exploration (Driver, 2001, 2004) and the resulting discovery rhetoric (Pratt, 2008) that became prominent throughout Europe in the nineteenth century and is widely considered to be connected to the increasing scientificity of modernity. Chapter 7 argues that the discourse of exploration is now a taken-for-granted discourse within contemporary creative practice, after having been colonised by art and design educationalists in the early twentieth century to conceptualise the new creative practices required to respond the political shifts and industrial advances taking place in Europe at the time.

Chapter 8 identifies how contemporary creative practice is also articulated through a *discourse of ideas*. Studies related to a broad range of academic fields, for example, media (e.g. Rosenberger, 1995), education (e.g. Williams, 2008) and political science (e.g. de Koninck, 2009) make passing reference to a discourse of ideas, however, there appears to be

an absence of any focused scholarship which specifically examines the discourse of ideas and its disciplinary effects from a Foucauldian perspective³. There are, nevertheless, a number of studies that examine the contemporary significance of ideas in shaping contemporary arts practice in the educational context. Leuthold (1999), for example states that:

This emphasis on the “idea” as the most important element in artistic development in some cases replaces or deemphasizes formal, representational, and expression-based aspects of art education, especially at advanced levels of artistic training (Leuthold, 1999, p. 37)

In Chapter 8, it was suggested that a discourse of ideas emerged in visual arts practice in the mid-twentieth century as a reaction against the early modernist fascination with form (Alberro, 2003; Bourdieu, 1996; Godfrey, 1998). It was also discussed how the metaphorical conceptualisation of idea-transference, and a *discourse of ambiguity* (e.g. Melrose, 1996) are embedded in the discourse of ideas. Finally, Chapter 9 provides evidence that a crucial function of the tertiary art and design institution is, i) the separation of creative activity into distinct disciplinary based-categories, and ii) the orientation of students towards one of these institutionally constrained, albeit often locally-shaped, identities. This taken-for-granted belief amongst the institution, tutors and students in the setting studied, that orientation to a specific art and design discipline is a fundamental objective of art and design education (even though art and design disciplines are constantly in a state of flux), might be referred to as a *discourse of disciplinarity* (e.g. Geisler, 2006; Wareing, 2009; Woelert & Millar, 2013). Besides the day-to-day (inter)actions of participants, which, as seen in Chapter 9, continually work to constitute the students (and on occasion tutors) as members of a specific disciplinary categories, the discourse of disciplinarity is also semiotically realised through

³ Foucault (1970), himself, makes a passing reference to the “discourse of ideas” (p. 300) in his publication, *The Order of Things*.

such taken-for-granted and commonplace phenomena as large walled partitions, distinctly different studio layouts and studio resources, different versions of the brief (and their respective colours), and other related documents, such as those signed by students to identify their specific disciplinary pathway (Section 9.1)⁴.

As briefly outlined in the introductory chapter to this thesis, Fairclough (1992, 2003, 2010) and Chouliaraki and Fairclough (1999) refer to such a collection or configuration of discourses and the relationships that are constitutive of a particular social practice (such as creative activity in the tertiary context) as an *order of discourse*, a term which they have adapted from Foucault (1971). They point out that an order of discourse includes both genres (e.g. the student brief, the studio tutorial) as well as styles (e.g. the interactional modes of being that contribute to the students' particular disciplinary identity). Furthermore, due to their essentially hybrid nature, orders of discourse are also described as interdiscursive; an interdiscursivity which is manifested through the complex array of discourses, genres and styles through which any particular order of discourse is comprised, and as such, Chouliaraki and Fairclough (1999) suggest that an order of discourse is "characterised by shifting boundaries and flows between its constituent elements" (p. 146). Furthermore, they state that an order of discourse is regulatory, in that it provides a systemic frame for what might be done in any moment of a specific practice (and how it may be interpreted), but is also simultaneously generative in that it provides a potential of discursive resources that can be further hybridised and interpreted in different ways, with this creative generative potential

⁴ Of course, a Discourse of disciplinarity is commonplace in academia, but my argument here is that it is more pervasive within the art and design context where the categorisation of students into specific disciplinary identities is fundamental component of the day to day studio (inter)actions (see the interactional and semiotic extracts in Chapter 9). A further point to support this argument is the way in which Art and Design programmes almost always reject the modular structures of the elective curriculum where students can choose from a range of study options as they progress through their degree.

- 8 your studio space at (name of institution) to complete a series of further studies
9 and finished works.
10 **IMPORTANT** - Be prepared !! When at the beach you will need :
11 - appropriate clothing for working at the beach.

The discourse of work (Chapter 3) is evident in this extract through the circumstantial adjunct patterns *working individually* (line 6) and *working at the beach* (line 11), emphasised by the binomial *on site* (lines 2 and 3), which evidence from the British National Corpus (BNC) would suggest is primed (Hoey, 2005) for usage in work-related contexts (see Table 11.1 below). The use of future-oriented anticipatory discourse (Chapter 4), which I have argued facilitates creative action through an occluded discourse of obligation, can be seen in the repeated use of the modulated verb phrases involving *will* in lines 6, 7 and 10. The authority of the brief (and the tutors/institution) is further marked through the use of the imperative *Be prepared* (line 10), and emphasised by double exclamation marks. Discourses of exploration (Chapter 6) are manifest in the choice of the verb *explore* (line 1), the concept of *gathering information* to be taken *back* (line 7) and observed (line 7), and the documentation of the (metaphorical) journey in *work books and sketch pads* (line 4) in a scientific-like manner (*efficiently*, line 2; *effectively*, line 3). The discourse of ideas (Chapter 8) and the feature of idea transference are evident in the somewhat ambiguous requirement that the students *convey* (line 2, a synonym of carry, transport, send and deliver) *ideas* (line 2) through the *translating* (line 1, signalling both transference and transformation) of onsite material. As indicated in Chapter 8, the brief constitutes the ideas as belonging to the student, (*your ideas*, line 2), even though these are typically established by tutors in brief writing meetings. A discourse of (tutor-led) motivation (Chapter 7) is represented through the emphatic use of the sentence adjunct *What is important* (line 1), and the single word **IMPORTANT** which is also repeated in bold in line 10. Furthermore (and not seen in Extract 11.1), the final two pages of the brief are organised as a set of milestones indicating what has to be completed by each successive each day of the week. Finally, the brief is titled

“Landscape Painting” and necessitates students going to the particular setting of an isolated beach in order to generate resources for their studio work, which will involve developing two ‘series’ of paintings. The brief stipulates essential materials as including ‘graphite pencils’, ‘charcoal’, ‘coloured pencils or pastels’ and ‘watercolour or acrylic paint’. Students are also required to work ‘individually’ (line 6). In these examples, we see the brief discursively constructing the discipline of painting, and as such, students’ identities as painters (Chapter 9), including the typical subjects of painters (isolated landscapes), their methods (the development of a series of related works), their materials (graphite, etc.), and the nature of painting as an individual pursuit⁶.

No.	Collocation	Freq.	M.I.
1	work	11	3.86
2	already	8	4.83
3	facilities	6	6.56
4	arrived	4	5.82
5	staff	4	4.39
6	commences	3	11.31
7	arrive	3	6.97
8	progress	3	5.46
9	pay	3	4.04
10	centre	3	3.96
11	start	3	3.94
12	available	3	3.72
13	working	3	3.63
14	skip	2	8.77
15	caravan	2	7.94

Table 11.1: 15 most frequent collocations within two places to the left of the node expression ‘on site’ using the British National Corpus (Davies, 2004). Those collocations which can be explicitly identified as being primed for the context of ‘work’ are in bold.

⁶ Atypically, a more traditional discourse of art and design creative activity as a study (*studies*, line 8), which as I argued in Chapter 8 has more recently been superseded by art and design creative activity as exploration in the twentieth century, is also apparent in this in this brief.

11.4 Implications for research into student creativity

The extract above is sourced from a context very similar to the situated context of this study and it would be expected that it reproduces elements from the order of discourse discussed in the section above. However, taking into consideration the historically shaped nature of the discourses manifested in Chapters 4 to 9, as well as the view of art and design education as a “discourse community” (Swales, 1990, 1998), I would argue that other comparable institutional contexts of art and design education are structured by an order of discourse which is more or less similar to that described here. This has been shown to be the case throughout this thesis where extracts from other art and design institutions have been included for analysis; for example, in Chapter 7 internet extracts (7.59 and 7.50) from the Chelsea College of Art and Design identify metaphors that clearly articulate the discourse of exploration. However, research that investigates creativity, particularly in the educational setting of the art and design studio, overlooks the presence of discourses acting on their participants’ creative actions and, also on the researcher’s own conceptualisation of creative activity. Had such studies considered creativity as a discursively constructed, rather than simply an essentialist and/or cognitive-psychological phenomenon, and hence shaped through the on-going text and talk of the studio, then their findings may have differed those ultimately reached, or would have been viewed in different ways. The following evaluation of two recently published studies into student creativity provides support to this claim.

Griffin (2008), for example, uses a “quasi-experimental” (p. 95) method, along with participant interviews, to evaluate the creative process in the advertising setting; in particular the difference between beginner (first semester) and advanced level (third semester) graduate students in the ‘generation’ and ‘execution’ of their ideas. In one section of the article, he concludes that beginner and advance level students appeared to have very different perceptions of the brief, with advanced students believing that paying too much attention to

the brief could stifle their creative thinking; while in contrast, beginner level students were seen as strictly adhering to the requirements on the brief. Griffen surmises that the rationale for this and other differences was due to the increasing cognitive sophistication of the advanced students, along with their ability to draw upon the strategies accumulated from previous successes. However, what he overlooks is that throughout their programme of study the students are increasingly exposed to discourses which are constituted as representative of creative activity; discourses which are primarily encountered through the interactions and genres (including briefs and assessment genres) that occur within the studio. A close examination of extracts from the article identifies many of the discourses revealed in the chapters of this thesis. In Extract 11.2, for example, it could be argued that the advanced student is articulating discourses of idea-ownership (*come up with those ideas myself*, line 4), and exploration (*I wanted to explore*, line 4), which, as evidenced here, often metaphorically conceptualised as a personal journey of exploration into the unknown (*I didn't want someone telling me where to go*, lines 4-5; *you just go your own way*, line 8).

Extract 11.2: Extract from Griffen (2008, p. 98)

- 1 Many of the advanced students shared a belief that paying too much attention
- 2 to the brief could stifle their own creative thinking: "I have had briefs presented
- 3 to me, and to be honest with you, I was somewhat standoffish about it because I
- 4 wanted to come up with those ideas myself, and I wanted to explore. I mean, I
- 5 don't want someone telling me where to go with this."
- 6 The advanced students also reported feeling free to disregard a brief in its
- 7 entirety if necessary. As one of them explained, "They're not always that
- 8 helpful,
- so if they're not, then you just go your own way".

Furthermore, in Extract 11.3, it is explained that the advanced students identify as "*idea*" ... *people* (lines 2-3), i.e., they focus on the process of developing ideas, unlike the beginners whose primary focus is on the execution of the final advertisement.

Extract 11.3: Extract from Griffen (2008, p. 98)

- 1 In the context of explaining how they saw themselves as creatives, it became
- 2 apparent that the advanced students' self-concept as "idea" rather than "ad"
- 3 people was cultivated over time.

The cultivation (line 3) of the advanced students' identity as "*idea*" ... *people* is explicitly described in the article as occurring individually as the students gain experience working with briefs to develop their advertisements. However, what is omitted from the study is any evidence of the on-going interaction that students will have had with their tutors (and each other), both as they are developing their work, and during the assessment process. As a result, Griffen misses the opportunity to analyse how, and why, the studio interaction works to discursively constitute creative sophistication, and the desirable identity (see Chapter 9) of students as *idea*, rather than *ad people* (line 2). Similarly, there is no discussion of the role played by the actual briefs used by the students throughout their programme of study and how these contribute to shaping students creative abilities. In short, the actors (the tutors, the student briefs, etc.) which carry out the material process of cultivation (line 3) are absent.

In another example, Cowdroy and Williams (2006) examine how creativity can be assessed in architectural education. While they view the concept of creativity as embracing many different notions and described through a range of different models, they still view creativity as "an outcome of creative ability" (p. 99) to which they ascribe the essentialist notion of higher-order intellectual ability. From this perspective, they develop a definition of creativity as a three stage process beginning with the conceptualisation stage, which is "exclusively intellectual" and "involving the generation of imaginative original ideas" (p. 104). This proceeds to the schematisation stage, which involves "thinking through the development of the original idea" (p. 104) and then moves to the actualisation stage, consisting of "thinking out the final work" (p. 105). They surmise that "from this arrangement ... creative ability in

our students could be entirely ideas (concepts)” (p. 105). Considering that the conceptualisation stage, particularly in the education context, is typically facilitated by some type of brief-based document (a point not discussed by the authors), what they have essentially reproduced is the conduit model identified in Chapter 9, which I have argued recontextualises the values of twentieth century conceptualism. They even explicitly cite the way in which an “originating idea (concept) is *translated*” (p. 104, italics added) first into sketches, and then into a final form, as an important influence for their definition of higher order creativity in contemporary visual arts practice. Furthermore, and through making comparisons to science, they go on to state that “exploration and experimentation” (p. 110) are central to this three stage higher order process of creativity, thus unconsciously referencing discourses of exploration, which I have argued are commonplace in contemporary conceptualisations of art and design creative activity. Again, the emphasis is on individual ability, and as with Griffen (2008) the contribution of tutor-student and student-student modes of interaction, which are shown throughout this thesis as crucial for the development of creative activity, are absent from Cowdroy and William’s (2006) discussion.

Research, such as the two examples discussed above, might produce more effective results if consideration was given to an understanding of creativity as a discursively constituted, and as historically-located *social practice*, rather than the result of an essentialist set of criteria or objective psychological state. As a discursive practice, researchers would need to examine how the verbal and other modes of interaction that occur in the site of engagement, along with the other textual and semiotic resources, are constitutive of creativity and creative action. As a historically-located practice, the social and institutional histories relevant to the site of engagement would also need to be taken into account. Developing an awareness of

the historically-situated and emergent discourses which intersect to shape what is understood by participants - including the researcher themselves - as creativity or creative action should be at the forefront of creativity research. Griffin's (2008) evaluation of the creative process might then conclude that rather than simply being more cognitively sophisticated, advanced students' identities, design values and working processes have been shaped through their repeated engagement with the discourses (ideas, exploration, etc.) seen as constituting successful creative practice. Similarly, Cowdroy and Williams (2006), might also reconsider their view of successful creativity and creative action as an individual and intellectual phenomenon, one that only certain students can achieve.

11.5 The discourses and their power effects

Referencing the work of Foucault (1979, 1980, 2008), the introductory chapter of this thesis discussed the relationship between discourse and power, in particular Foucault's view that power, for the most part, pervades all institutional discourse practices. Most of the discourses described in Section 11.3 above can be described as being discursively inflected with relations of power. For example, the twentieth century discourse of work metaphorically positions the students as employees in a creative production line where successes are measured through the meeting of production targets set by their tutors. Furthermore, unlike what might be referred to as the more "legitimate" (French & Raven, 1959, p. 263) power found in the 18th or 19th century atelier culture (Akin, 2002; Anthony, 1999) where students were placed in a subordinate role as a consequence of an explicit master/ apprentice relationship, the dimension of power exerted through the discourse of work in the tertiary art and design studio can be described as somewhat occluded. This is because the crucial nature of the work ethic and its relationship to assessment practices is

hidden behind a veil of creative individualism, and is therefore not always made completely transparent to the students (see Chapter 4).

The future-oriented anticipatory discourse (e.g. Al Zidjaly, 2006; de Saint-George, 2003, 2005; Jones, 2008; S. Scollon, 2001) which, as I argued in Chapter 5, both constructs the future vision, and sets the constraints and affordances necessary for creative action, also represents a dimension of power, particularly when it is constituted by the tutors and formalised in the genre of the student brief. As evidenced in Chapter 5, anticipatory discourse is articulated through the modal system, and not unlike the discourse of work, it occludes an explicit marking of dominance. An utterance such as *You will also bring a folder of your research material* (student brief 8) can be described as a directive/command which marks necessity or obligation, although at the same time the use of the modal form *will*, typically marks the less obligative function of volition or prediction (Coates, 1983). Chapter 5 also examined how the students' own discourses of future desire, typically articulated through the desiderative *want* and a feature of casual studio interaction, represented something of a resistance to these occluded future-oriented discourses of control.

The discourse of motivation can also be characterised in terms of power. Ahl (2008), for example, states that:

... the *discourse of motivation* as produced and reflected in academic motivation theory is built upon certain assumptions that are highly questionable, and *have certain power effects*: it puts blame for problems at the level of social structure on the individual, *thereby constructing the individual as insufficient*. (Ahl, 2008, p. 158, italics added)

The categorisation of the students as unmotivated was clearly evidenced in the interactional data of Chapter 6 and the power effects of doing so are articulated in the studio critique session, which, as Anna points out in the chapter, puts students *on the spot*. Furthermore, it

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was shown how these power effects are formalised in the critique session section of the student brief, through the recontextualisation of contractual discourse (Fairclough, 2003), as well as through the repeated use of high-level modulation and circumstantial adjuncts of time, manner and place.

The widespread taken-for-grantedness of the discourse of exploration in the field of art and design education also has certain power effects. Firstly, it enable the tutors to limit the scope of students' creative action by narrowing creative processes to those primarily represented as exploration and experimentation, as evidenced in Chapter 7. Secondly, as discussed in the chapter, the discourse of exploration is saturated with colonial discourses of European dominance, shaped by a common sense and uncritical belief in the benefits of unrestrained discovery and scientific pursuit. According to a number of scholars (e.g. Crouch, 1999; Findeli, 2001), such discourses are manifest in twentieth century design through the increasing emphasis on the aesthetics of novelty (the exploration of new forms) and a focus on design practices driven by product engineers (the exploration of new materials). Consequences of the modernist discourse of exploration can be viewed in the twentieth century phenomena of conspicuous consumption and planned obsolescence, and in the construction of new forms of mass housing, typically for lower socio-economic groups, that distance the inhabitants from traditional community structures. As a result, Findeli (2001) amongst others, provides a critique of the modernist design paradigm which he argues is still pervasive in design education. He calls for a shift from the technological fetishisation of the object in design education (the object of exploration), and a move towards a more ethical and

moral design paradigm, where “designers are expected to **act** rather than make” (p. 14, original bold)⁷.

Similarly, the discourse of ideas discussed in Chapter 8 exhibits certain power effects.

Firstly, the idea, which is typically presented to the students in the provocation section of the brief, has been produced by the tutors through the talk-in-interaction of the brief writing meeting (albeit shaped by existing textual sources and conventions of the institution and field), rather than the students themselves. Hence, it is the tutors who determine the initial constraints and affordances of the ideas used by students, and then later, through the studio tutorial, regulate the students’ transformation of the idea as they develop their creative work. Furthermore, the tutors’ strategy of discursively reconstituting the idea as belonging to the student, along with the students’ subsequent reproduction of this discourse of ownership (Section 8.5), works to occlude their role in the production and regulation of the idea. Also discussed in Chapter 8 was the ambiguous nature of the provoking idea set out in the brief (Section 8.8). While this discourse of ambiguity is largely seen positively as a strategy for facilitating multiple interpretation, and therefore a variety of individual creative responses (e.g. Garner & McDonagh-Philp, 2001, p. 60), it also involves a dimension of power, as it is often against the tutors’ own particular interpretations of the provoking idea that the students’ creative activities are judged. This is evident in the interviews, where in their discussion of the Taharua Two Sides provocation, the tutor Anna, stated that some groups of students “got a bit hung up on just light and dark or something like that”, while the tutor Mike, discussing the same provocation stated that some students “got caught up in those very severe ah oppositions. You know, looking at the extremities of both ends, instead of

⁷ With reference to the brief, Findeli (2001) states that it needs to be a systematically questioned and designers need to become “more interested in the human context yielding the brief than in the classical “product description” brief generally used in product engineering” (p. 14).

seeing the complexities and subtleties between different things”. The dual effect of ambiguity has been identified by Smith and Martinez (1995), who argue that while ambiguity in communication can “create the conditions for creative and critical thinking” (p. 66), it can also “be used strategically as a tool for domination and exploitation” (p. 66). The role of ambiguity as a strategy for power has also been raised by Fairholm (2009) in his study of organisational power politics:

Sometimes keeping information, instructions, and policy obscure and vague can be used to insure that our personal alternative has a chance of being achieved (...) By keeping communications unclear we can often find ways to attain our desired objectives over the objections of others. (Fairholm, 2009, p. 94)

Fairholm goes on to cite Yukl (1981), who states that ambiguity can strategically allow the expansion or maintenance of maneuverability, a point that has resonance in the context of the discussion above⁸.

It is also clear that the exhibition of power and dominance is evidenced in the identity work presented in Chapter 9. While the students have the power to self-identify as members of particular disciplinary categories (Section 9.3), they are inevitably constrained to those categories established by the tutors and formalized through the different versions of the brief (Section 9.1). Furthermore, despite the fact these categories are largely determined by the changing constraints of the institution and field, the tutors nevertheless are able to strategically reframe the existing institutional disciplinary categories at the local level of the studio (Section 9.4). Evidence from the talk-in-interaction of the studio environment also provides evidence that the tutors construct the students in a subordinate position. In the

⁸ The term “strategic ambiguity” was coined by Eisenberg (1984, p. 228) to describe how language can be ambiguously deployed to achieve organizational goals. Aisworth-Vaughn (1994) shows how ambiguity, particularly in the form of rhetorical questions, is frequently used in medical encounters to convey power and agency.

studio tutorials, for example, the tutors can be seen controlling the topics of discussion and the identification of ideas, and in the student brief launch, the tutors reinforce the category-bound activities that they have established as belonging to the respective disciplinary categories (Section 9.3).

In the introductory chapter it was pointed out that Foucault does not simply view power in discourse as an oppressive or coercive force, but one that is also productive, primarily because power can also facilitate resistance to dominance (Section 1.5). As a result, Foucault views the function of discourses as essentially tactical or strategic, with such strategic action in discourse as relying on its hybrid or heterogeneous nature (Foucault, 2008). A similar observation is also made by Chouliaraki and Fairclough (1999) who make the connection between power and orders of discourse. They suggest that struggles for power draw “selectively” (p. 62) upon different genres, discourses and styles from within a specific order of discourse, or from a wider network of orders of discourse. Like Foucault, Chouliaraki and Fairclough point to the often reproductive or transformative nature of this process. Taking these points into consideration, the discourses identified above and their interdiscursive relationships with one another are constitutive of both coercive and productive, i.e. creativity-facilitating, power. The point that that creative action is mediated by power is overlooked in almost all essentialist studies of creativity with a focus on individualist notions of creative action, including Griffen (2008) and Cowdroy and Williams (2006) examined above⁹. This dual function of power in the tertiary art and design studio, combined with the

⁹ This is not the case, however, for the many studies which examine art and design education from a post-structural critical perspective (e.g. Atkinson, 2002; A. Young, 2009). Atkinson, for example, who focuses on art production and identity in primary education states that:

Practical manifestations of power, cultural and symbolic capital in the context of art in education can be seen in the perpetuation of those art practices which are valued through tradition and in assessment of student’s work. The valuing of particular skills, techniques and forms of representation over others establishes a form of cultural capital for which students should aim and in gaining them through examination success they acquire symbolic capital which allows access to higher education (p. 42)

demands of engaging with these diverse (and at times competing) discourses, perhaps accounts for the way in which creative processes are typically fraught with tension and contradiction.

In conclusion, the discourses manifested in Chapters 4-9 are drawn upon to both define and facilitate creative activity in the context of the tertiary art and design studio; a process which is mediated by the diverse individual habitus and positions of the tutors and students¹⁰.

However, it is not any one individual discourse that is facilitative of creative activity in this context, but the interdiscursive interaction between these different discourses. A discourse of exploration, for example, is not singularly sufficient. It may also require an interdiscursive relationship with a discourse of ideas (i.e. the exploration of ideas), as well as the category-based constraints and affordances of a particular disciplinary category. It may also require a hypothetical future-oriented discourse to prepare the present for future creative action, and a discourse of work to accomplish this action. It may also require the intrinsic desire of a distant future to provide a meaning and rationale for the creative action, as well as (typically tutor-led) extrinsic motivation to strategically manage and regulate the creative process, and the deployment of the very discourses that enable it. As evidenced throughout this chapter, these discourses are not concrete or fixed entities, but discursively emergent through the verbal interactions, written texts and other modalities of participants, and often grounded in specific historical contexts. They do not exhibit definitive or essential characteristics and are continually and strategically constituted, reconstituted and accounted for by those who use them. However, the type of historically critical moments (e.g. the Bauhaus' constitution of creative activity as exploration, Duchamp's critique of the material object) that have

¹⁰ This is supported by Chouliaraki and Fairclough (1999), who state that "the capacity of a person to be active and creative depends upon the resources ('habitus' in Bourdieu's term ...) which he or she has, and people vary in their habitus according to social circumstances. (p. 14)

introduced new discourses to the order of discourse, described here as shaping creative action in the tertiary art and design setting, are relatively rare, and such is the social significance of these critical moments, that the existing orders of discourse generally remain stable for a reasonable period of time. It should also be pointed out that the creativity-forming discourses identified in this chapter should not be seen as clearly defined or demarcated, but as having blurred and overlapping boundaries. They are also essentially hybrid, for example, as mentioned above a discourse of ambiguity can be viewed as being embedded within a discourse of ideas¹¹. Figure 11.1 provides a diagrammatic representation of the interdiscursive relationship between the discourses (represented by the overlapping circles) belonging to the creativity-facilitating order of discourse.

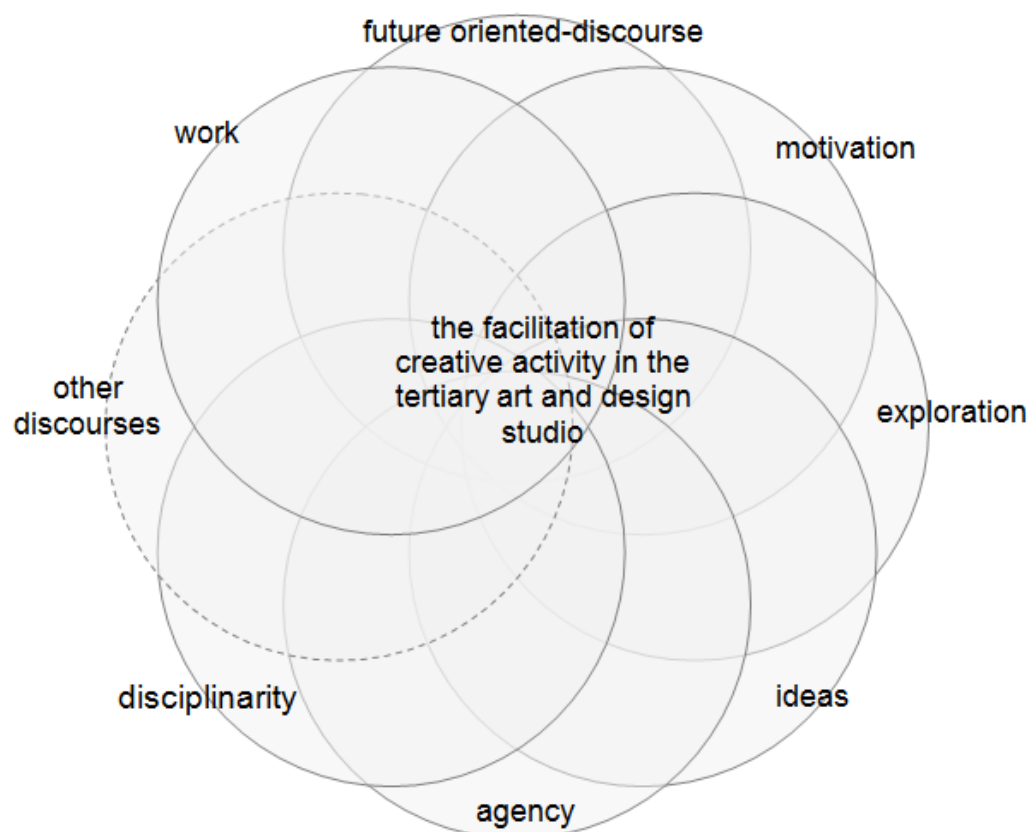


Figure 11.1: The interdiscursive nature of the creativity-facilitating order of discourse.

¹¹ Chouliaraki and Fairclough (1999) state that “hybridity ... is a potential in all discourse” (p. 14), and Wodak states (2001) that “discourses are open and hybrid and not closed systems at all; new sub-topics can be created, and intertextuality and interdiscursivity allow for new fields of action” (p. 66)

Finally each of the discourses produces certain power effects, which are both coercive and productive. The discourse of work, for example, metaphorically constitutes the students as employees in a creative production line where successes are measured through the meeting of production targets set by their tutors. However, it also produces the ‘hard-working’ creative subject, identified in the case studies as common place in the creative world of the professional. In Chapter 10, the professional visual artist Luke suggests that his creative practice “can just feel like a job”, and that as a result he is often “just going through the motions”. He also emphasises the impact of his need to earn a living on his creative practice. The professional designer Carl implies that his practice is not solely profit-driven; however his professional work ethic is such that he works continually on a design until the deadline; even when appropriate design solutions have been reached ahead of schedule. A constructive view of the creativity as work discourse is also found in creativity studies. Glück, Ernst and Unger (2002) established that creative individuals repeatedly emphasised the notion of ‘hard work’ in their descriptions of creativity, while for Jeanes (2006), the essence of creativity involves the artist continually ‘working’ on the constantly evolving project. Similarly, the discourse of ideas produces both epistemological (i.e. creative practice as transference of ideas) and thematic constraints (i.e. the ideas tutors select for the provocation section) on the students’ practice, yet simultaneously it enables the participants to make sense of their actions as art and design practice. The professional artist Luke, referring to his own visual arts practice, states that, “everything that I think about is an extension of an idea”. He attributes this creativity-facilitating ‘method’ to his experiences while a student in the undergraduate programme at an art institution in the United Kingdom. Of course, while discursive power can be described as having creativity-facilitating potential, it is important, particularly in the educational context described here, that this is kept in check, otherwise the types of power imbalance evidenced in Chapter 5, where the

data indicated that the motivating desires of students were being overlooked will occur and stifle creative agency.

The next section will address the broader pedagogical implications of this thesis. These include foregrounding the existing creativity-facilitating order of discourse in art and design study (and where necessary actively increasing the prominence of other potentially beneficial discourses, such as dialogue), prioritising the brief itself as an object of study, addressing the possible power imbalance in the studio, and suggesting an increased role for the discourse analyst in art and design education.

11.6 Pedagogical implications

The conceptual constructs that provide an analytical heuristic for Chapters 3-9 reveal a number of prominent discourses that together, as an order of discourse, work to both *define* and *facilitate* creative action in the tertiary art and design studio. As such, it is palpable that an awareness of these discourses, their historical origins and effect on art practices, how they are realised in the studio (e.g. through metaphor, layout, etc.), how they interdiscursively interact with one another, and the nature of their underlying power effects, should be made transparent to students in the tertiary art and design studio. A specific focus on the discourse of work (Chapter 4) can exemplify how this might occur.

Firstly, it is evident from Chapter 4 that a discourse of work is central to a now widely taken-for-granted conceptualisation of successful creative action. It was also observed that this discourse and its effect on student creative practice is not typically made explicit to students, or consciously acknowledged by tutors as shaping an understanding of their students'

creative practice. As a result, the work discourse is only implicitly manifested in the brief (and in the ensuing studio interaction) through, among other things, a set of simple numerical requirements that must be unconditionally met by students. This approach ultimately lacks any connection to the historical formation of the work discourse, or its effects in the professional world, and therefore the processual, as well as symbolic (aesthetic) resources of work and labour which are conceptualised in the late twentieth century as an important constituent of creative activity, are undervalued in the students' creative practices. The students also lack an engagement with the real world conditions of creative activity-as-work that were described in the case studies in Chapter 10. As previously indicated, the professional artist Luke, for example, states that his professional practice “can just feel like a job”, or is “just going through the motions” (Section 10.3). However, at the same time, and like many other contemporary visual artists, he evokes the work discourse to develop his practice. Luke's paintings make reference to the iterative and repetitive processes of labour in their surface details. He also often uses industrial (rather than traditional) processes and materials to produce his work. As another example, the professional designer Carl discusses his working processes as “just tweeking and tweeking and tweeking” in order to develop that “very rare” design which is valued as creatively successful both personally and by his clients (Section 10. 6).

1. Course content

Based, in part, on the discussion in Chapter 4, Table 11.2 provides an indication of the type of course content that might be used to raise students' awareness of the work discourse, its socio-historical emergence and role in the constitution of art and design practice¹². It is

¹² The term ‘content’ as used here follows the often cited definition of Dezeure, Lattuca, Hugget, Smith, & Conrad (2002) as “the subject matter in which learning experiences are embedded” (p. 509), and which according to Lunenburg (2011) can include both the theoretical and practical. The methodology or process of teaching, and its relationship to content, will be discussed later in this section.

important to note here that this particular content-based emphasis on the discourse of work mediates across the traditional focal areas of the art and design curriculum. These include: the *theoretical* course component (box 1 in Table 11.2), which typically involves an emphasis on philosophical themes such as psychoanalysis, the sublime, performativity, and is used to facilitate the interpretation and analysis of creative works; the *historical* and *social structural* course components (box 2), which typically involves an examination of art and design history; examples of practice (box 5); and the *studio* course components (box 6). A content that is thematically oriented to the discourses of the creativity-facilitating order of discourse has resonance across both the theoretical/historical and studio components of an art and design curriculum. This convergence is in contrast to the many studies which identify an enduring disjuncture between theory and practice in art and design education (Peters, 2001); one which has been evident in my own experiences of working as a studio tutor and art theory lecturer, where, like many other art and design institutions, the theoretical/historical components are taught separately from the studio components. A number of studies have advocated for these dialogically related disciplines to be more successfully integrated. Renée Turner (1998, cited in Peters, 2001), for example, states that:

...a truly open dialogue [between theory and practice] can only happen when there is a sense of mutual reciprocity...the dilemma is how to attain this state of reciprocity....How can art and theory proceed in order to strike up a conversation on an equal footing...? (Turner, 1998, p. 160, cited in Peters, 2001, p. 183)

However, one of the major concerns in this conversation is that the dominant modes of theory, with their traditional emphasis on analysis and reception, could be seen as lacking relevance to the productivity of creative work in the studio context. As Peters (2001) argues:

It should also be pointed out that a similar table of content (Table 11.2) could be produced for any of the discourses in Figure 11.1 and that the content described in the table focuses primarily on the discipline of visual arts.

Area of focus	Potential course content
1. Art philosophical theory	Kantian aesthetics and individualistic notions of artistic creation, versus Bourdieuan (1984, 1993, 1996) socio-economic notions of artistic production (e.g. the field/habitus cultural capital and symbolic goods). Post-structuralist discourses of creativity as work/production (e.g. Macherey, 1966).
2. Art historical theory	Effect on art of cultural shift of locus of visual art from Europe to North America /New York, e.g. exchanging skills of art with activities of work (Molesworth, 2003). Artistic culture as having shifted from its traditional associations as a pleasurable leisure activity to that centred around the practical and economic (Steinberg, 1972).
3. Theoretical discussions of professional practice	The emphasis in professional creative practice on hard work, rather than novelty or originality (Glück, Ernst, & Unger, 2002). Questioning the nature of creative practice as involving novelty or originality (which is argued as resulting in repetitive, clichéd and passé artworks). The view of creativity as work on a continually evolving project. The view that ‘conscious’ creativity is uncreative (Jeanes, 2006).
4. Case studies of professional practice (e.g. Luke; see Chapter 10)	Visual arts practice as feeling “like a job” / “just going through the motions”. Impact of economic necessity of practice (requirement to make a living/will take away romance of being an artist). Importance in maintaining economic value of creative work. Impact on practice of shifting economic conditions / the market dictates output of creative works. Economic and aesthetic importance of relationship between dealer and visual artist. Difficulty in changing visual approach once creative work has a purchasing audience. Role of work discourse on visual works: e.g. references to mechanical processes of repetitive labour in surface detail of paintings / use of industrial processes, materials and techniques.
5. Examples of (contemporary and historical) practice	Marcel Duchamp (anti-romantic, artist as craftsman, a job to do certain things) Frank Stella, Jackson Pollock and other abstract expressionists (conscious portrayal of selves as art workers, replacing the skills of art with activities of work) Tehching Hsieh (work symbolism and practices represented as art ; e.g. time clock) Andy Warhol ("making money is art and working is art and good business is the best art") Damian Hirst (ironical critique of economic denial in the arts) Paul Sietsema (interested in idea of labour over leisure) Monique Jansen (relationship between handmade and machine generated / work that is laborious/intense/ monotonous) <i>Plus alternative discourses: examples of art practice as leisure and play/anti commodity works –links to conceptual art.</i>
6. Focus of studio Practice	Art practice as work, laborious, intense, and monotonous. Art practice which draws attention to technical and industrial processes of work. Art as economic commodity. Interdiscursive relationship between discourse of work and other discourses e.g. working to explore an idea /working as a future gallery owner. <i>Plus alternative discourses: art practice as leisure and play, etc.</i>

Table 11.2: Potential course content related to the discourse of work thematic.

... those teaching theory should ensure that the creative synthesis necessary for the production of their own [students] work, should be made manifest and more directly inform a model of theorisation which, at a formal level at least, is recognised as analogous to creative practice. This of course, changes the position of theory, shifting the emphasis away from the provision of knowledge via the acknowledgement of signifying contexts, towards a more openly productive (and productively open) engagement with the tasks and problems of meaning making. (Peters, 2001, p. 185)

While Peters own pedagogical response is, in short, the reintroduction of Hegelian aesthetics, as another alternative, I would suggest that a programme of art and design study which uses as both its theoretical and practice-based point of departure the types of creative action-facilitating discourses identified in this thesis would provide a successful integrated model where art theory and history is directly analogous to creative practice. As seen in Table 11.2, the relevance of Bourdieu's critique of Kantian aesthetics, his theories of cultural capital and of the art world's exterior disavowal of economics and business, resonates across the other curriculum areas of focus, in particular the case study of Luke, who identities the conflict between maintaining the value of his work and maintaining his own creative interest. Similarly, the historical shift in focus of the art world from Europe to the United States in the mid-20th century, and its effects on both the identity of the artist and their working processes is resonant throughout the different curriculum areas of focus, and (like Bourdieuan theory) can be exemplified as facilitating the practice of celebrated local and international artists. Framed and acknowledged as creativity-facilitating, rather than as receptive or interpretative practices, as typically occurs in art theoretical courses (Peters, 2001), the discourse-based focus of the proposed theoretical/historical curriculum has much to offer creative production.

Two less-common areas of focus are included in the content listed in Table 11.2: theoretical discussions of professional practice (box 3); and case studies of professional practice (box

4). An increasing body of research is identifying the benefits of using case studies with students in a variety of fields (e.g. Krain, 2010; Saleh, Asi, & Hamed, 2013), and Sarangi and Candlin (2006) have also made a case for the increased use of case studies in interdisciplinary applied linguistics research. In the art and design educational context, case studies of professional practice could be developed by the students themselves as projects, or alternatively provided to the student as required reading from a pre-compiled bank of case studies, developed by the tutors, or reproduced from textbooks such as *Networks: Case studies in web art and design* (Burrough, 2011)¹³. While the use of case studies of professional practice is traditionally an underused pedagogical tool in the practice-based contexts of tertiary art and design education, perhaps with the exception of architectural design (see Francis, 2001), an internet search reveals that their use is on the increase.

Extract 11.3: Art & Education Website (italics added)

- 1 MASTERS COURSES
- 2 MA Museums, Galleries and Contemporary Culture is led by a team of
- 3 international curators, artists, and critical theorists; and innovative
- 4 teaching is based around *case studies of professional practice* with major
- 5 institutions in London such as Tate Britain and Museum of London. The
- 6 programme offers students in-depth and insider knowledge of current
- 7 issues in the arts and museum sector.
(*Art & Education: University of Westminster*, n.d., para. 2)

Extract 11.4: Limerick Institute of Technology Website (italics added)

- 1 The Stage One 1 Art and Design Programme is designed to:
- 2 (...)
- 3 Introduce students to the visual language of Art and Design. This is achieved
- 4 through seminars, demonstrations, *case studies*, critical and contextual studies
- 5 and, primarily, through active engagement in studio practice.
(*LIT: First Year Art & Design- BA Honours Level 8*, n.d., para. 6)

¹³ The value of case studies for art and design education, and their ability to bridge the theory/practice divide, is reinforced in Routledge's comment on their website for this textbook. The website states that:

Using websites as case studies, each chapter introduces a different style of web project--from formalist play to social activism to data visualization--and then includes the artists' or entrepreneurs' reflections on the particular challenges and outcomes of developing that web project. Scholarly introductions to each section apply a theoretical frame for the projects.

Extract 11.5: NCARB Award Website (original bold, italics added)

- 1 **Tell us more about the collaborative aspects of the course that will bring**
- 2 **students together with practitioners-and with each other, across**
- 3 **disciplines.**
- 4 Through a series of round table interviews and conversations with architects,
- 5 backed up with research, architecture students have developed *case studies of*
- 6 *professional practice* issues that reflect the complexities of contemporary
- 7 practice. They then collaborated with interactive design and game development
- 8 students to develop interactive games.
(NCARB Award: *Through Educators' Eyes*, n.d., para. 3)

Extract 11.5 above, from the National Council of Architectural Registration Boards (NCARB) website, reproduces a question directed at tutoring staff from the Savannah College of Art and Design (SCAD), along with their their response. The tutoring staff had recently won an award from the NCARB for good educational practice. The website also explains the decision behind the award:

Extract 11.6: NCARB Award Website (original bold, italics added)

- 1 They are developing interactive games to simulate practice
- 2 environments, placing students in architects' roles to face critical issues
- 3 and make real-time judgment calls and decisions. The project has
- 4 revolutionized the way in which SCAD faculty teach professional practice, a
- 5 course traditionally viewed as boring.
(NCARB Award: *Through Educators' Eyes*, n.d., para. 1)

Of note here is the prominence accorded the students' ability to engage with *the complexities of contemporary practice* (Extract 11.5, lines 6-7), *simulate practice environments* (Extract, 11.6, lines 1-2), *face critical issues* (line 2) and *make real-time judgment calls and decisions* (lines 3); all areas of professional practice that case studies can provide input into. The professional board's recognition of the importance of the complexities and simulation of professional practice provides a link to the third pedagogical implication; the relationship between the role of the student brief as a reproduction of the professional brief used to simulate the professional experience, and the pedagogical role of the student brief to advance the students' art and design practice.

While it is beyond the scope of this thesis to discuss in detail how specific pedagogical tools might be used to raise students' awareness of the 'work' discourse (e.g. lectures, seminars, research projects, assessments, etc.), some general comments should be made here on the methodological, or processual, dimensions of the proposed content. On this issue, Nunan (1988), has identified conflicting positions regarding the relationship between content and methodology. The first, which he refers to as the narrow view, makes a clear distinction between the two areas; while the second, which he defines as the broader view, believes that it is difficult to maintain a separation between course content and the student tasks utilised to learn this content ¹⁴. Breen and Candlin (1980) take this latter position arguing that the selection of content is not arbitrarily determined, but instead selected "on the basis of some adopted criteria", which as Toohey (1999) points out in her seminal work on designing higher education courses, could include "research into the nature of practice in the profession or by observation of skilled performers" (p. 53) Such criteria, it is argued, also has resonances for the processual dimension of the curriculum (e.g. Breen & Candlin, 1980; Candlin, 1984). Taking this broader view into consideration, the theoretical and practical content proposed in Table 11.2, which has emerged as the result of research grounded in an understanding of social reality as discursively constructed and historically-located, will be similarly grounded in a learning and teaching process, whereby the local and historical interactions, published texts and accounts of artists, designers and other relevant contemporary historical figures are investigated for the discourses they embody, and the methods by which they constitute and reproduce knowledge¹⁵. Furthermore, and following

¹⁴ Candlin (1984), who follows a broader view in his discussion of communicative language teaching, for example, asks whether "it is possible to separate so easily what we have been calling content from what we have been calling method or procedure".

¹⁵ The work of the academic literacy theorists (e.g. Jones, Turner, & Street, 1999; Lea, 2004; Lea & Street, 1988; Lillis, 2003; Lillis & Scott, 2007), provide a useful theoretical framework for pedagogical approaches grounded in a view of knowledge as situated, discursively constructed, and historically-located. Of these, Lea (2004), who focuses on how knowledge is mediated through the genres and textual practices of a discipline, and Lillis (2003), who explores the Bakhtinian notion of dialogue (see below), provide examples of academic literacies theory as pedagogical practice. Furthermore, influenced by academic literacies scholarship, Hocking and Fieldhouse (2011) identify how an academic literacies approach might be implemented in an art and design

the findings in this thesis on the relationship between interaction and creative action, dialogue and discussion should also be foregrounded in the processual component of learning and teaching. The increased attention to dialogue will be discussed further in the following section.

2. Transforming the order of discourse

While it is evident throughout this thesis that talk-in-interaction is central to the facilitation of creative activity in the tertiary art and design studio, it is also evident that in many student-tutor interactions the tutors position themselves in the dominant role, e.g. initiating the discussion, taking longer turns, dictating topic selection, asking the questions and frequently making (modulated) demands. Drawing upon the notion of “constructive discourse transformation” (Reich, 2003, p. 24) and Goatly’s (2000) view that metaphor and grammatical use can be intentionally modified to enact ideological change, perhaps an opportunity exists for a more active promotion of a discourse of dialogue/discussion in the tertiary art and design studio. In Chapter 10, both professional practitioners foreground the centrality of dialogue, in particular the visual artist Luke, who also often uses the synonymous term conversation. In Luke’s case study (Chapter 10), where the metaphor *CREATIVITY IS A DIALOGUE* appeared most prominent, it was surmised that for Luke: i) dialogue with his audience works as a strategy to establish possible responses to ongoing work-in-progress; ii) dialogue with his dealer strengthens their professional relationship and likewise enables the dealer to more successfully represent his visual works to potential buyers; and, iii) dialogue with other like-minded artists or tutors are facilitative of his creative practice.

theoretical course. See also R. F. Young’s (2009) work, which grounds language learning in a view of social realities as discursively constructed and negotiated through interaction.

A discourse of dialogue/conversation is already partly evident in the ethnographic and interview data of the tertiary art and design studio. For example, the word *discussion* occurs in the data 13 times. Of these, three are deixical and refer to previous interactions between staff, one relates to the metaphorical discussion taking place within a student's work, and one occurs in a brief launch and relates to the opening of a partition between two rooms so that the students between the rooms can interact. The remaining eight occurrences relate to the discussion between a tutor and a student about the student's creative work. In contrast, however, the term 'dialogue/s' is absent in the ethnographic or interview data. The word 'conversation/s' arises four times, although only twice is it used to refer to interactional conversations between the student and the tutors. This can be viewed in Extract 11.7.

Extract 11.7: Interview with the tutor Anna (italics added)

- | | | |
|---|-------|------------------------------------------------------------------------------------|
| 1 | Anna: | I think that once students have, have thought about these things |
| 2 | | [philosophical ideas reproduced in the briefs], it actually opens up |
| 3 | | <i>conversations</i> with tutors, and then I find that that's quite a good way |
| 4 | | for them to sort of reflect on other ideas, it's a kind of a <i>conversation</i> , |
| 5 | | it's a kind of a philosophy. |

When questioned about how these *conversations with tutors* (line 3), initiated by philosophical ideas reproduced in the brief, will facilitate the students' creative work, Anna goes on to say that they help students *reflect on other ideas* (line 4), and "attitudes", including those they may have never considered before. She believes that these new ideas and attitudes may provide the motivation for the production of more individual works. Perhaps it is this discourse of dialogue that could be more widely promoted in the art and design studio, rather than the type of one-sided interactions found in the data; interactions that Lillis (2003) in the context of academic literacies, refers to as a "monologic-dialectic perspective on meaning making" (p. 204). Tutors could more actively facilitate a Bakhtinian notion of dialogue; one where authoritative voices (e.g. the tutors' selection of philosophical

‘ideas’) are acknowledged, but where they are kept in a constant tension with the diverse experiences, values and beliefs of students (Lillis, 2003). Furthermore, the strategic utilisation of dialogue/conversation as identified in the case studies as a component of professional practice could be emphasised more widely throughout the studio context, perhaps as a theoretical subject of study that is examined across the theoretical, historical and practical areas (including case studies) identified in Table 11.2

3. The student brief

In his guide to developing design briefs, Phillips (2004) makes the observation that the brief itself as an object of study is absent in the design educational context:

Typically, the design brief is not covered in most school curriculums. Designers and design managers have had to fend for themselves to develop processes and formats for the design brief. (Phillips, 2004, p. ix)

There was a similar absence of any formal instruction on interpreting, utilising or writing briefs in the situated context of this study. However, due to the fundamental role played by the brief in the art and design educational context (and in the future vocations of many students), a curriculum that provides focused formal instruction on the brief would be a potentially useful way forward¹⁶. Such instruction might include an examination of how and why the discourses described in this chapter shape the text of the student brief, perhaps using a corpus of briefs collected from the institution concerned. Furthermore, structural, lexicogrammatical and rhetorical comparisons between the different brief sub-genres (e.g. the student brief, the design brief and the creative brief, etc.) could be identified using the pedagogical approaches of genre theory (Johns, 1997, 2003; Paltridge, 2001a; Swales &

¹⁶ While there are an abundance of how to guides on the internet, there is no evidence of academic research into formal instruction on brief use or processes of brief-writing in the tertiary art and design context, reinforcing my observation of the brief as an under-theorised and taken-for-granted component of art and design study.

Feak, 2004), including a focus on the relationship between these linguistic features and the practices of the different art and design disciplines (e.g. visual arts, graphic design, etc.)

One important pedagogical focus for brief-related study might involve examining the different modes of ambiguity in the brief (Chapter 8, Section 8.10), how these modes of ambiguity are produced through lexico-grammatical and visual choices in the brief texts, and how they work to facilitate creative action in different ways. While the ambiguous nature of the student brief has repeatedly been identified as crucial for the successful facilitation of creative activity in the tertiary art and design studio (e.g. Dineen & Collins, 2005; Garner & McDonagh-Philp, 2001; Parker et al., 2006; Yagou, 2003), there have previously been no calls for a theoretical focus on brief-based ambiguity to be included in the art and design curriculum.

A further pedagogical implication involving the brief itself is directly related to the noticeable linguistic differences between the student and professional briefs. Taking into consideration the findings from this thesis, I would argue that a central reason for these often distinctly different characteristics of the student and the professional briefs, is that unlike the professional briefs, the student brief plays the dual role of *firstly* identifying the parameters of the creative project (the primary function of professional briefs, see Chapter 2), and *secondly* working to facilitate the student into creative action; the latter being primarily accomplished through the resources of creativity-facilitating discourses revealed here and in the preceding chapters. Two examples of this difference at a linguistic level, relate to the anticipatory discourses of future agency, and can be seen in Tables 11.3 and 11.4 below:

You + will + be + (V-ed) pattern	Freq. Student Brief	Freq. Design Brief	Freq. Creative Brief	Freq. WC 1,243,111 wds	Freq. BNC 100,000,000 wds
1. You will be expected to	3 (equivalent 81 per million)	1 (14 per million)	0	0	24 (0.024 per million)
2. You will be asked to	7 (190 per million)	0	0	0	40 (0.04 per million)
3. You will be assessed	4 (108 per million)	0	0	0	3 (0.003 per million)
4. You will be organised (into groups)	1 (27 per million)	0	0	0	0 (0 per million)
5. You will be encouraged to	1 (27 per million)	0	0	0	4 (0.004 per million)
Total	16 (432 per million)	1 (14 per million)	0	0	71 (0.071 per million)

Table 11.3: *You + will + be + (V-ed)* collocates in the brief data.

As discussed in Chapter 5, *you + will* patterns are frequently found in the student brief, but are significantly less frequent in the professional briefs (see Table 5.4). The most common of these patterns is *you + will + be + V-ed*. Table 11.3 lists all examples of the *you + will + be + V-ed* pattern occurring in the brief corpora. A comparison of the frequency (in occurrences per million) of these patterns between the student brief sub-corpus, the two professional brief sub-corpora, and the BNC suggests that this verb pattern is highly marked for the student brief sub-corpus. The strong authority expressed by this pattern, described by Coates (1983) as implying “the speaker’s determination to see the action referred to in the proposition fulfilled” (p. 83), shows clearly that an important function of the student brief is to motivate the students towards creative action through the expression of authority¹⁷, a function which is mostly perceived as unnecessary in the professional briefs. Another example of the

¹⁷ See earlier comments and those in the following section on power realations

difference between the briefs can be seen in Table 11.4, which shows the relative frequency of the pronouns and possessive determiners in the brief corpora.

Pronoun / Determiner	Student brief	Creative brief	Design brief
I	20	82	5 (2.5)
me	5	13	2 (1)
my	5	34	4 (2)
you	420	145	57 (28.5)
your	499	100	25 (12.5)
we	66	192	32 (16)
us	14	19	0
our	21	107	32 (16)
he	6	13	21 (10.5)
him	2	1	6 (3)
his	8	4	30 (15)
she	3	14	16 (8)
her (obj)	2	1	4 (2)
her(poss)	4	12	8 (4)

Table 11.4: Frequency of pronouns and possessive determiners in the brief corpora. (Numbers in brackets provide an indication of the equivalent frequency of these items in the design brief sub-corpus, which has approximately twice the number of words as the other two sub-corpora).

It is evident that the second person pronoun and possessive determiner *you* and *your* are most frequent in the student brief. *You* is frequently used in utterances, such as those identified above in Table 11.3, which designate a direct address to the student as a demand that they accomplish something (Chapter 5), and *your* routinely functions to constitute an idea or work as belonging to the student (Section 8.5).

In contrast, first and third person pronouns and determiners are more frequent in the creative briefs (Table 11.4). An example of the type of routine collocations that occur with *we* in the

creative brief sub-corpus, suggest that the creative brief often functions as a series of production notes, written by the addressor to themselves as addressee (Extract 11.6).

Extract 11.6: Creative briefs (italics added)

What specific points do *we need* to convey? (Brief 28)

Are there any specific technologies or enhancements *we want* to be sure to include/not include in this site. (Brief 35)

When special Top 20 events for Ad Sales initiatives, etc, comes in-house, *we will* be able to adapt the package. (Brief 27)

Furthermore, the relatively high use of the first person pronoun *I* in the professional creative brief is the result of its use to represent the desired thought processes of the target audience for an advertisement or product design. For example:

Extract 11.7: Creative briefs (italics added)

Pronto is a useful tool that helps *me* to connect with other students in a course as well as the professor. While *I'm* not in class with other students, *I* still feel *I* am getting a very personal experience. (Brief 21)

If *I* had my life to live over, *I'd* try and make more mistakes next time. *I* would relax *I* would limber up *I* would be sillier than *I* have been (Brief 7)

A number of studies were mentioned in Chapter 2 that were critical of the student brief genre because it was seen as typically lacking a resemblance to the professional brief (Duggan & Dermody, 2005; Fleishmann & Daniel, 2010; Maturana, 2010; McDonagh-Philp & Lebbon, 2000). However, in order for the student brief to 'simulate' the professional brief, the pedagogical function of the student brief to engage students with those discourses that facilitate creative activity will need to be removed and placed elsewhere in the curriculum,

leaving the student brief with the main function of providing a description of, and a set of guidelines for the creative project to be undertaken (see Chapter 3). This would mean that not all aspects of student creative work in the art and design studio would necessarily be brief-based, as is now habitually the case. Approaches that explicitly or implicitly raise students' awareness of the types of creative-facilitating discourses manifested in Chapters 4 - 10 may be carried out in other non-brief oriented ways, and might even be contained within the types of integrated theory-practice course components described in Table 11.2. As a result, on those occasions when it is used in the tertiary art and design studio, the functionality of the brief in the educational setting might relate more closely to the functionality of the brief in the professional setting. This would go some way to avoiding criticisms of design education, such as those raised by Maturana (2010):

While in the real world of practice the existence of a client is almost mandatory, the above information suggests that most ADS [architectural design studios] do not rate the client as an intrinsic part of the creative process. (Maturana, 2010, p. 162)

4. Power

A shift away from the dual function of the student brief, as described above, to one where the student brief is more closely aligned generically and functionally with the professional brief may potentially address the power imbalance between student and tutor, and hence give more creative agency to the students. As indicated in Chapter 3, a number of studies point out the benefits of students working on their own briefs (e.g. Bohemia, Harman, & McDowell, 2009; Duggan & Dermody, 2005; Klassen, 2003; Shreeve, 2007), and if supported by explicit instruction in the writing of briefs, student-generated briefs may provide a useful pedagogical way forward. As indicated in the chapter, Shreeve (2007), states that a more meaningful understanding of the activities associated with art and design

learning can result if students are encouraged to collaboratively to undertake those activities that are traditionally the responsibility of the tutors, such as writing the brief.

In those situations where student-led brief writing is not possible, then I would argue that the tutors become more cognisant of the way they interact with students, and in particular, how they use language in the studio to constitute the different levels of the students' future creative agency. As a related component to this shift, tutors also need to become more mindful of the student's future desires, as well as the role that the studio context plays in constructing the future identities of students. Furthermore, the values/discourses that operationalise the implementation of certain studio events could be made more transparent to students. Using the critique session as an example, tutors could identify the primary rationale behind the critique session (i.e. motivation); perhaps initiating a dialogue that acknowledges different conceptualisations of motivation, and seeks to examine how these diverse understandings might be incorporated into studio practice.

5. An increased role for the discourse analyst

A final pedagogical implication involves the role of the discourse analyst in art and design education. In a study that looked at the relationship between creative practice and student written and verbal interactions in tertiary fine art study, Turner and Hocking (2004) concluded that a case existed for collaborative strategies between art tutors and language tutors in the wider development of students' communicative practice.

Art staff can assist language staff in identifying what the targets are for the students, and language staff can therefore help those students (not only those from overseas) who need to develop their understanding of how language works or can work. Language staff can assist in making their art colleagues aware of the rhetorical complexity and subject specificity of the language and genres that frame their teaching and assessment processes, hopefully resulting in the integration of appropriate courses into the

curriculum which seek to make such processes transparent. (Turner & Hocking, 2004, p. 160)

Their view is based on evidence of a synergistic relationship between art and language, manifested in the way in which the studio tutorial and the theoretical written components of the dissertation, mediate, and are mediated by, the development of the students' creative work. For Turner and Hocking (2004), the importance of this relationship is most evident when students' are unable to meet the linguistic expectations of these genres, often resulting in a failure to further their creative practice. As evidenced throughout this thesis, the discursive nature of creative practice, and the centrality of written, verbal (and other modes of) interaction in the facilitation of creativity would suggest that the role of the language specialist, particularly one with an in-depth knowledge of discourse analytical (and multimodal interactional) methodologies, is potentially more significant than first thought. Language specialists could also contribute to revealing, and where appropriate assist in critiquing, the shifting discourses that in part shape, and are also shaped by, creative activity in the tertiary art and design environment. Language specialists can work with tutors to examine how to make these discourses more transparent to students and work with art and design tutors to develop curricula that facilitate an awareness of these discourses and how they might be used more productively in the tertiary art and design studio, and finally make explicit issues of power. They could assist in recording and examining studio tutorials and work with tutors on how to establish a more balanced interactional relationship in the studio.

Continuing from this theme of research and methods, the next section provides a final reflective examination of the multi-perspectival methodology (Candlin, 1997, 2006; Candlin & Crichton, 2011, 2012, 2013; Crichton, 2003, 2010) utilised in this thesis. An important aim of this concluding section is the provision of guidelines for those who are interested in the methodological approach used in this thesis, and as a result are motivated to carry out

their own multi-perspectival and mixed-methodological study. This final section can also be seen as a concluding realisation of the model's analysts' perspective as outlined in Chapter 3 (see also figure 3.2).

11.7 Reflection on methodology

The following reflections on the methodological approach used in this thesis are divided into three stages, i) issues of planning and data collection, ii) issues of data analysis, and iii) issues of writing up research. It should be pointed out that for many researchers these latter two stages are often completed in tandem, in that the process of writing up data is an emergent process (Green, 2009) that works to produce findings not initially observed in the data. Similarly, while the data analysis (e.g. the examination of corpora, coding the ethnographic data, listing and coding metaphors) was routinely carried out well before the formal writing-up stage of this thesis, inevitably the writing process produced significant and novel outcomes that required a (often lengthy) return to the data. However, for the purposes of clarity, the analytical and writing stages will be kept separate in this section.

i) Planning and data collection

A defining principle of multi-perspectival research is that a varied range of data will be collected that represent the different, albeit overlapping, perspectives from which the data is collected (see Figure 3.2)¹⁸. This requires a detailed planning stage, which includes regular liaison with participants in order to establish what data can be collected, and when and where this can occur. It also requires the submission of a detailed ethics application. This planning

¹⁸ See also Riazi & Candlin (in press) which strongly makes this point. Furthermore, according to Crichton (2010), it is not always necessary to collect data from all perspectives. In his examination of commercialisation discourses in the language teaching institution Crichton does not use data from the interactional perspective.

stage is made easier if the researcher is an insider (Hammersley & Atkinson, 1983; Sarangi & Candlin, 2003)¹⁹, with a broad knowledge of the participants' situated contexts, semiotic resources, written and interactional genres, and in some cases theoretical assumptions and socio-histories. If the participant is an outsider, an initial period of ethnographic observation in the situated context of the site of engagement will be required to facilitate a better understanding of the types of data available. In this case, the multi-perspectival model (Figure 3.2) provides a useful planning tool. Furthermore, the collection of such a rich variety of data is also time consuming and the researcher should set aside an appropriate period for the collection of data.

As pointed out in Chapter 3, multi-perspectival research is an emergent process (Candlin & Crichton, 2013; Crichton, 2010)²⁰. As such, the researcher might come to realise during the data analysis stage that certain types of data not collected in the first instance have since become relevant. This was the case during this research project, where it became evident over the course of the initial data analysis that a video-based multimodal data set was necessary. Prior to collecting this new multimodal data set, a relatively long process of reapplying for ethics consent was required, along with a return to the setting of the research to further consult with participants. Hence, at the outset of a multi-perspectival research project, it can become difficult to anticipate which data sets from within each of the perspectives might be the most appropriate, and as a result it may become necessary to overcompensate and collect more than subsequently necessary. This can exacerbate issues such as the time required for the data transcription of participant interactions, participants' accounts and multimodal data. While, paid transcribers can assist with transcription, the

¹⁹ Sarangi and Candlin (2003) suggest that there are multiple benefits if the researcher is an insider, including increased trust between researcher and informants, greater access to data, and the provision of "insights otherwise unavailable to the external researcher" (p. 279)

²⁰ See also Green (2009) and Layder (1993).

process involved in transcribing data provides a necessary overview of the data, and thus it can be beneficial for the researcher to carry out this activity him- or herself. One important outcome of this transcription stage is that it can provide early insights into potential preliminary conceptual constructs (see Section 3.7) that can guide the initial analyses.

The planning stage also requires the researcher to consider the potential relationship between data collected and the methods required to analyse the data²¹. Multi-perspectival researchers require a broad knowledge of different discourse analytical (and some sociological) methods and their respective analytical tools in order to obtain the fullest potential from the data. In preparation for the project, it may be necessary for the researcher to brush up on those with which they are unfamiliar. Issues regarding the selection of methodologies will be discussed further below.

ii) Data analysis

It can be difficult deciding the most productive entry point into the mass of data collected for multi-perspectival research. Questions need to be asked as to which data set (or sets) will be examined first, from which perspective (or interdiscursivity of perspectives), and through which methods and tools (or interdiscursivity of methods and tools). In this particular study, it was found that the tools of corpus analysis (in particular keyword analysis) could provide useful preliminary insights into the data, and also assist in identifying the nature the conceptual constructs which would frame each of the analytical foci (presented in this thesis as Chapters 4-9, see Section 3.7). Furthermore, due to the orientation of this research around the student brief genre, it was advantageous to use the corpus analytical process to examine

²¹ Crichton (2003, 2010) and Candlin and Crichton (2012, 2013) provide a valuable discussion on the relationship between methodologies and perspectives in multi-perspectival research.

the brief corpora. The potential significance of any initial findings emerging from this initial analysis generally took into account my broader ethnographic awareness of the studio context being investigated.

Multi-perspectival research can often be at its most productive when there is a fluid and dynamic interplay of different methods across the data in order to corroborate, augment or extend the existent ongoing findings (Crichton, 2010; see Section 3.6), and hence it is necessary to consider how different sets of methods and tools might interrelate with one another; a process which often, though not exclusively, takes place through the practice of writing-up the research. In many instances, establishing the next method or data set to be put into play is self-evident, however on other occasions it may be necessary to carry out an explorative probe into the data, using a variety of methods and tools, to determine the next stage of an analysis²². Using Chapter 6 as an example, an explorative probe of the data using the tools of multimodal (inter)action (Norris, 2004, 2011) found that these would clearly augment and extend the existing ethnographic analysis into the conceptual construct of motivation. As a result, multimodal (inter)actional analysis subsequently became a central methodological component in the development of Chapter 6.

Due to the wealth of data, both situated and historical, and the vast range of potentially productive methodological tools, it can often be difficult to determine the limits of the analysis in multi-perspectival research, and hence where the analytical process should end. This is exacerbated by the dynamic nature of multi-perspectival analysis, in that, the findings emerging from one perspective impact upon those from other perspectival, thus constantly reshaping and redefining the results of the analysis. In the analytical approach taken for this

²² Such an explorative approach has been described as a reconnaissance mission into the data (Dillon, 2008).

thesis, each of the conceptual constructs (work, motivation, etc.) was ultimately used to provide an initial set of guiding (and hence limiting) parameters for the analysis. As preliminary findings emerged from within these parameters, they were further examined across and within different perspectives, and as stated above, often underwent a process of transformation. The analysis was deemed to be more or less complete when: i) a degree of stabilisation became evident in the findings, ii) there was a significant degree of corroboration across the perspectives, and iii) together, the findings began to emerge in the form of a “coherent overarching story” (Corbin and Strauss, 2008, p. 104)²³. In most cases, this coincided with a sense that data saturation had occurred. It was also inevitable that as the findings stabilised and the ‘story’ for each chapter took shape, the nature of the conceptual construct as initially conceptualised often needed to be redefined and reframed.

The dynamic and continually emergent nature of multi-perspectival research requires an approach to research that is always cognisant of, and in preparation for, the subsequent stages of the analysis. However, at times, this can cause a degree of analytical distraction or tension. For example, as the ongoing analytical process was taking place for this thesis, important new concepts and issues would become apparent; some of which exhibited the potential to serve as new conceptual constructs in their own right. As an illustration, the conceptual construct of ‘motivation’ emerged as the chapter on ‘agency’ was being developed, appearing particularly strongly within the context of the participants’ use of modality to constrain and produce creativity activity. While still working on the agency chapter, it became increasingly difficult to refrain from observing patterns in the data related to the new focus on motivation, especially once its conceptual relevance to the overall study

²³ Researchers in grounded theory often conceptualise the writing of their research as a story, but importantly emphasise the need for the data to direct the development of the story, rather than a story being used as a framework that is imposed on the data (Birks and Mills, 2011). Hence the incorporation of variation into the storyline is viewed as adding depth to the research and increasing its explanatory power. (Corbin and Straus, 2008)

became more evident. These new observations, while less relevant for the current focus, still needed to be noted down for future reference, in case they were forgotten when it came time to focus on the newly emerging conceptual construct of motivation. Another related issue is the amount of ongoing preparatory reading, of both a theoretical and methodological nature, that is necessary when carrying out multi-perspectival research. Similarly, the multi-perspectival analyst needs to be knowledgeable and up-to-date in of a broad range of relevant methods, necessitating ongoing preparatory reading in areas of methodology before and during the research process.

iii) Issues of writing up analysis

As mentioned in Chapter 3 (Section 3.7), it can be difficult to write up the dynamic, multifaceted, explorative process of multi-perspectival research in a linear way. The use of conceptual constructs to frame and delimit the analytical focus provides a useful approach at the macrotextual level, but at the microtextual level it can be challenging to develop a representation of the research process which suits the linear format of written text. An obvious way to meet this challenge involves the simple progression from one perspective to the next in turn; however as argued in Chapter 3, this approach does not necessarily convey the rich interdiscursivity of the multi-perspectival analysis. As this thesis was developed, it was established that the findings were best captured in written form through a coherent weaving in and out of the various perspectives, modalities and methods. However due to the demanding nature of this process, significant redrafting and rewriting was required. Often this drafting work involved identifying ways to link the various perspectival and methodological components of the analysis into a coherent account. Fortunately, as the data from the different perspectives were corroborated, the storyline of the research often developed logically into a coherent whole. Some chapters (e.g. Chapter 4 and Chapter 6) developed

relatively straightforwardly into their respective structures, while a number of others contained a more complex array of interrelating sub-concepts (e.g. Chapter 8) and as such required more, often time consuming, structural management.

Another issue in writing up multi-perspectival research involves establishing the degree of background details required when introducing each method involved in the analysis. The size and type of methodological description is typically determined by the conventions of the discipline and audience of the research (see Swales, 1990), and, in particular, the writers assumed knowledge of the target readers' understanding of the methods used. Of course, being a doctoral thesis, a relatively significant explication of methods used is required here, but for other shorter publications an overemphasis on a precursory discussion of all methods used in a multi-perspectival study could be disconcerting for the reader and leave little space for the analysis itself. Perhaps the answer to this issue might relate to the general popularity of the individual method. Established and regularly-used methods might require less explanation, while less fashionable or rarer methods might require a fuller description. Such an approach was taken for this study; for example a reasonably large theoretical and methodological background was included for the dynamic discourse approach to metaphor (e.g. Cameron & Maslen, 2010a), a relatively new approach to metaphor analysis which needed to be distinguished from conceptual metaphor theory. Similarly, ethnomethodology and membership categorisation analysis required a more detailed introduction than a number of other methods as both are less known, with the latter undergoing a number of transformations (see Chapter 9) since its foundation by Sacks (1992).

A final issue in multi-perspectival research is the necessity of including multiple data extracts, which can often result in lengthy research reports. As seen in this study, the

resonance, validity and rigour of multi-perspectival research emerges from the corroboration between the different data sets, perspectives and methods. It is important, therefore, that this interdiscursive process is clearly exemplified to the reader, necessarily requiring the reproduction of large amounts of data, as the analyses of the different perspectives are reported. As such, multi-perspectival research requires significantly longer research reports, although these can be coherently held together through an explicit statement of perspectives, data collection and analytical methods.

Ultimately, and as evidenced throughout this thesis, the capacity of a multi-perspectival approach to successfully capture the dynamic relationship between language and context means that its use to analyse communicative genres and their contexts of production and reception - particularly when both genre and contexts are complex, vast, and multifarious – results in findings which are relevant, well-corroborated, rich and insightful. Furthermore, and consistent with emergent themes in Language for Specific Purposes (LSP) research, a multi-perspectival approach facilitates the integration of a more problem-centred emphasis into genre-based research (Candlin & Crichton, 2012), such as that seen here, which foregrounds the role played by the student brief and its contexts, in the facilitation of student creative activity. In this case, what was revealed were the multifarious and complex semiotic, interactional, institutional and socio-historical practices and discourses that dynamically interact to constitute and legitimise student creative activity in a situated context of the tertiary art and design studio.

12. Appendices

Appendix A: Taharua Two Sides Brief (Visual Arts)

Appendix A contains a reproduction of the four pages of the Taharua Two Sides student brief (visual arts version), which identifies the different sections of the brief and the thesis chapters which provide the primary analytical focus for each of these sections.

<p>Art and Design [Name of programme of study] Paper XXXXXX: [Name of Paper] (Art and Design Practice) – Stage I <i>Taharua – Two Sides</i> Mid year break self-directed, studio July 23 to August 22: [Names of tutors involved]</p> <p><u>[Programme of Study] Stage I</u></p> <p><u>Visual Arts</u></p>	<p><i>Administration section</i></p>
<p>Read the brief <i>Taharua Two Sides</i> carefully. Having done this you are to <u>develop and explore visual interpretations of contrary conceptual categories</u>. Your interpretations may take any form you feel appropriate. You may use any media.</p>	<p><i>Objectives section</i></p> <p>Chapters 5 & 7</p>
<p>Week 2 – Critique Sessions:</p> <p>On Thursday July 31 and Friday August 2 there will be a tutor and peer critique session, 15 minutes for each student. By 11am Wednesday July 30 you will present your visual interpretations to date. Presentation must be in the studio. Any other kind presentation method will be by negotiation.</p>	<p><i>Critique section</i></p> <p>Chapter 6</p>
<p>Week 4 - Formative Assessment Requirements:</p> <p>On Friday August 15 by 10am. You will present the following:</p> <ol style="list-style-type: none"> 1. Five items of work you consider are the most successful (Presentation method will be by negotiation). 2. At least twenty exploratory supporting items of work (Placed on the floor beside or beneath the presentation work). 3. Documentation of all contextual related research. Your research should include examples of at least five artist's work and two texts that are central to your own practice. (This work should be placed on the floor beside or beneath the presentation work). 4. A typed edited and proofed 250 'word' contextual statement. (Double spaced and included at the top of your research document). 	<p><i>Requirements section</i></p> <p>Chapter 1</p>
<p>Important Critique and Assessment Notes:</p> <p>Critique sessions are a common feature of university study. If you are successful in gaining a place on an AUT undergraduate programme, you can expect to make both formal and informal oral presentations about your work and also critically engage with the work of your peers. The CADI critique sessions have been designed to prepare you for this.</p> <p>Staff will select individual students for the critique and a small group of students for each 15minute session. Students will be expected to make a 3-5 minute oral presentation about their work in a manner that addresses the brief and the Elective Studies Criteria. All other student members of a critique group will be expected to comment and discuss the work. Be ready for a longer than average day. The critique sessions will begin at 9.15 sharp. Be prepared and be on time.</p> <p>Formative Assessment will place equal emphasis on process and documentation i.e. visual development experimentation and contextual research. Emphasis will also be placed on your engagement in studio practice and discussion with tutors and peers.</p>	<p><i>Critique section</i></p> <p>Chapter 6</p>

Art and Design [Name of programme of study] Paper XXXXXX: [Name of paper] (Art and Design Practice) – Stage I <i>Taharua – Two Sides</i> Studio July 23 to August 22: [Name of tutors involved]				Administration section
Studio Timetable:[Programme of Study] <i>Taharua – Two Sides</i>				Timetable section Relevant to Chapters 4 & 7
Wk	Wednesday	Thursday	Friday	
Mid Year Break Self directed work [Name of Paper] Brief I <i>Taharua – Two Sides</i>				
1	July 23 – 9am start Presentation set up of mid year break work by 9.30 am followed by a group critique	July 24 – 9am start Working in Studio <i>Taharua – Two Sides</i>	July 25 – 9am start Working in Studio <i>Taharua – Two Sides</i>	
2	July 30 – 9am start By 11am you will present your visual interpretations to date for your critique session.	July 31 – 9am start Individual critique sessions begin at 9.15 sharp. Be prepared and be on time.	August 1 – 9am start Individual critique sessions begin at 9.15 sharp. Be prepared and be on time.	
3	August 6 – 9am start Working in Studio <i>Taharua – Two Sides</i>	August 7 – 9am start Working in Studio <i>Taharua – Two Sides</i>	August 8 – 9am start Working in Studio <i>Taharua – Two Sides</i>	
4	August 13 – 9am start Working in Studio <i>Taharua – Two Sides</i>	August 14 – 9am start Working in Studio <i>Taharua – Two Sides</i>	August 15 – 9am start Formative Assessment set up 10 am Peer Assessment Elective Studies brief II launch 10.45 am	
PLEASE NOTE: You are to be in your studio by 8.55 am the Studio Register will be taken at 9am				

Page 3 of the Taharua Two Sides student brief.

Art and Design [Name of programme of study] Paper XXXXXX: [Name of paper] (Art and Design Practice) – Stage I <i>Taharua – Two Sides</i> Studio July 23 to August 22: [Name of tutors involved]		Administration section
		Assessment criteria section
Assessment criterion	Performance indicators	
Develops and produces 2D /3D work. Identifies concepts and conventions related to 2 and/or 3D work.	Minimum Standard Makes sufficient 2 & 3d Work to explore and develop initial ideas. Uses 2 & 3D media and processes appropriate to the nature of the work being produced. Uses materials in ways consistent with their related conventions. High Standard Employs a systematic process of making 2 & 3D work, accompanied by processes of visual experimentation and analysis. Uses a variety of media and processes appropriate to the work produced and uses 2D and 3D media to explore develop and communicate ideas/issues being addressed.	Chapters 4, 5, 6 & 7
Researches and organises information related to own work.	Minimum Standard Researches into contexts central to practical work. Presents a resource of references, sources, images and other material relevant to own practical work. High Standard Systematically researches into central and other related contexts relevant to own practical work as it develops, These contexts may include relevant work by other artists/designers; issues related to media and process; practical, theoretical, social and historical issues etc. Develops an organised resource of references, sources, images and other material relevant to own work.	
Actively discusses work with peers and tutors	Minimum Standard Analyses own work and directions, discusses the appropriateness and effectiveness of the art/design processes being used. Participates in-group analytical discussion and discusses work with tutors. High Standard Critically analyses and discusses own work and it's directions in relation to concept, context, media and process. As a result of this, makes selective decisions in order to enhance focus of concept and effectiveness of process. Actively seeks critical feedback and engages with analytical/critical discussion in-group and with tutors	
Manages time and resources effectively and works safely and co-operatively within the Art & Design School environment	Minimum Standard Uses media, equipment and facilities safely. Attends regularly, organizes necessary resources, and produces sufficient quantities of work to effectively engage with the brief. Works with respect for others, and adheres to Art & Design School protocols. High Standard Develops a good work habit by attending consistently, organizing resources, and producing work that effectively meets the requirements of the brief. Works cooperatively, with respect for others and observes all Art and Design School protocols. Attends all timetabled events	
Note: A requirement for completing this paper (i.e. obtaining an overall pass grade) is achievement of the minimum required standard at summative (final) assessment, for each of the assessment criteria 1-4.		

Page 4 of the Taharua Two Sides student brief .¹

¹ The contents of the final page showing the Assessment Criteria Section is omitting the grade indicator and blank comments box contained in the original. This is so that the font of the criteria and performance indicators can be reproduced to a legible size.

Appendix B: Final Ethics Approval

13 September 2007

Mr Darryl Hocking
30 Sherwood Avenue
Grey Lyn
Auckland

Reference: HE24AUG2007-D05379

Dear Mr Hocking

FINAL APPROVAL

Title of project: *Text and Context: the genre of the art and design brief*

Thank you for your recent correspondence. Your responses have satisfactorily addressed the outstanding issues raised by the Committee. You may now proceed with your research.

Please note the following standard requirements of approval:

1. Approval will be for a period of twelve months. At the end of this period, if the project has been completed, abandoned, discontinued or not commenced for any reason, you are required to submit a Final Report on the project. If you complete the work earlier than you had planned you must submit a Final Report as soon as the work is completed. The Final Report is available at <http://www.ro.mq.edu.au/ethics/human/forms>
2. However, at the end of the 12 month period if the project is still current you should instead submit an application for renewal of the approval if the project has run for less than five (5) years. This form is available at <http://www.ro.mq.edu.au/ethics/human/forms>. If the project has run for more than five (5) years you cannot renew approval for the project. You will need to complete and submit a Final Report (see Point 1 above) and submit a new application for the project. (The five year limit on renewal of approvals allows the Committee to fully re-review research in an environment where legislation, guidelines and requirements are continually changing, for example, new child protection and privacy laws).
3. Please remember the Committee must be notified of any alteration to the project.
4. You must notify the Committee immediately in the event of any adverse effects on participants or of any unforeseen events that might affect continued ethical acceptability of the project.
5. At all times you are responsible for the ethical conduct of your research in accordance with the guidelines established by the University (<http://www.ro.mq.edu.au/ethics/human>).

If you will be applying for or have applied for internal or external funding for the above project **it is your responsibility** to provide Macquarie University's Research Grants Officer with a copy of this letter as soon as possible. The Research Grants Officer will not inform external funding agencies that you have final approval for your project and funds will not be released until the Research Grants Officer has received a copy of this final approval letter.

Yours sincerely



P.P. Dr Margaret Stuart
Director of Research Ethics
Chair, Ethics Review Committee [Human Research]
cc. Professor Chris Candlin

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