Artists as Teachers in Contemporary Adult Education: A Case Study

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Abstract

This Inquiry focuses on the role of artist/teachers in contemporary Adult Education. It investigates the extent to which those artist/teachers who attempt to introduce adult learners to fine art, face ethical and practical dilemmas arising from the conflicting pressures of their roles. The initial focus arose from my personal observations and experience as an artist/teacher. Added to this were concerns from my perspective as a course leader and organiser in Adult Education (AE). It seemed that a combination of a consumer-led curriculum and government funding policies based on economic needs, were restricting the provision that could be offered by a Local Education Authority supported AE Centre. In particular there was a concern that art education which caused the adult learner to engage in transformative learning, requiring reframing of their familiar constructs, values and beliefs, was increasingly constrained by the prevailing socio-economic conditions.

Because of the complex nature of the focus of this inquiry the literature search ranged from socio-economics, education policy and adult education, to the nature of art, formal art training and art in adult education. As there was little direct information on artist/teachers in AE, the empirical research was undertaken in the form of a case study on a group of artist/teachers working on a certificated programme within an AE centre based in a Further Education college.

This research found that artist/teachers faced ethical and practical dilemmas which arose when their professional practice and allied values and beliefs, were compromised by the conflicting pressures which they faced from students and AE organisations. There are wide implications for both artist/teachers and AE organisers regarding the extent to which the professional integrity of practitioners, and emancipatory and transformative educational values and practises should be compromised in the face of consumer pressure. It is recommended that further research is carried out to see to what extent these findings are valid for artist/teachers in other AE contexts and if teachers from other disciplines who challenge students' constructs have similar experiences.
This Thesis is dedicated to all those artist/teachers who struggle to keep the flame of inquiry and creativity alive.
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Part One - Chapter 1

Introduction and Context of the Inquiry

Introduction to the Inquiry

This inquiry tells the story of my personal odyssey of discovery and meaning making, and arose from my own experience and practice as an artist, teacher and organiser in adult and continuing education. It is focussed around the conflict which I have experienced and observed, which is created when artist / teachers working in the adult education context, attempt to engage learners with the values practice of fine art. This research is approached from the stand-point of myself as practitioner researcher inquiring into my own lived experience and that of my colleagues. It is therefore qualitative in nature and takes the form of a case study boundaried by the part-time certificate programme in art and design which is run as part of the adult education provision of Northbrook College in Sussex. The focus of this inquiry is on the subjective experience of the artist / teachers who work on this certificated art programme and it embraces the richness of researching from within a community where there was the opportunity to include colleagues in the meaning making process.

Because of the complex nature of the of the issues involved in the research environment, a wide range of literature was reviewed to establish to what extent existing knowledge addresses or helps explain observed phenomena and this forms Part 2 of the thesis. These covered possible influences of the wider socio-economic sphere; educational policy in the UK and its effects on adult education; adult education policy and the structure of Adult education; teaching and learning in adult education; what is art? who are artists? and a history of formal art education; perspectives on teaching and learning art and this related to Adult education. A parallel empirical inquiry was carried out in the form of a case study with colleagues working on the certificate programme and the results of this are reported in Part 3 of this thesis. Part 1, introduces the context of the inquiry and the emergence of the focus of this research, and argues the philosophical position of interpretivist/constructivist which underpins this whole inquiry.
Chapter 1 introduces the nature of the inquiry and describes my background and journey as researcher. It charts the development of the research towards a focus of inquiry, describes the particular context of that inquiry and formulates an hypothesis and allied questions and issues.

**Background and the Emergence of the focus of this Inquiry**

The issues explored in this research have arisen from my experience as a practitioner, teacher and learner whose work has ranged through several fields of practice from yoga/yoga teacher, artist/teacher, adult education organiser, educationalist and management developer, to visual arts manager for FE/HE courses. It is an inquiry based on the recurring theme of adults making meaning which has been an increasing interest in both my personal and professional life and which finally became strong enough to compel me into a more sustained and focussed process of research.

I have had various roles in these different fields of practice, sometimes simultaneously and sometimes at successive stages in my professional career. This research arises from a personal process of making meaning as a practitioner in which links between these roles emerged. The fields of practice of art, yoga, management development and education, all have expectations that reflection is integral to all aspects of practice, whether teacher, practitioner, learner or organiser. It became apparent to me that there were important connections across these fields of practice, and it was this realization which eventually led to this inquiry.

The initial focus of my research was around the process of stress in individuals. As a yoga teacher in adult education for over twenty years, I had observed and helped many people suffering from this phenomenon. Stress is commonly described as a physical and psychological reaction to external forces or 'stressors' and this model called the 'response approach' was developed by Dr. Hans Selyle (1976). Further research building on Selyle's work led to the development of the 'interactional approach model'(Cranwell-Ward, 1990, 9) which recognised that people play a more interactive role between themselves and their environment. According to Cranwell-Ward, this approach to stress describes it as "...the result of an imbalance between the level of demand placed on people, as they perceive it, and their perceived capability to meet the demands"(1990, 8). The psychological reaction to a perceived imbalance leads to a physical reaction and the engagement of the fight or flight mechanisms which prepare the body for action. If the cycle of stress is intermittent then the body has a chance to
recover, but if the cycle becomes constantly engaged the body can suffer physical
damage. The interconnections between the mind and body via the autonomic nervous
system also mean that once a state of stress is engaged, the physical stress in the body
feeds back into the brain and visa versa helping to prolong the cycle. Strong physical
activity can use up the adrenalin released in the body and neutralise the effects of the fight
or flight mechanism and yoga and allied meditation techniques can help to calm the mind,
but these tend only to treat the symptoms and not really tackle the underlying
psychological problems which are based on the individuals perception of themselves in
relation to perceived pressures.

The speed of change and the individual's ability to deal with that change and its effects,
is recognised as a major cause of stress in people in our modern industrialised society.
Toffler (1970), Handy (1990) and de Bono (1990) observe that the increasing speed of
change fuelled by economic forces, created a need for people to update their skills and
knowledge bases. Knowles and others argue that for the individual to stay relevant to the
needs of society and therefore stay as a functioning part of that society, the concept of
lifelong learning needs to become a reality, however, our existing education system is
based primarily on a deficit model which will become increasingly impractical as the
speed and depth of changes increase. Schon (1987) and de Bono (1990), recognise that
the bulk of problem solving techniques inherent in traditional western education and
training are based on technical rationality, arising from mechanistic Newtonian science,
and that their linear nature may prove ineffective in the face of the complex problems
arising in the rapidly changing environment.

It is the perceptual nature of stress which makes it chiefly a personal development and
learning issue, not a medical one, and places it firmly in the area of education. The
pressures caused by the speed of change in modern industrialised society can be
addressed by adult education in a variety of ways including learning how to learn, skills
and knowledge updating, personal development and empowerment, direct physical and
mental stress reduction and re-education of personal attitudes towards stress inducing
pressures. Because of my wide experience as teacher and practitioner in yoga, art and
management development, I observed that the processes which deal directly with the
causes rather than the symptoms of stress share a fundamental link with personal
development and development in the discipline of fine art. That link is perception; the
perception of self in relation to the external world; the perception of reality; the
perceptions of one's abilities. I realized that it is the process of challenging the
individual's values, beliefs and perceptions both internal and external that are a core
thread in the development of people in art, yoga and management development, and
which is also fundamental to the work of developmental and emancipatory educationalists and psychologists such as Rogers, Horton, Freire, Brookfield and Mezirow.

Brookfield (1987) and Mezirow (1990 & 91) propose the development of "Critical Thinkers", a holistic approach to problem solving and personal development which encourages the individual to question personal and environmental constructs, often reframing problems and using both logical / linear and creative / lateral techniques. As presented by Mezirow this leads to transformative learning for the individual enabling them to become an increasingly autonomous and self-directed learner in a continually transforming society. This approach promises both a solution to the problem of constantly updating knowledge and skills and to some extent the removal of the cause of some stress.

**New Science and New Connections**

At this point in my research two incidents occurred which were to have a major influence on my thinking. One was reading 'The Quantum Society' by the physicist and philosopher Danah Zohar (1993) and the other was the realisation that as an educator in four fields of practice (Yoga, Art, Adult and Continuing Education and Management Education and Development) my core purpose in these diverse areas was the same, to empower people to make meaning. The collision of these two incidents led to the nearly six years of research and thought and personal development represented in this thesis.

Through Zohar’s book I understood for the first time the ideas of quantum physics and the holistic and phenomenological view of both research processes and the nature of the universe. Quantum physics differs radically from Newtonian physics in accepting a universe of multiple realities and possibilities and acknowledging that the inquirer and the method of inquiry are part of that which is inquired into, and both directly affect the outcome of any research. Reality is not fixed, to be discovered, but is instead an infinite array of "patterns of shifting, responsive potential" (Zohar, 1993, 24). I saw in her definitions of reality direct links with my experience of visual art, as an artist and teacher. In art, the challenge to existing constructs is often made in the area of visual perception which forms the basis of a continuous reframing process for the artist, one which extends beyond their simplistic visual interpretation of the external world to effect their whole conceptual framework. In art there is not 'one truth' to be discovered, instead reality is what Zohar calls a 'responsive potential' and the artist learns to look in different
ways to unlock that potential. For the artist or scientist, it is their perceptions which limit or release their potential to create a dialogue with the universe.

Zohar also uses ideas in quantum physics to cast light on aspects of society and learning. Mezirow's (1990 & 91) approach to person development through 'transformative learning' like Maslow's (1971) ideas of 'self-actualization' offer an individualistic, person centred process to learning and development, whereas people such as Jurgen Habermas (1991ed) and Danah Zohar (1993) looking at the problems of society as a whole, see a process of dialogue as a possible way forward, creating a consensus of meaning. However, Zohar does not see the two approaches as necessarily mutually exclusive, but argues that they could be viewed as different aspects of the same reality. She draws parallels between wave/particle duality and views of society as focussed on the individual or community seeing both as different aspects of the same reality manifested through differing contextual viewpoints. The wave and community and the particle and individual both exist as phenomena it is the perception that varies.

Through my knowledge gained as a practitioner and teacher of yoga for over 25 years I also made links between the views of the nature of reality portrayed in quantum theory with those of many eastern philosophies. I discovered that the physicists Erwin Schrodinger, Fritjof Capra and David Bohm had all recognised the conceptual similarities in the description of the nature of reality between quantum physics and eastern philosophies and all three had had discussions with the Eastern philosopher Krishnamurti (1991). Similarly the physicist David Peat (1996) in relating his experiences with the Blackfeet Indians of North America, found that the shamanistic, spiritual, personal research of non-western oriented, non-mechanistic, non-linear logic based cultures, often have much in common with the most sophisticated new science views of the world.

I gradually came to realise that new approaches to science as represented by quantum physics, new research approaches like phenomenology, yoga and Eastern approaches to philosophy and certain approaches to art were all concerned with the nature of reality and perceptions of reality. They all propose ways of inquiry as being relative and contextual, with the internal and external worlds linked and not separate. How you see, so you find! Therefore the fields of practice in which I found myself were linked via a common philosophy regarding the nature of reality.

If this understanding of the nature of reality is accepted then it impacts strongly on our understanding of the ways in which individuals make meaning of their existence. This in turn has significant implications for adult education and its teaching and learning practices. The implications are equally important for the learner, the teacher and the education organiser. If you accept the nature of reality as stated above then the learning 'contract' becomes based around the development of the individual’s perceptions of the world and their relation to it, not the traditional induction, which can so easily be an indoctrination, into a disciplinary area.

I realised that all the fields of study in which I was engaged were ultimately to do with people making meaning, and that as an educationalist one of my major concerns was that adults had both the means and opportunity to develop their ability to make their own meaning in their lives.

In 1992 as part of an exchange visit between MSc. students of the Department of Educational Studies at Surrey University, and the University of Georgia USA, I visited the Highlander Centre in Tennessee. Though I could not personally relate to its folk culture, I was deeply moved by the passion, sincerity, integrity and humility of the radical educationalist tradition based on the work of Miles Horton which was still practised there. I also visited the Martin Luther King Centre in Atlanta and was again shocked and moved by the images and atmosphere of the place and the continuing struggle against ignorance and prejudice which it represents. Both men challenged value systems in people and the wider society and both suffered violent reactions of imprisonment and in the case of King, death. At that time, although emotionally troubled by these experiences, I found it difficult to relate their struggle to my own comparatively safe educational practice in the South of England.

It was a couple of years later that as part of this inquiry I re-read "We Make the Road by Walking" by Horton and Freire (1990) linked their ideas with Mezirow's (1990) call for all organisers of adult education to provide programmes which foster transformative
learning:

"Still other adult educators who administer programs for the public have a professional obligation to foster transformative learning by offering challenging programs designed to encourage learners to critically examine internalized social norms and cultural codes in courses, workshops, and conferences dealing with public issues, consumer education, understanding of the media, self-understanding, and with political controversy involving dissent and alternative meaning perspectives". (Mezirow, 1990, 357)

Both as an educator and as an organiser of educational provision, Mezirow's challenge and Freire's and Horton's emancipatory ideals struck a chord with my developing thinking and posed ethical and practical questions regarding my practice in these spheres. Little of the Adult Education curriculum for which I was responsible offered the 'challenge' which Mezirow calls for or the emancipatory approaches to learning espoused by Horton and Freire, though I had just finished putting in place a certificated part-time art programme to encourage and enable mature students to study art seriously.

**Influences from Practice**

This revisiting of the ideas of Horton and Freire coincided at work with my co-writing of a degree in Fine Art: Painting, validated by the Open University. I had just completed the writing and introduction of the accredited, part-time, Open College Networks (OCN), Art and Design programme for mature students to run as part of the Adult and Continuing Education programme at Northbrook College, which was a balance of skills acquisition and personal development. The approach of the proposed degree was for both philosophical and political reasons intended as an antidote to purely 'conceptual' art courses and to be based on concepts of observation and figuration with an emphasis on taught skills and knowledge as a basis upon which student self-development could be built. I found myself in an ethical and philosophical dilemma. As an art teacher/practitioner I knew that students needed basic skills, knowledge and processes to enable them to learn and develop, however, my recent reading on the nature of reality and Horton and Freire's views of the learning process led me to question the proposed approach to the degree and focus on the role of the artist/teacher in learning situations.

As the discussions about the degree continued I realised that it was not the conceptual/figurative debate which was the main difference in staff attitudes, rather their attitudes to teaching and learning arising from their view of reality. For some, the skills and techniques were aids to the exploration of the visual world and not limiting factors,
whilst for others they were objective processes for revealing the true nature of the world. Later reflection on this observation in relation to my own teaching practice in Art, Yoga and Management Education and Development (MED) led to an awareness that a common thread in all these was my use of a process which challenged students constructs and views of reality. I saw that yoga postures, art techniques and MED games/simulations were all being used by me as the guru/teacher/facilitator in a similar way. I challenged students/learners sense of reality, to empower them in their search for meaning, rather than limit their horizons to the reinforcement of their own perceptions, the adoption of a traditional viewpoints within their chosen field of study or perhaps most invidious of all imbuing them with the teachers own prejudices.

On reflection I further realised that this understanding was accessible to me through the processes of inquiry gained in my art education which gave me the freedom to adopt and hold different worldviews at the same time. The dominant processes of inquiry in the discipline of fine art in western culture encourage the learner to explore the nature of reality from a variety of perspectives, gaining different insights dependent on the viewpoint taken. It is an interactive process not dissimilar to that of quantum level inquiry in which findings are dependent on and even created by the chosen method of inquiry.

The issues raised in writing the degree relating to the teaching and learning processes (what, if anything, should be taught and how) caused me to reflect on the OCN art and design programme for which I was course leader.

The Northbrook College Certificate Programme in Art, Design and Crafts

The Northbrook College Certificate Programme in Art, Design and Crafts, validated by the Open College Network, is a part-time modular programme delivered through Adult and Continuing Education within Northbrook College. It was designed to allow mature students with other life commitments to access serious and progression routes into art and design whether for personal development, professional advancement or entry to FE or HE. The structure of the programme is flexible enough to accommodate individual needs, allowing entry at different levels and a broad timescale with some students completing in two years and others taking up to seven years. The creation, development and embedding of such an overtly serious and progression art pathway into an Adult
Education Centre if not unique was certainly unusual and only the second such programme in the whole of Sussex at that time.

The OCN art programme, which is the focus of the case study in this research, is based in Worthing, Shoreham and Southwick Adult and Continuing Education Centres which are part of Northbrook College Sussex, itself a college of Further and Higher Education. The immediate catchment area has a population of approximately 200,000 students come from as far as Arundel in the West, Horsham to the North and Hove in the East. The centres have approximately 7,000 part-time students between them and offer nearly 700 courses a year varying in modes of delivery from one day, weekend and week long courses to the traditional two hours a week spread over 10 to 30 weeks of the year. Subjects range from art and crafts to gardening, DIY, languages, wine tasting, tap dancing and yoga. There is still some external financial support from the Local Education Authority (LEA) West Sussex County Council although the majority of the budget is raised from course fees income and the provision is now mainly self-financing.

The introduction of the OCN programme's predecessor, the University of Brighton Certificate in Art, into Worthing, Shoreham and Southwick AE centres in 1989, happened partly in response to pressure from the County Council and Northbrook College to develop certificated pathways within the existing provision and partly from the reaction of adult education art staff who were frustrated with the limited horizons of the leisure type of courses which had become the norm in this and other centres. This development was facilitated by the support of the then Heads of Centres and by my own part-time appointment as an art specialist.

The experience which the staff and myself gained in running the University Certificate put us in a strong position to develop our own programme when the university announced that it was phasing out its art certificate. We met and decided that we wanted to continue to offer a certificated programme but that this was a chance to develop one which reflected our own philosophies of education and art. Thus the OCN certificate programme was developed by a group of artist/teachers in a collegiate way and drawing on our varied experience and balancing issues of techniques and disciplinary traditions verses conceptual approaches and teaching and learning styles. Generic assessment criteria were chosen to allow for flexibility and to encompass a broad range of possible learner development and teaching and learning styles. The basic structure of the university certificate was adopted because it was a practical and successful model and would facilitate dual running and student transfer.
The OCN programme was validated in July 1994 and introduced into the AE programme beginning in September of that year and offering the widest choice of accredited art courses to date in the Northbook AE centres. It should be noted that at this time motivation for the development of certification of adult education courses was not solely driven by educational considerations. Government education policy was calling for increased vocational provision in the post compulsory fields and stringent budgetary pressures on FE colleges was driving certification as a way of getting extra funding to offset those financial pressures. However there was an increasingly strong support for the programme developing from within the Visual Arts programme area of the college. The University Certificate had begun to feed students into the Arts Foundation Programmes, both full and part-time which were based on the main Worthing town centre site and the function of progression of mature students into FE college programmes recognised. Five years on, the OCN programme has enabled mature students to enter foundation level courses as well as National and Higher National Diplomas (HND) and Degrees in Northbrook and other FE and HE colleges and Universities.

The OCN programme is made up of modules of a traditional AE class length of 60 hours spread over a 30 week year plus 30 hours of private study which combines to give 3 OCN credits per module at whichever level the student attains. The courses are validated by the South of England Open College Network (SEOCN) which is part of the National OCN Credit and Accumulation Transfer Scheme (CATS). Because the OCN credits are stand alone awards, students who do not complete the whole programme of study and gain the certificate, still receive nationally recognised accreditation for their achievements. If students wish to follow the certificate programme we recommend that they take the Core modules of Visual research, Objective Study and Compositional Studies at levels 1, 2 and 3 respectively and chose courses along side these which are relevant to their personal interests or goals. These options range from Life Drawing and Painting to Sculpture, Stained Glass and Embroidery. Originally only 7 courses were included in the first University of Brighton programme but this has grown to over 24 courses in the present adult education brochure being part of the OCN certificate programme.

Many of the issues relating to this thesis arise from the placing of a programme based on the traditions of teaching in the discipline of Fine Art, within an Adult and Continuing Education setting, where the student expectations are often of a simplistic acquisition of technique to be provided in a friendly and safe environment by the teacher, and not a deeper exploration of their beliefs, values and worldviews. This latter approach is the tradition in Colleges of Art and Design and in developmental and emancipatory
approaches to adults learning as espoused by Horton, Freire, Illich and Mezirow etc., and it is the existence of this process in other art and design courses within the college structure which has helped support its establishment within the art programme in the adult education area. This thesis is not attempting to criticise art courses which focus on the therapy, leisure and techniques acquisition aspects of art provision in AE, as these fulfil a valid function in society. It does however argue for a balance of provision within the curriculum of AE which is currently heavily weighted towards art as reproduction and technique.

Focus of the Inquiry

The very nature of art necessitates involvement in processes of inquiry which challenge held perceptions and values as fundamental to the engagement in its discipline, and as this is so, people wishing to become artists need to go through a training which embraces questioning the nature of reality. This realisation is at the core of my thesis. Art is a process of inquiry into the nature of reality which attempts to make meaning. Further, the nature of Fine Art itself causes people who engage in it to have to question the nature of reality. Teachers therefore need to expose students to this process of inquiry if the student is to become an independent artist. Teachers who do not do this are not helping students to become artists.

The practice of Fine Art is about the process of inquiry into the nature of reality. This involves the artist in the interpretation and reinterpretation of perceptions via the adoption of different viewpoints and trying out different views of the world. To become an artist it is essential to question views of the world. Many artists would say that you have to try this out, adopt different views and "walk around" issues. For artists this is a very personal, perceptual process and not just a philosophical word game. The inquiry process reveals how limited interpretation of sensually perceived data has been, constrained as it is by the existing visual constructs of individuals. This process is therefore biographical and not purely intellectual.

To induct students into the field of practice of Fine Art, Artist/teachers have to engage students into its nature of inquiry by encouraging them, sometimes forcefully, to question everything, to have to recognise and choose between alternative worldviews. This approach is traditional within colleges of art in both the FE and HE sectors. For some students this challenge to their visual perceptions extends beyond the apparent learning context and might unbalance their existing life style and become a catalyst to change in their lives as a whole.
This is not what students generally expect of an art education, particularly adult students entering Adult and Continuing Education. Many adult students in the adult education context expect art education to enable them to express themselves more confidently through the acquisition of techniques, but do not expect the process to challenge their core beliefs and values.

For the artist/teacher this brings an ethical dilemma. Traditionally teachers in general, and specifically in adult education, are seen as having a responsibility for both the education and well-being of their students. As members of a state funded organisation they are also expected to reinforce or support the socialisation process and pass on existing knowledge. There is a perceived conflict here between the traditional view of the teacher and the artist/teacher's educational and disciplinary traditions which challenges the students visual and other constructs/worldviews, encourages individual development and is basically subversive to the socially held norms. Another potential dilemma for the artist/teacher in adult education arises from its position as a consumer driven enterprise. As state funding is minimal, adult education depends for its existence on its popularity with student/consumers. Both staff and organisers therefore depend on student numbers and retention for their livelihoods. The dilemma emerges as to the extent to which the teacher and the organisation respond to student expectations and wants and balance these and their livelihoods with the adoption of teaching approaches which necessarily challenge the student and may cause them to leave.

**Hypothesis**

Arising from these reflections I have developed the hypothesis that:

**Artist/teachers in adult education who introduce learners to the field of practice of fine art, face ethical and practical dilemmas arising from the conflicting pressures of their role.**

The core of this hypothesis is that in order to develop students in the area of fine art, many artist/teachers, who have themselves been inducted into that field of practice, believe that it is essential to challenge students to inquire into the nature of reality. This process causes discomfort for most students and for some leads to a confrontation of fundamental beliefs which can have lifechanging implications. I maintain that Fine Art is a process of inquiry into the nature of reality. Therefore the development of fine artists is essentially concerned with the continual challenging and reframing of beliefs. Artist/teachers are frequently criticised for causing students distress by challenging their
fundamental beliefs. If the nature of fine art is concerned with fundamental beliefs and recognition of different viewpoints teaching must ensure that this challenge takes place.

However, this approach to teaching art causes these artist / teachers not to conform to usual expectations of teacher behaviour in adult education. The adult education tutor is expected to provide a supportive, nurturing, friendly and safe environment for student learning. Furthermore, art in the context of adult education is often viewed by students and staff, like much AE provision itself, as a leisure activity with the accent on the social, relaxational and therapeutic aspects as opposed to meaning making and transformative ones. The development of a serious art programme within the context of normal AE art provision has highlighted the differences and related conflicts arising from the confluence of different fields of practice within a consumer led educational environment.

I observed from my position as Curriculum Co-ordinator of the AE centre, Course Leader of the OCN Certificate programme and fellow artist/teacher, that artist/teachers staffing this programme are like myself, facing these dilemmas.

**The Purpose of this Research**

The purpose of this research is to find out whether the artist/teachers staffing the art and design certificate programme see the situation as outlined above; are aware of any conflict arising out of their role on the programme; what, if any, dilemmas they perceive; what issues they think this raises for them personally as artist/teachers, for the teaching of art in this context and for adult education in general. Another important aspect which underlies these issues is what motivates them to teach in their chosen way. I have observed that artist/teachers on the programme chose to teach in a challenging way though the level of challenge varied with individual staff and class levels and situations. Some staff have faced such student opposition to their teaching methods that they chose to leave the programme. Given such extreme incidents and the ongoing determination of staff to continue with their mission, the personal philosophies of artist/teacher practice which informs and underpins their decision making processes, form a central theme in this research.
Therefore the focal questions are:
Q 1. Do these tensions exist?
Q 2. Do artist/teachers consciously choose to challenge students?
Q 3. Why do artist/teachers challenge students?
Q 4. What ethical/moral code or values do artist/teachers use to decide which students, if any, they may challenge?
Q 5. What right do artist/teachers have to challenge students?
Q 6. What are the implications of challenging students to the point where it causes them to re-frame beliefs?
   a) for the learning setting in terms of mutual expectations
   b) for students as learners and as members of families, peers and way of life
   c) for the artist/teachers
   d) for the education organisation
Q 7. To what extent are artist/teachers decisions based on the influence of the institutional setting, colleagues and staff team - expectations and support, (differences with art college setting), how can you do the traditional art college thing in an AE setting?

The Way Forward

Having described the development of the research theme and its focus, the next chapter argues the philosophical position which underpins this research. This is followed in Part 2 with a review of the relevant literature in an attempt to cast light on the focus of the inquiry. It positions the focus of artist/teachers in Adult Education in the wider socio-economic context of global consumerism and postmodernism, and charts the resulting pressures from these influences and national and local government education strategies. The nature of fine art is explored and traditions of teaching fine art are examined and compared and contrasted with those in adult education. The tensions within the artist/teacher in adult education context resulting from the convergent pressures of two fields of practice in a predominantly consumer led educational environment are identified and the need for field research established. Part 3 set out the methodology of the empirical research and discusses the results obtained. The final section reports the conclusions drawn from the empirical and literature sections of the research relating to the original hypothesis, questions and findings and makes recommendations for further research.
Part One - Chapter 2

Philosophy of the Inquiry

The methodology underlying any research is based upon the philosophical standpoint of the researcher, which allied to the nature of the inquiry, determines the research methods chosen.

There are a number of aspects relating to the focus of this inquiry which determine the philosophical approach taken. It is a personal inquiry from the point of view of myself as a practitioner researching from within the context of a programme of certificated art courses operating within the Adult Education section of a particular college. It is an inquiry which attempts to make meaning in a collegiate way by incorporating participant artist/teachers' views in the meaning making process. It acknowledges the influences of the different fields of practice of fine art and adult education, and the multi-cultural and diverse worldviews inherent in those fields of practice as well as in the individual participants and the greater context of the research setting. Its purpose is to find out if artist/teachers, in this educational context, perceive dilemmas arising from their roles, what issues this raises for them personally, for the teaching of art in this context and for adult education in general.

It is also important to consider the research approach in order to address the key concerns of the inquiry:
- that the research is in the context of a personal inquiry and meaning making process.
- that it has meaning to artist/teachers in the particular context
- that it can claim to contribute to knowledge as a PhD., thesis and has enough rigour to give it accepted validity to that end.

Because of who I am, my background, my position within the research context and what I am trying to explore, my perspective is necessarily a qualitative one. The subjective nature of the focus of the inquiry balanced by concerns of validity means that I adopt a position of being objectively/subjective and base this inquiry firmly within the New Paradigm of research.

This chapter will explore the Old and New Research Paradigms, their development and rationale, then discuss the views of the nature of reality upon which they are based and the nature of knowledge arising from them. It will then discuss qualitative and
quantitative research approaches. Throughout I will argue why I have chosen particular
standpoints and finally position this research within the arena of different approaches
and traditions.

Old and New Paradigms

Easterby-Smith et.al.(1991), and Reason and Rowan (1991), recognise two main
philosophical positions, positivism and phenomenology, around which a debate has
arisen in the social sciences about which should form the basis from which research
methods should be derived.

Positivism as defined by Easterby-Smith et.al., holds that,"...the social world exists
externally, and that its properties should be measured through objective methods...".
(Easterby-Smith et.al., 1991, 22). This view of the world has arisen from the traditional
approaches which are dominant in the natural sciences (Burrell and Morgan, 1979). It
derived from the use of Aristotelian logic and the processes of rational thinking as a way
of creating knowledge which were expanded in the early Greek civilization and became
central to the development of western industrialisation in 17th and 18th century Europe
(Merririam and Simpson 1984 ). This philosophical stand-point formed the basis from
which Sir Isaac Newton developed his fundamental laws of physical reality. His
mechanistic vision of reality was based on the underlying causal relationship between all
bodies from stars to atoms in the universe and hence the ultimate predictability of nature,
(Stewart 1989) which was expressed in Simon de Laplaces' Philosophical Essays on
Probabilities:

"An intellect which at any given moment knew all the forces that animate Nature
and the mutual positions of the beings that comprise it, if this intellect were vast
enough to submit its data to analysis, could condense into a single formula the
movement of the greatest bodies of the universe and that of the lightest atom: for
such an intellect nothing could be uncertain; and the future just like the past
would be present before its eyes."
(de Laplace, cited Stewart, 1989,11-12)

de Laplaces' philosophy of 'scientific determinism', and its inherent view of reality as
being common to all, is still recognisable in the work of Richard Dawkins (1986) on
evolutionary theory and Stephen Hawking (1988) in his steps towards a theory of
everything in cosmology. Though, as Zohar (1993) points out, this approach to research
has bought civilisation many material benefits, it has also led to what she calls a 'billiard
ball' view of science in its causal interpretation and to an individuated view of society
which reflects Hobbes vision of a "war of every man against every man".
Gill and Johnson (1991) in their critique of the positivist paradigm point out that researchers adhering to this philosophy, "must assume a dualism between 'subject' and 'object'..." and that this is made possible by the application of scientific method. They assert that in denying the 'metaphysical and intangible', positivism "...rejects as meaningless the very knowledge of subject/object relationships on which any epistemology, including its own, is ultimately grounded. There is therefore a contradiction since it excludes from its own conceptualization of warranted knowledge its own grounds for warranted knowledge." (Gill and Johnson 1991, 133) Thus they conclude that positivism cannot defend itself on its own terms.

Phenomenology has arisen as a reaction to the application of positivism in the social sciences. Burrell and Morgan (1979) call it 'anti-positivism' and Easterby-Smith et.al., define its main features similarly, saying that:

"The starting point, as we have said, is the idea that reality is socially constructed rather than objectively determined. Hence the task of the social scientist should not be to gather facts and measure how often certain patterns occur, but to appreciate the different constructions and meanings that people place upon their experience. One should therefore try to understand and explain why people have different experiences, rather than search for external causes and fundamental laws to explain their behaviour." (Easterby-Smith et.al., 1991, 24)

This view of a relativistic world where reality is a social construct and the observer is by necessity a participant observer both part of and therefore effecting the reality, finds support in the world of quantum physics. The wave-particle duality arises from the interaction of the observer with the observed. The observer can measure the position of a light particle or its path, but not both at once. This is not due to the limitations of measuring tools, but the very nature of light itself. By choosing the method of enquiry, the researcher determines the resulting reality of wave or particle and can therefore no longer be seen as an independent observer in the positivist tradition.

Zohar (1993) draws parallels between approaches to quantum research and their relevance to the way in which we view society:

"In the quantum realm, the wave-particle duality and the creative dialogue between quantum potential and experimental circumstances shows us there is always more to reality than we can experience or express at any one time. Adopted as a wider social paradigm, greater sensitivity to the latent potential of situations might encourage us to think about things not just as they are, but where they are going, what they will become. This could give us a more evolutionary outlook". (Zohar, 1993, 24)
Reason and Rowan (1991) make the point that "new paradigm research" should not be seen as in direct opposition to traditional, orthodox scientific methods or it will be labelled as merely "anti-science". Perhaps more significant is the danger of defining the new paradigm purely in terms of an oppositional stand-point to the old paradigm thus forcing it into a polarity rather than stating its position as an alternative view of reality in its own right.

**Ontological Assumptions**

At the core of the debate between the old and new research paradigms is the nature of reality. Easterby-Smith et al., describe the two basic belief systems as:

<table>
<thead>
<tr>
<th></th>
<th><strong>Positivist paradigm</strong></th>
<th><strong>Phenomenological paradigm</strong></th>
</tr>
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<tbody>
<tr>
<td><strong>Basic Beliefs</strong></td>
<td>The world is external and objective</td>
<td>The world is socially constructed and subjective</td>
</tr>
<tr>
<td></td>
<td>Observer is independent</td>
<td>Observer is part of what observed</td>
</tr>
<tr>
<td></td>
<td>Science is value-free</td>
<td>Science is driven by human interest</td>
</tr>
<tr>
<td>Researcher focus on facts</td>
<td>focus on meanings</td>
<td></td>
</tr>
<tr>
<td>should:</td>
<td>look for causality and fundamental laws</td>
<td>try to understand what is happening</td>
</tr>
<tr>
<td></td>
<td>reduce phenomena to simplest elements</td>
<td>look at the totality of each situation</td>
</tr>
<tr>
<td></td>
<td>formulate hypothesis and then test them</td>
<td>develop ideas through induction from data</td>
</tr>
<tr>
<td>Preferred methods</td>
<td>operationalising concepts so that they can be measured</td>
<td>using multiple methods to establish different views of phenomena</td>
</tr>
<tr>
<td>include:</td>
<td>taking large samples</td>
<td>small samples investigated in depth or over time</td>
</tr>
</tbody>
</table>

**Key features of positivist and phenomenological paradigms**

( Easterby-Smith, Thorpe and Lowe, 1991,27 )

As has been discussed, the new science of particle physics has changed our western view of the phenomenal world and the nature of reality from one of an objective duality.
to one where reality is itself a construction of human consciousness. The very 'wave/particle' duality destroys the myth of objectivity towards an external world and the Cartesian duality of observer and observed, because of the causal link between how we see determining what we find. Also the observer is not separate from the observed but part of the universe which he or she inhabits, a series of atoms or basic building blocks structured in a particular way to form a temporary phenomena which has a certain consciousness of its surroundings.

The view that the world is a pure construction of our minds, as put forward by the idealist philosophers, is perhaps the opposite, extreme position to the positivist one. There is however a more moderate view, what the Buddhist monk Matthieu Ricard calls a 'Middle Way' that:

"...the world isn't a projection of our minds, but it isn't totally independent of our minds, either - because it makes no sense to speak of a particular, fixed reality independent of any concept, mental process or observer. There's an interdependence."
(Jean-Francois Revel & Matthieu Ricard, 1998, 122)

The reductionist approaches of positivist research in attempting to define and describe the whole by the sum of its parts together with a fixed view of reality thus became an untenable position for many researchers, but the strength of the positivist tradition and its agreed successes in many fields led to the development of ways in which to accommodate many of the major criticisms levelled against it in what is called Postpositivism:

"In the positivist version it is contended that there is a reality out there to be studied, captured, and understood, whereas postpositivists argue that reality can never be fully apprehended, only approximated (Guba, 1990, 22). Postpositivism relies on multiple methods as a way of capturing as much of reality as possible. At the same time, emphasis is placed on the discovery and verification of theories. Traditional evaluation criteria, such as internal and external validity are stressed, as is the use of qualitative procedures that lend themselves to structured (sometimes statistical) analysis."
(Denzin and Lincoln, 1994, 5)

Although the Postpositivist acceptance of the need for multiple views goes some way towards assuaging criticism, they are still seeing reality as a fixed truth which we can get closer to but never reach and use traditional evaluation criteria which to a large extent miss the point of New Paradigm thinking in that the nature of reality discovered is completely bound up with the inquiry and interpretive processes of the inquirer. For these reasons, qualitative research within positivist traditions has not been popular with researches who are drawn to postmodern thinking:

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"Many members of the critical theory, constructivist, poststructural, and postmodern schools of thought reject positivist and postpositivist criteria when evaluating their own work. They see these criteria as irrelevant to their work and contend that these criteria reproduce only a certain kind of science, a science that silences too many voices. These researchers seek alternative methods for evaluating their work, including verisimilitude, emotionality, personal responsibility, an ethic of caring, political praxis, multivoiced texts, and dialogues with subjects." (Denzin and Lincoln, 1994, 5)

Positivists and Postpositivists respond that they do good science which is objective and free of individual bias, but once one has adopted the New Paradigm view of reality, it is difficult, apart from certain areas of 'hard science', not to reject the positivist tradition in favour of processes which reflect socially constructed views of reality.

Reason and Rowan explain the development of objectivity in research as an attempt to, "get away from the subjectivity of naive inquiry". (1981, xiii) Although they admit that the scientific method does address some of the problems related to naive inquiry, such as bias or prejudice, they assert that in the process it "kills off everything it comes into contact with, so what we are left with is dead knowledge". (1981, xiii) To save and use what they consider are the good qualities of naive inquiry such as relevance, intuition and commitment, they propose as an alternative a new paradigm of research which combines the best elements of the two into a new process which is 'objectively subjective':

NEW PARADIGM RESEARCH
objectively subjective

NAIVE INQUIRY
subjective

OLD PARADIGM RESEARCH
objective

(Reason and Rowan 1991, xiii)

Unlike the Positivist and Postpositivists, they accept the subjective nature of research or any information gained through the senses but suggest instead of reductionist, positivist methodologies that "...a systematic, rigorous search for truth...which does not kill off all it touches", be employed. (Reason and Rowan 1981, xiii) This has similarities with Ricard's 'Middle Way' in its acceptance of interdependence of the inquirers and their phenomenal world.
As this researcher believes in a relativistic reality which is constructed from a wide variety of influences and which is a state of flux and I am researching social phenomena then I hold to the philosophy of New Paradigm research as my rationale for research and reject the Positivist and Postpositivist positions.

Epistemological Assumptions

Views on the nature of reality are closely linked with the nature of knowledge, how we can know anything about the phenomenal world and conceptualize our reality and images of the world. In a purely positivist rationale the epistemology would follow directly from ontological beliefs, however these concepts are complex and heavily interrelated and could be seen to have a possibly symbiotic relationship.

Maruyama defines the term epistemology as:

"...the underlying structure of reasoning of an individual or the members of a culture, which may not necessarily be made explicit or verbalized, but which manifests itself in various aspects of the life of the individual or of members of the culture."

(Maruyama in Reason and Rowan, 1991, 227)

He argues that far from a culture having one epistemology, it is possible, if the structure of reasoning varies from person to person, that there may be many epistemologies in operation within that culture and certainly between different cultures. He then proposes six areas of life which may manifest varying epistemologies:

1 Logical structure of verbal discourse (e.g. Aristotelian deductive logic; Chinese logic of complementarity)

2 Concept of time (e.g. Balinese cyclic time; Western time as unidirectional flow; Japanese time as ephemerality)

3 Structure of the universe (e.g. Hierarchical universe of Aristotle; Competitive universe of Darwin, Navajo's mutualism between man, nature, spirits, animals and ghosts)

4 Religion (e.g. Christian and Mohammedan monotheism with one god as creator; Early Greek anthropomorphic polytheism; Chinese religion as events and processes without a god figure)

5 Social organisation (e.g. American 'democracy' by assimilation and by majority rule over minorities (domination by quantity); Non-hierarchical societies of Navajos and Eskimos; Vertical mutualism of Japan.

6 Scientific paradigms (e.g. Unidirectional cause-effect models, Random models and homogenization)

(Maruyama in Reason and Rowan, 1991, 227/8)
The nature of knowledge is therefore tied closely to the nature and richness of the society from which it is created. Pre-industrial societies like hunter-gatherers or early farming communities, had knowledge based both on their religious beliefs and the practical experience of daily living. Knowledge of hunting was learnt by experience and the passing on of information from one generation to another from one who knows. In industrial societies the nature of knowledge has changed. Some forms of knowledge are transferred through the customs and familial and social contact as in simpler societies but other forms of knowledge are held and transmitted by organisations and bodies such as education institutions who are in a power relationship to the learner. Those organisations and disciplines have created and developed the bodies of knowledge and many of these are in competition with each other and other epistemologies within the culture. Differences between various epistemologies may be tolerated within a culture but if the belief systems are inflexible or taken to fundamentalist extremes as for example between Religion and Scientific Paradigms noted by Maruyama, then serious intolerance or conflict can arise. This is evidenced by the suppression of the new scientific discoveries and ideas of Galileo by the Catholic Church in the early 17th century when the great thinker was faced with the full force of the inquisition. The reverse prejudice is to be found in the almost fanatical anti-religious arguments of one of the greatest living biologists and evolutionary theorists, Richard Dawkins, whose positivist, reductionist belief system cannot accept a notion of spiritual existence which is not encompassed by his philosophical paradigm. Maruyama recognises the possibility of conflict between epistemologies with 'heterogenistic epistemologies' being able to accommodate other viewpoints whereas 'homogenistic epistemologies' must reject alternatives.

The epistemologies of the Old and New Paradigms of research are as distinct as their ontologies though as previously discussed it is useful to see the differences as alternative viewpoints rather than conflicting polarities. Burrell and Morgan (1979) see the Positivist epistemology as based mainly on the traditional approaches to research which are to be found in the natural sciences such as biology and physics. Researchers seek to "...explain and predict what happens in the social world by searching for regularities and causal relationships between its constituent elements". (Burrell & Morgan, 1979,5) Knowledge is seen as a 'cumulative process' which builds an ever increasing stock of knowledge from which 'false hypotheses' are eliminated. Linked with this is the notion of a fixed reality which can be understood or uncovered and which an ultimate truth could be known if only as in Laplace's theory all variables could be known.

The epistemology of the New Paradigm, Phenomenological or Anti-Positivist position runs almost totally counter to the Positivist one, being, "...firmly set against the utility of a search
for laws or underlying regularities in the world of social affairs". (Burrell & Morgan, 1979,5) They continue to describe the nature of the New Paradigm researcher's view of the social world as:

"...essentially relativistic and can only be understood from the point of view of the individuals who are directly involved in the activities which are to be studied. Anti-positivists reject the stand-point of the 'observer', which characterises positivist epistemology, as a valid vantage point for understanding human activities. They maintain that one can only 'understand' by occupying the frame of reference of the participant in action. One has to understand from the inside rather than the outside. (Burrell & Morgan, 1979,5)

Denzin and Lincoln (1994) trace the development of what they call 'waves of epistemological theorizing' across five historical moments. Traditional (1900-1950) which is associated mainly with the positivist paradigm. The modernist or golden age (1950-1970) and blurred genres (1970-86) which saw the rise of Post-positivist thinking and the development of new interpretive and qualitative perspectives. The crisis of representation (1986-1990) and the post-modern or present (1900-present) the latter of which they see as characterized by a,"...new sensibility, the core of which is doubt that any discourse has a privileged place, any method or theory a universal and general claim to authoritative knowledge" (Denzin & Lincoln, 1994,2).

When allied to Denzin's and Lincoln's concept of the 'Fifth Moment' of the 'Present', Maruyama's concept of a 'Polyocular' approach to research makes logical sense, given his view of the range of epistemologies which can be operating at any one time within a society. This is important in the context of this research given the possible variety of epistemologies involved from the perspective of staff, student and education institution involvement as well as those of the researcher. Thus it is reasonable to take the position that researchers must be aware of, and sympathetic to, a wide variety of human beliefs and constructs and need to employ a wide variety of research methods in their inquiries in anything relating to the human condition.

Murayama proposes a,"...polyocular anthropology which incorporates different perspectives obtained from the use of different epistemologies" (Murayama in Rowan & Reason, 1981, 228). The first step towards this is 'Endogenous Research' or research grown from within which links closely with Burrell's and Morgan's definition of New Paradigm research as coming necessarily from within the world with is the focus of the inquiry. Though this research is located in the field of adult education and not the discipline of anthropology, Maruyama's first stage of polyocular anthropology is relevant to this research in that it promotes the idea of a culture studied by insiders using endogenous epistemology, methodology and research design and which has an endogenously relevant focus even
though it may have wider ramifications.

This research is carried out from within a particular culture, that of Adult Education, and uses endogenous epistemologies but it must also be recognised that other epistemologies relating to the discipline of fine art and teaching in other contexts are involved. The art programme which is the focus of this research is a mini culture of its own operating within the wider culture of Adult Education which is itself part of a wider national education system.

**Qualitative and Quantitative Research**

Another major choice for researchers is between Qualitative and Quantitative research methods. This is influenced mainly by the choice of the research paradigm but also by the nature of the inquiry itself. The development of quantitative research methods arose allied to the growth of the natural sciences and was inherent in their belief structure. Scientific method itself was a reaction to naive inquiry and the subjective and mythological nature of much knowledge and the success of this paradigm was such that it became and still is the most powerful belief system allied to research. Denzin and Lincoln (1998,8) define quantitative research as emphasizing,"...the measurement and analysis of causal relationships between variables", within a framework which is seen as value free.

Contrarily they see qualitative research is a field of inquiry which cuts across disciplines and subject matter and operates across the historical field of the 'five moments'. Qualitative research has developed to a large extent in opposition to positivist approaches both as external to the positivist tradition, from a new paradigm, and from within the positivist tradition as an attempt to answer mounting criticism of its apparent limitations when dealing with social issues.

"The word *qualitative* implies an emphasis on the processes and meanings that are not rigorously examined, or measured (if measured at all), in terms of quantity, amount, intensity, or frequency. Qualitative researchers stress the socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape the inquiry. Such researchers emphasize the value-laden nature of the inquiry. They seek answers to questions that stress how social experience is created and given meaning." (Denzin & Lincoln,1998,8)

Denzin's and Lincoln's description of qualitative research contrasts completely with that of quantitative research in terms of the nature of reality and knowledge, the relationship
of the researcher and the researched world, and the objectivity or bias of the researcher, though as they point out both sides claim that their methods can tell something worth knowing about society and communicate it to others. They cite Becker's (Becker in Denzin & Lincoln, 1998, 8-11) five significant ways in which qualitative and quantitative research differs. 1) *Uses of positivism* where the postpositivists argue that although reality is out there it can only be approximated to. They use qualitative methods but often apply positivist tests of rigour and statistics to validate data. 2) *Acceptance of postmodern sensibilities* in which the use of positivist assumptions and methods have been rejected. Some researchers may be tolerant of positivist findings as just another picture among many but others reject all such findings as flawed by the very nature of their philosophical assumptions. 3) *Capturing the individuals point of view* in which qualitative researchers claim to be closer to the individuals point of view because of the distancing nature of the positivist researchers stance. 4) *Examining the constraints of everyday life* where quantitative researches abstract from the world from often indirect study whereas qualitative researches are based within the world being studied and seek understanding of specific cases and not extrapolations from large numbers. 5) *Securing rich descriptions* which is important to the qualitative researcher who see their value and worth whereas quantitative researchers are less concerned with these types of detail.

Having reviewed the different ontological and epistemological assumptions which underlie the quantitative and qualitative research approaches my choice of research approach and methods must necessarily be drawn from the qualitative field as this reflects both my beliefs and values as an individual, and artist/teacher and offers the best way to access and research issues which are fundamentally qualitative by their very nature.

**Choosing a Paradigm**

The paradigm within which any researcher operates, consciously or unconsciously, is the result of a number of factors both practical and philosophical which combine to influence the choice or outcome. The ontological and epistemological standpoints of the researcher are perhaps the fundamental determining factors which influence his or her chosen paradigm as these beliefs shape how he or she sees the world and acts within it. Denzin and Lincoln (1998) assert that all research is interpretive in some way and that it is guided by the philosophical beliefs of the researchers, which in turn determine to a large extent the interpretive paradigm into which the research falls. "To be located in a particular paradigm is to view the world in a particular way", argue Burrell and Morgan (1979, 19) and that from these 'meta-theoretical assumptions' attitudes towards issues
about the nature of science and society are derived.

Denzin and Lincoln propose six categories of interpretive paradigms including Positivist/Postpositivist, Constructivist, Feminist, Ethnic, Marxist and Cultural Studies. For the researcher, the position they take may incorporate a variety of epistemological views which may include elements of more than one of these categories as, apart from perhaps the positivist position, the categories are not mutually exclusive. Burrell and Morgan assert that the schools of thought which make up the interpretive paradigm and in which they do not include positivist thinking:

"...share a common perspective, in that their primary concern is to understand the subjective experience of individuals. Their theories are constructed from the stand-point of the individual actor as opposed to the observer of action; they view social reality as an emergent process - as an extension of human consciousness and subjective experience."

(Burrell & Morgan, 1979, 253)

Schwandt (in Denzin & Lincoln, 1994) draws a distinction between interpretivist and constructivist thinking though he acknowledges that they share a 'common intellectual heritage'. He sees interpretivism as arising from a reaction to the natural sciences and their goal of scientific explanation and instead developing a process whose goal is,"understanding the meaning of social phenomena". (Schwandt in Denzin & Lincoln, 1994, 119) He notes that the interpretivists struggle with the philosophical paradox created by their dual positions in that in focusing on 'subjective experience' they then attempt to interpret, hence, objectifying the results. The extent to which this is problematic for research is partly dependent on the methods used and the degree of participation in that interpretation taken by those whose world has been the focus of that research.

Burrell and Morgan (1979) see interpretivist thinking as a broader field from which constructivist thinking emerges and Schwandt agrees that the latter is of a more 'recent vintage'. Whereas he sees interpretivism as arising from a reaction to attempts to develop a 'natural science of the social', he sees constructivism as arising from a reaction to,"... notions of objectivism, empirical realism, objective truth and essentialism". (Schwandt in Denzin & Lincoln, 1994, 125) Modernism was wedded to the positivist and scientific determinist view of a reality there to be studied and it truth uncovered whereas constructivists take the contrary view that:

"... what we take to be objective knowledge and truth is the result of perspective. Knowledge and truth are created, not discovered by mind. They emphasize the pluralistic and plastic character of reality - pluralistic in the sense that reality is expressible in a variety of symbol and language systems; plastic in
the sense that reality is stretched and shaped to fit purposeful acts of intentional human agents".
(Schwandt in Denzin & Lincoln, 1994,125)

This view of knowledge as created in the mind of the individual and of its interpretation as multi-faceted and multi-modal relates closely to my experience as an artist/researcher and an educationalist /researcher. The artist learns to adopt different perspectives on the phenomenal world and construct interpretations via a dialogue with his or her world. Likewise the educationalist in attempting to assist others in their development has to recognise not only a learner's possible range of worldviews but develop a mutual dialogue through which to communicate and help them construct new meanings.

As my personal experience as an artist, learner and educationalist link closely constructivists thinking and the very nature of my research is focussed upon the interaction and development of individuals within a learning environment then my choice of the constructivist research paradigm and its attendant approaches is the reasoned outcome of this debate. However as I have already argued, research in the 'fifth moment' should recognise and embrace a broad range of ideas and influences from other Interpretive Paradigms and this research though based in the constructivist paradigm acknowledges and reflects strong influences from Marxist, Cultural Studies, Feminist, Ethnic and even Postpositivist paradigms.

Language and Voices

The language used in this research draws together a wide range of terminology from the disciplines of fine art and art theory, adult education and its attendant theories of teaching and learning, the social sciences, physics, Eastern and Western philosophies as well as the language of research itself. Such technical terminologies developed within particular spheres are useful to those working within those spheres aiding internal communication of ideas. However it is recognised that such 'jargon' though helpful within a particular sphere or culture may become a barrier to understanding when used in a wider context and may also be used to restrict and control the spread of knowledge and maintain or increase the power of particular groups within a society both local or global. Bernstein (1977) sees language and education as prime forces in social reproduction and control and therefore any researcher must be aware of the possible effects of the language which they choose to use.
It is not the intention of this research to create barriers to understanding in the use of such terminologies though it is recognised that they are a necessary part of the research and writing process acting as a form of shorthand through which to discuss complex ideas, theories and bodies of knowledge. It is therefore acknowledged that to engage fully in the arguments presented in this research in its present format, which is constrained to a large extent by the technical requirements of presentation for a Doctorate in Philosophy, readers will need a reasonable level of knowledge in at least the areas of adult education and art theory and practice.

As this research is firmly based in the constructivist paradigm this poses an ethical problem regarding the possibility that many of the participants in this research whose lived experience is reflected in it and who form the community within which I as researcher work as an artist, artist/teacher and educationalist, may be disempowered from further involvement by what could be seen as a language of power. Because of the nature of my belief systems and values as a researcher and the nature of the researched community I made a deliberate attempt to involve my co-researchers as an interpretive community. I recognise that the language of this document relates to a particular audience however there are important issues here for research within communities. If one wishes to involve participants as co-researchers then perhaps it is necessary either to help them learn a new language or languages or to provide a translation which can provide an effective communication of the arguments, ideas and findings.

Another major issue is the voice of the researcher. In traditional research based in the positivist paradigm, the researcher was seen as separate from the focus of his or her research, objective and value free. The voice and language of the researcher was suitably detached and set in the third person to reflect their belief in neutrality of their stance. As a qualitative researcher whose epistemology stems from the constructivist paradigm, who recognises no separateness from that researched, acknowledges personal bias and who is researching the community in which I work, I adopt the first person as my voice in recognition of my philosophical stance and lived practice. Where my adopted voice appears neutral this is only reflecting the necessary language used to discuss material under consideration and is in no way intended to infer greater objectivity through a pretence of detachment.
Positioning this Research

As has been argued throughout this chapter, the confluence of my own beliefs and values as an artist/teacher/adult educationalist and AE organiser together with the nature of the inquiry itself have led to the inescapable choice of the Interpretivist/Constructivist paradigm. Researching within a specific cultural environment on the perceptions of colleagues requires a qualitative standpoint and qualitative techniques to engage and address the subtlety and complexity of the issues which are at the core of this research.

It should be acknowledged that this research brings together a range of disciplines and fields of study and practice which each have their own language and traditions of research and practice based on their often diverse ontological and epistemological beliefs. There is an inherent danger in this type of interdisciplinary research, which crosses disciplinary boundaries, that the researcher can be accused of being a dilettante, of lacking a depth of understanding in any one area and of 'cherrypicking' knowledge to suit his or her theories. This danger has to be acknowledged, and addressed, but in researching the meaning making activities of people in a social setting, if one adheres to the constructivist paradigm then the multi-viewpoint multi-disciplinary approach of Denzin's and Lincoln's 'bricoleur' becomes a necessary attribute of the researcher. In researching across the various fields of practice I am not taking any particular disciplinary stance, either philosophical, sociological, psychological or from those of art or art history. As a practitioner researcher I am informed by those disciplines and fields of practice which have a bearing on this inquiry particularly those of adult education and art practice. This is not a denial of the validity of disciplinary perspective, rather a celebration of the richness possible when embracing a multi-faceted, multi-perspective setting. Though this is not collaborative research in the strict sense employed by Reason and Rowan (1991), it does intend and attempt to engage participants as much as possible in the process of meaning making, recognising their contribution to the research process and honouring their professional integrity, humanity and vision.

Structure of the Thesis

It was traditional in quantitative research based in the positivist paradigm, to structure a thesis in a linear sequential argument which developed from theory to practice, and in which a literature search was logically and necessarily placed before the empirical reasearch. As this research is practitioner based and a lived experience for both myself and the colleagues who have taken part, the literature search and empirical reasearch have
taken place in parallel, alongside each other. Therefore, the literature is placed first in this thesis for practical reasons only. The literature is reviewed in Part 2 in the light of the research questions and hypothesis, and conclusions drawn. This is followed by Part 3 in which the empirical research methods and processes are defined and described, and the results discussed in the light of the research questions and hypothesis. The final section draws conclusions in the light of what has been learnt from the literature and empirical research, re-appraises the validity and possible wider applications of what has been found, and proposes further research which may arise from the results of this inquiry.
Part Two

Introduction

Part 2 of this thesis addresses the relevant literature relating to the focus of this inquiry. Because of the complex nature of this inquiry which deals with both the field of practice of fine art and adult education within the context of the adult education service, itself set in the wider context of education within the UK and the socio-economic forces which effect government policy, the literature search has been necessarily extensive. It was initially started as a traditional prelude to the empirical research, but as the focus of the inquiry emerged and my personal philosophy crystalised, I became aware of the uniqueness of every context and the potential for meaning making within a context. The literature search then subtly changed its relationship within the research process from a simplistic linear check on whether anyone had written on the specific focus before, to an interactive process which informed, and was in turn informed by the empirical research.

Chapter 3 surveys the wider socio-economic environment of the research, discussing the sociological concepts of Modernity and Post-modernity, and exploring the effects of the economic globalization of the capitalist system and its attendant consumer culture on individuals and societies.

Chapter 4 starts with a brief discussion of what adult education is then leads on to brief history of the development of adult education in the UK, the development of government education policy and strategy in the UK, in response to market forces and how this has effected the continued development of adult education in the past twenty years. It concludes with a description of the present structure of state supported adult education in the UK which is the setting for the focus of this inquiry.

Chapter 5 deals with the broad subject of teaching and learning in adult education. It begins with a philosophical discussion about the purpose of adult education, then explores learning and the concept of self, types of learning and learning as making meaning which has particular relevance for the views on the creative art process dealt with in the following chapters. The concept of having and being is surveyed in the light of the possible effects of consumerism on education and the individual. Then the subject of adult educators and the teaching and learning process is discussed and developmental stages are related to the process of challenging perceptions used by many artist/teachers.
Finally there is a brief summary setting Mezirow's challenge to adult education organisers in the context of the other pressures which they and their staff face.

Chapter 6 addresses the difficult question what is art? looking at the Anglo-American philosophical debate between functionalist and proceduralist standpoints and broader definitions such as that proposed by Sartwell. It then explores the question who or what is an artist? from follower of a visual tradition to individual creative being and shaman, and finally surveys the traditions of formal art education in Europe and the UK which have formed the formal context for the development of artists and which influenced the development of many of the artist/teachers who participated in this inquiry.

Chapter 7 explores art as a meaning making process, looking at visual constructs and art and relating these to reflections on a personal learning experience in the life room. It then deals with teaching art and models of perception and proposes a model of the teaching and learning and creative process in art. Finally it deals with the teaching of art in adult education; the criticism raised of much of this provision by Adkins, Jones and Oxlade; the various categories of teachers of art devised by Bolanos including the artist/teacher which describes the participants in this research; and the tensions in adult education which artist/teachers face when they engage students with the field of practice of fine art rather than feed them what Oxlade calls palliatives.

The conclusion to Part 2 reviews the extent to which the findings from the literature have informed the main hypothesis and the allied focal questions raised in chapter 1, and why empirical research is necessary to further explore the issues at the heart of this inquiry.
Part Two - Chapter 3

The Socio-economic Environment of Adult and Continuing Education

In researching aspects of teaching and learning in a late 20th century Western, industrial, North European society it is necessary to consider the socio-economic forces which are acting on the educational environment and the actors involved, from the government, national and local communities, to the individual education organisers, artist/teachers and students.

This chapter outlines the socio-political debate surrounding the nature of Modernity and Post-Modernity, their philosophical differences and the cultural changes inherent in the transitional phase between them. It then deals with the economic globalization of the capitalist system and its effects, potential and real, on countries, communities and individuals. Finally it charts the emergence of the 'consumer culture' from the capitalist system and its effects on society and individuals.

Modernity

Social commentators such as Featherstone and Sarup suggest that our society is in a transitional phase from Modernity to Post-Modernity. However, the particular stage of this transition which we have reached and the extent to which this is an inevitability are hotly debated, with writers such as Giddens suggesting that society is in 'High Modernity'. Before considering these questions and their effect on the present research it is necessary to define the terminology used to describe the current socio-economic environment and explore the social, political and economic theories which surround them.

Both Featherstone (1991) and Sarup (1993) define and contrast the terms which derive from the term 'modern' eg., modernity and postmodernity, modernization and postmodernization, modernism and postmodernism. In general usage the term modern means that which is contemporary and up to date and includes styles, attitudes, technology, ideas and communication and much more relating to present existence. The Shorter Oxford English Dictionary defines it as," characteristic of the present and recent times; not antiquated or obsolete". The term 'modern' also has a variety of
specific meanings relating to the various disciplines which use it such as philosophy, history, sociology, art, architecture etc., and it is to these that we must turn. Jencks (1989,47) makes three divisions in the history of society based on their major forms of production. The Pre-Modern period from 10,000 BC to 1450 AD which he calls the 'Neolithic Revolution', a slow changing, dispersed society based on agriculture with tribal or feudal structures. This is replaced by the Modern period from 1450 to 1960 which he calls the 'Industrial Revolution' with the rise of mass production and the capitalist nation state society. Finally he sites a Post-Modern period from 1960 to the present which is the 'Information Revolution' with segmented and decentralised production and a global society.

Habermas (1987), Sarup (1993), Featherstone (1991) and Giddens (1991) all agree with Jencks that Modernity came into being with the Renaissance and its attendant central premise of the supremacy of reason over superstition and myth. The philosophical foundations for the Renaissance or re-birth were founded in ancient Greece where as Nussbaum (1986) argues a core motivation of Greek philosophy was to try with the use of 'techne' (human art or science) to mitigate the effects of 'tuche' (luck or what happens) on human life. The Platonic view of a 'life of reason', is "...a direct continuation of an aspiration to rational self-sufficiency through the 'trapping' and 'binding' of unreliable features of the world..."(Nussbaum, 1986, 19). However she sees the Aristotelian view as reflecting a different image of humanity, " a kind of human worth that is inseparable from vulnerability, an excellence that is in its nature other-relatedness and social, a rationality whose nature is not to attempt to seize, hold, trap, and control, in whose values and openness, receptivity, and wonderplay an important part (Nussbaum, 1986. 20). This alternative view of humanity as linked with, rather than separate from nature reflects a more eastern philosophical approach and not the one which literally gained power during the Enlightenment. It is this Platonic view of the struggle against nature and tuche to which Habermas refers:

"The human race has removed itself even further from its origins in the world-historical process of enlightenment, and yet it has not dissolved the mythic compulsion of repetition. The modern, fully rationalized world is only seemingly disenchanted; there rests upon it the curse of demonic reification and deadly isolation. In the paralysing effects of an idling emancipation is expressed the revenge of the primordial forces upon those who had emancipated themselves and yet could not escape. The compulsion toward rational domination of externally impinging natural forces has set the subject upon the course of a formative process that heightens the productive forces without limit for the sake of sheer self-preservation, but lets the forces of reconciliation that transcend mere self-preservation atrophy. The permanent sign of enlightenment is domination over an objectified external nature and a repressed internal nature". (Habermas, 1987, 110)
Explicit in Habermas’s powerful criticism of the Enlightenment is a belief in another way, a transcendent rather than combative approach to life which reflects a more Aristotelian philosophy. It was however the conquest of nature and its enslavement for the use of mankind through knowledge and understanding gained through rational and reasoned inquiry which powered this revolution. In 1687 Sir Isaac Newton published his famous work the 'Mathematical Principles of Natural Philosophy', in which he proposed his laws of gravity and motion of the planets. The message, says Stewart, is clear, "Nature has laws, and we can find them" (Stewart, 1989, 7). Simon de Laplace in his Philosophical Essays on Probabilities demonstrates the completeness, almost intellectual arrogance, inherent in the power of reason and the extent to which the major paradigm shift which its adoption created, had placed man at the centre of his universe.

"An intellect which at any given moment knew all the forces that animate Nature and the mutual positions of the beings that comprise it, if this intellect were vast enough to submit its data to analysis, could condense into a single formula the movement of the greatest bodies of the universe and that of the lightest atom: for such an intellect nothing could be uncertain; and the future just like the past would be present before its eyes."
(de Laplace, cited Stewart, 1989,11-12)

Laplace’s words heralded a philosophy of 'Scientific Determinism' whose positivistic views on the nature of knowledge as objective and value free still have a powerful influence on our present ideas of the nature of the universe in which we live. In visual terms, this linking of mathematics and geometry and reason placing man at the centre of the universe is well portrayed by Leonardo Da Vinci's famous drawing called 'Human Figure in a Circle, Illustrating Proportions' (Popham, 1965,215). In art as well as science, from the early 1400's artists were investigating the new concepts of objective reality and three dimensional space in their work. Though these were not strictly new in the cyclical nature of artistic styles and concerns, their re-emergence at this time alongside the developments in other disciplines created a very particular visual movement. In the drawing, a man with his arms and legs outstretched fits precisely into the pure geometric figures of a square and circle, creating an image which has the effect if not the intention of equating man with mathematical perfection.

This revolution in theoretical and artistic knowledge and approaches was matched by a change in the means of production from hand made or cottage industry to increasing mechanisation of production from seed drills in agriculture to the 'spinning jenny' in material making. Industrialization caused great social change and demographic upheavals in Europe. Mechanisation meant that older means of production could not compete financially with the new methods. Cottage industries based around extended family groups collapsed and such people lost the means to produce for themselves and
were forced to sell their labour to those who owned the new machinery. This focussed populations on the new centres of production creating larger cities and towns and created a whole new 'working class' who relied on the new owners of the means of production for their livelihoods. Thus the capitalist system of production was born.

It is easy to look upon this move from an agrarian to an industrial based culture as a bad thing for the majority of the population, and think of life before as some sort of idyll. Life for most people in the Feudal system which preceded this modern age, was one of poverty and serfdom. In theory its concept of obligation meant that from the king down to local landlords and barons the ruling elite had responsibility for the welfare of their people in return for their work and obedience. In practice this only worked for the serfs if the particular lord fulfilled his part of the bargain. Although for some people a degree of autonomy was lost, the change in power relationships caused by the industrial revolution created a greater opportunity for a better standard of life for more people as evidenced by the gradual rise of the middle classes of traders and shopkeepers etc. The real power was transferred from the crown and its supporting structure of landowners to the new industrialists and manufactures and traders who created surplus capital to be re-invested in expansion and growth of their industries creating even more money and therefore power for themselves.

Thus the rise of Modernity can be seen to have developed out of revolutions in thought as in the Enlightenment and the Renaissance as well as from the rise in technology and the increasing industrialisation of the means of production. This according to Sarup implies,"...the progressive economic and administrative rationalization and differentiation of the social world"(Sarup, 1993, 130). He, like Featherstone, see these as the processes which created the modern capitalist industrial state.

**Postmodernity, Modernism and Postmodernism**

The term Postmodernity is usually seen as a description of what comes after Modernity and as it derives from the latter term there is also a danger in attempting to define its meaning as an antithesis to modernity and thus polarising thought. This also has the effect of making the terms refer to a period of history rather than remaining a name for fluid descriptions of the socio-economic environment open to inquiry and revision. Thus postmodernity can be seen as the name given to a period of postmodernism, and so the question remains, what is postmodernism?
The term originally came from the world of art and according to Jencks (1989) was first used by the Spanish writer Federico De Onis in 1934 describing a reaction in Modernism. Once again the term post is seen as a reaction to its root, in this case the term Modernism which was originally used to describe a movement in the arts including painting, sculpture, architecture, music and writing. Jencks observes that the definitions of modernism across the arts varies greatly as does its starting point which in the visual arts can be from the 1830's to the late 1800's from Courbet to Cezanne, however he does point to two key areas of agreement across the arts,"...the value of abstraction and the primary role of aesthetics, or the perfection of the expressive medium" (Jencks, 1989, 28). Jencks sees modernism:

"...as the first great ideological response to this social crisis (of the late 19th century) and the breakdown of a shared religion. Faced with a post-Christian society, the intellectuals and the creative elite formulated a new role for themselves, inevitably a priestly one. In their most exalted role they would heal societies rifts; in purifying the language of the tribe, they could purify its sensibility and provide an aesthetic-moral base - if not a political one". (Jencks, 1989, 29)

Jencks' definition focuses here on the overtly socio-political agenda of some artists and art groups but it is Featherstone who puts forward a broader view of the features of modernism as:

"...an aesthetic self-consciousness and reflexiveness; a rejection of narrative structure in favour of simultaneity and montage; an exploration of the paradoxical, ambiguous and uncertain open-ended nature of reality; and the rejection of the notion of an integrated personality in favour of an emphasis upon the de-constructed, de-humanized subject." (Featherstone, 1991, 7)

This quote perfectly describes the iconoclasm change throughout the arts which took place from the late 19th to the early 20th centuries. In music, the descriptive and programatic nature of works such as Debussy's 'La Mer' gave way to a more jagged idiom as represented in Stravinsky's 'the Rite of Spring' and to atonal music championed by Schönberg in 1912. Stravinsky famously remarked that music, the most abstract of arts, had no other meaning than itself. In painting as in music the fragmentation of the image started by the impressionists was furthered by Cezanne and the Cubists by the geometricisation and multi-viewpoint taken on the subject and finally by Malevich and Kandinsky creating the first conceptually abstract paintings. This movement to abstraction and ambiguity in the visual arts mirrored the developments in science with Einstein's 'Theory of Relativity' published in 1911 which overthrew for ever the Newtonian view of the world as ultimately knowable and forecastable.
As Featherstone points out, however, some of the very features in this definition of modernism are similarly used to define postmodernism. Jencks notes that the concept of 'post-modernism' is often confused with that of 'late modernity' because as he sees it, they both come out of a post-industrial society. Jencks cites Lyotard from his book 'The postmodern Condition', in which he focussed on the nature of knowledge in 'highly developed societies'. Lyotard writes:

"I have decided to use the word postmodern to describe that condition...I define postmodern as incredulity toward metanarratives...Our working hypothesis is that the status of knowledge is altered as societies enter what is known as the post industrial age and cultures enter what is known as the postmodern age."
(Lyotard, cited in Jencks, 1989, 36)

Lyotard sees the 'Master Narratives' such as the liberation of the proletariat through progress brought about by scientific knowledge as going the way of past narratives such as religion and the nation state. Post-modern culture displays a 'sensitivity to differences' and a 'war on totality in a period where plurality of experience is recognised and everything is 'delegitimised'. Featherstone points out that Lyotard's argument in itself entails a master narrative in its attempted explanation, but the point clearly remains that the existing narratives have failed or are no longer relevant and that future descriptions of society must accept the increasing relativism of modern culture. It is an interesting observation that modernist artists such as Picasso or Kandinsky recognise in their working processes the multiple-realities expressed in postmodern theories but are seen as being still modernists. Featherstone cites the central features of postmodernism in the arts as:

"The effacement of the boundary between art and everyday life; the collapse of the hierarchical distinction between high and mass/popular culture; a stylistic promiscuity favouring eclecticism and the mixing of codes;...a celebration of the surface 'depthlessness' of culture; the decline of the originality/genius of the artistic producer;".
(Featherstone, 1991, 7-8)

Jencks criticises Lyotard for mistaking the avant-garde for postmodern, as the term avant-garde refers to a specific group of artists who are recognised and promoted by the establishment as the new artists with new ideas. In one sense Jencks criticism is true in that the avant-garde is part of the existing art gallery promotional system, however in another sense I think that he is right in recognising in artists the ability to deal with the complexity of multiple views of reality and continue to explore these in their personal meaning making quests. The nature of art and the artistic process will be discussed more fully in the chapter on art.
Though originally coming from the arts, the term modernism and its conceptual derivation postmodernism have broader cultural meanings as I have already suggested. Featherstone(1991) cites Bell's analysis of the socio-economic environment seeing modernism as a 'corrosive force' which has created a selfish and 'adversarial culture' and subverted the traditional protestant values. He sees the pleasure principle unleashed by modernism as worsening the inherent stresses in society and a disjunction of the realms of polity, culture and economy. He furthers the argument with Jameson who recognises that:

"...postmodernism is based on the central role of reproduction in the 'de-centred global network' of the present day multinational capitalism which leads to a 'prodigious expansion of culture throughout the social realm, to the point at which everything in our social life... can be said to have become "cultural". (Jameson, cited Featherstone, 1991,8)

**Economic Globalisation of the Capitalist System**

The globalization of capitalism is one of the major socio-economic forces influencing life in the world today. This has arisen from the rapid growth in technology, the search for new markets and cheaper zones of production and has been fed by the gradual deregulation of international trade. Giddens (1990) lists the World Capitalist Economy as one of four main dimensions of globalization which also include, The Nation State System, World Military Order and International Division of Labour.

A major problem of globalization of the capitalist market economy is that at the very basis of modern capitalism, is profit optimisation for investors. Whereas early industrial capitalism was often community-based, manager-owned and with a degree of paternal care towards the workforce and local community as personified in the ideas of Adam Smith. Modern organisations are owned by investors who may range from rich private individuals to banks or investment funds, and whose only involvement in the business is a concern for returns on their investment.

In order to optimise returns on their investor's investments, global organisations, under the cry of compete or die, move their bases of production to countries where the economic returns are most favourable at the time. Thus they look for relatively politically stable countries where the cost of employment is cheaper than in industrially developed countries, and where, as Beck (1992) highlights, host countries in their eagerness for development may have a more relaxed attitude to health and safety issues or are forced by economic imperatives to ignore such issues in their risk assessment.
Beck sites the disaster at Bophal in India as an extreme example of what can happen when financial issues are allowed to outweigh those of safety though it is recognised that this is not a simple equation.

Nation States in a global economy find themselves in competition with each other and many countries, as Giddens (1990) recognises, hold less wealth than that of the global organisation they seek to attract, which raises possible considerations for the resulting power relationships. Countries rely on employment and productivity for the economic well-being of the economy which provides the financial basis for the collection of revenue which in turn gives the government the means with which to support social infrastructures within the wider community such as health, education and social services. The global movement of the means of production from one country to another can effect an individual states ability to support its social structures especially where those countries have weak economies and are financially dependent on one industry such as coffee. Recent events in Indonesia have shown just how quickly an emerging economy can collapse. Although the complex and unstable political situation was part of the problem in that country, the collapse of the economy was mainly caused by unsupportably high levels of speculative investment. This in turn was fuelled by another major aspect of the global capitalist economy, namely the relatively free movement of investment currency around the world.

Lipietz (1992) traces the period of great pressure for liberalisation of the markets to the late 1970's driven by Ronald Regan in the USA and Margaret Thatcher in Britain and defined by a world view of "Liberal-productivism". He puts forward the argument for this approach as;

"We are experiencing a 'technological revolution'; however, in the 1970's, constraints imposed by the state and trade unions - social provision, welfare state, anti-pollution laws and the like - stopped it developing freely, by starving firms of capital, and by preventing 'painful but necessary changes'. therefore, the argument went, let us get rid of the constraints; stop subsidizing lame ducks and bureaucratic and inefficient public services, and raise interest rates to deter non-profitable activity. In this way the free market would automatically establish a new development model in line with the new technologies. These are essentially flexible because of the scope of their application, and therefore able to respond to varied and individualized demand, which the state cannot regulate. The new technologies also need, because of the huge investment involved, direct deployment on a global scale, not amenable to control by even the largest states."

(Lipietz, 1992, 30-31)

This is the complete argument for deregulation based on the needs of technological development and encompassing an optimistic almost naive belief that the market place
given its head would ultimately bring wealth and happiness for all. Lipietz sees that the original rationale has become a loop argument in that free enterprise is needed to 'modernise the productive system', and cope with the competition created by the free market in the first place.

Noam Chomsky, like Lipietz, in an article on national debt and the morality of markets relating to an international summit on this subject, sees the liberalisation of the international money markets as a major cause of socio-economic inequality in the world. He says that;

"...in 1970 90% of transactions were related to the real economy (trade and long term investment) the rest were speculative. By 1995 it was estimated that 95% of transactions were speculative, most of them very short term (80% with a return time of a week or less)."
(Chomsky, 1998, 7)

In the case of Indonesia, the failure of confidence in the economy led the rapid withdrawal of speculative investment and the collapse of the economy leaving a huge national debt which Chomsky says is actually owed by approximately 50 individuals but the actual burden of which is being born by the country's 200 million inhabitants.

Chomsky points to the immorality of the situation arguing that;

"Debt is a social and ideological construct, not a simple economic fact. Furthermore, as understood long ago, liberalisation of capital flow serves as a powerful weapon against social justice and democracy. Recent policy decisions are choices by the powerful, based on self-interest, not on mysterious economic laws."
(Chomsky, 1998, 7)

There is, as Chomsky suggests, a widespread belief in economic laws as being somehow almost natural laws. This attitude is promoted by those who are profiting from the status quo including countries with major economies who exhort their businesses and workforces to greater economies and effort in the face of world wide competition for work but not to question the premise upon which this ideology is built. The artist and teacher Maholy-Nagy writing as early as 1947, described the situation as "social ethics based on economic superiority rather than on principles of justice" (Maholy-Nagy, 1965, 14). Giddens (1990) agrees with Chomsky that concepts such as capitalism and debt are sociological constructs arising from values and attitudes prevalent in society and not somehow pre-ordained and unquestionable, but like Lipietz argues have really developed from the imperative need of the prevailing economic system in which survival becomes justification in itself.
For individual countries the effects of deregulation and global corporations means that they have to vie with each other to be the most attractive hosts as in a macabre dating game, giving companies incentives to invest and training a workforce for their needs. For existing industrialised countries this is a game for which they have in part the infrastructure, experience and finance to play, but for the third world it means that they borrow from the very institutions who are looking to make money out of them to develop their infrastructures to suit those companies needs. In colloquial terms it is a 'double whammy', the situation which Chomsky scathingly refers to as a, 'weapon against social justice'. There is however little defence against the gambling of the international money markets, which can damage an individual or group of countries economies in a matter of hours as the United Kingdom learned when it was forced out of the European Monetary System (ERM) by the financial dealings of one trader George Soros.

For individuals the effects can be no less dramatic. In third world countries such financial games can lead to disempowerment to develop economies, stagnation or even starvation. In industrialised countries such as those in the European Union, the effects can be seen according to Hutton (1995) as increased unemployment from 2% in 1973 to 12% now and he further asserts that although in the USA job creation has been successful, the cost has been, "...that the real wage for its manual workers has scarcely risen for twenty years". (1995,57) In the United Kingdom whole communities suffered with the decline in traditional industries such as ship building, steel manufacture and coal mining and whilst some of this was due to changing technology and commercial needs much of it was driven by cheaper international competition. The 'on your bike' mentality of the government made famous by Minister Tebbit, developed not just within the country, but Marx's reserve army of labour was expected and encouraged to take advantage of European Community legislation and search for work abroad. This even entered popular culture in the TV series 'Aufwiedersehen Pet' in which out of work builders find work in Germany. It is perhaps worth commenting here that not all the change wrought by the rise of the global market economy is bad. In the British mining communities the discontinuity of male employment also broke traditional gender roles allowing women to become wage earners and family leaders and men to see a world beyond the pits and single responsibility for the well-being of their families.

There is however a paradox embedded in the very heart of the process by which the global market economy functions. To stay competitive organisations need to follow the cheapest and most efficient countries in which to base their production or services. The system needs developing economies to create the wealth to provide a reliable consumer
base for product sales. However if the global organisations keep abandoning one country base in favour of another to keep competitive, this very process destabilises the economy of the consumer base which is needed to complete the cycle. Perhaps even worse, the money markets need no such base and their focus on short term returns is potentially destabilising of even a balanced and productive or 'real' economy as Chomsky calls it.

Handy (1997) identifies the element of continued growth in the world economy as capitalism’s system to both stabilise and feed the consumer base and ultimately create enough surplus to provide for all members of society. This he says was Adam Smith’s reasoning which acts almost as the latter’s 'guiding hand', an ethical god like force which works unseen for the benefit of all. For the simpler times of the 18th century this may have been a reasonable theory but given the complexities of the present day global market and the speed of technological change, Handy finds such a 'laissez faire' attitude unsupportable. He sites the USA as a country which in 1989, "the top 1% earned more, collectively, than the bottom 40%" (Handy, 1997, 40), a situation in which he sees the inequalities may not long be accepted with possibly dire consequences for democracy.

The direct effects of the economic globalization of the capitalist system on the Adult Education context of this inquiry are perhaps less obvious than the cultural changes of consumerism which it has spawned, and which are dealt with next in this chapter. The main effects have been indirect and via pressure on the education system as a whole to keep the country economically competitive in the global marketplace. As education has moved away from the liberal humanistic ideals of the 'educated man' and towards education for industry, so the emphasis on training for work and certification has meant a shift in government funding towards these outcomes. As a direct consequence, liberal Adult Education, of which art courses make up a significant proportion, has suffered severe funding cuts over the last 20 years and has been forced increasingly to become market led to survive. This in turn has meant that the curriculum is increasingly market driven with other considerations taking a backseat to survival.

The Consumer Culture

Whilst the financial and attendant social effects of the globalization of the capitalist market economy and the massive changes from long term investment in production to short term speculative investment provide an primarily economic description of the
socio-economic environment, another major interpretation focuses on the capitalist system of production and the consumer culture which it has created.

Lipietz recognises the rise of technology and the resulting modernisation of societies as the driving force or at least the rationale for the development and deregulation of the global market economy. It has also provided the means to make objects from pens to cars and computers increasingly cheaper from year to year compared to the consumer bases ability to purchase.

Featherstone (1991) cites three main perspectives on the consumer culture. Firstly the growth of capitalist commodity production and its attendant expansion of the material culture. Secondly consumer satisfaction and status related to commodity and ownership and thirdly the emotional pleasures of consumption and theories relating to them. A purely economic view of Featherstone's first perspective such as proposed by Lipcitz, would chart the reason for the consumer culture as the result of the miracle of increasing efficiency in capitalist production. As the combination of increasing technology and the pursuit of ever cheaper workforces globally have brought down the cost of the manufacture of goods so they have come within the reach of a larger number of people able to afford them. The growth in the production of consumer goods has led to industrial expansion and this in turn creates a broader consumer base.

However Featherstone does not see this 'culture of consumption' as deriving 'unproblematically' from the system of production. Far from the simple outcome of an economic system Jean Baudrillard (1998) identifies consumption as a phenomena which has taken hold of the psycho-social world through the creation of needs within the individual. He takes the argument further suggesting that, "The truth is, not that 'needs are the fruits of production', but that the system of needs is the product of the system of production"(Baudrillard, 1998,74). He then explains the logic of his vision of the development of the system of consumption in his 'genealogy of consumption', which leads to the production of;

"... needs, the system of needs, demand / productive force as rationalized, integrated, controlled whole, complementary to the three others in a process of total control of the productive forces and the production processes. Needs as a system are also radically different from enjoyment and satisfaction. They are produced as system elements, not as a relationship of an individual to an object ( just as labour power no longer has anything to do with - and even denies - the workers relation to the product of his labour, and just as exchange-value no longer has anything to do with concrete, personal exchange, or the commodity form with real goods, etc.)."

(Baudrillard, 1998, 75)
Needs as the fruits of production are not seen by Baudrillard as a process of fulfilment of any basic needs to survive or of machines to make life easier such as a vacuum cleaner, but initially as objects which will give him/her personal happiness and or satisfaction. Like Handy, however he recognises that man is never satisfied by material things alone and this quest for fulfilment through the acquisition of objects becomes a self perpetuating cycle with the goal of happiness remaining illusive and tantalizingly always out of reach. Baudrillard takes his argument much further in suggesting that the system of needs, far from fostering enjoyment, destroys that very possibility in the individual of enjoyment or satisfaction as individual consumers become locked into the role of consumer by the system. They no longer decide to buy something to make them feel better of their own free will but are in a power relationship with process of production which demands that they consume as part of the society and that, "The truth of consumption is that it is not a function of enjoyment, but a function of production" (Baudrillard, 1989, 78). In such a system it becomes both the role and duty of the individual to consume, there is no free will in the matter which has been transformed from choice into a socio-psychological imperative.

The objects of consumption in Baudrillard's system no longer have a simple significance or meaning related to their practical use. Instead, something like a car, as well as having a practical application of transporting people and goods, may for example, also have a significance beyond this as a status symbol or fashion statement. For Baudrillard elements such as 'prestige' give objects a 'sign-value' which develops a rate of exchange which may have little to do with the practical value of the object. This is reflected in the rapid growth in advertising and marketing which has accompanied industrial expansion and helped to create the consumer society. The promotion of cars supports Baudrillard's argument well, in that in advertising, little attention is often paid to practical specifications of the product, instead the focus is placed on the power of the car to attract women, have a rugged appearance or go faster than the opposition, regardless of the speed limits. Image is all, and the symbolic nature or sign-value of objects becomes their exchange value and the object becomes its sign.

As Baudrillard says:

"All kinds of other objects may be substituted here...as signifying element. In the logic of signs, as in that of symbols, objects are no longer linked in any sense to a definite function or need. Precisely because they are responding here to something quite different, which is either the social logic or the logic of desire, for which they function as a shifting and unconscious field of signification." (Baudrillard, 1998, 77)
Maholy-Nagy (1965) like Habermas saw the results of modernism as creating a society where the importance of the individual and their perceived needs took increasing precedence over the sense of community which produced an 'age of isolation'. Early capitalists, he said, "...had accepted the basic premise of Protestantism that man's greatest virtue is his conscience, responsible only to himself and God". (Maholy-Nagy, 1965, 16) Allied with the symbiotic 'work ethic' the idea of the nobility of work, this gave the religious support for both the creation and enslavement of the workforce to the needs of the capitalist system and the moral right of the industrialist to use them thus. The process of creating a society where people become increasingly alienated from each other, where anomie is almost the common human condition, was further promoted by the adoption of what Lipietz (1992) called 'Liberal-productivism' as discussed earlier. The almost naive belief in market forces working for the good of all which assumes some moral dimension to a deregulated economic system, allied with the idea of personal self-sufficiency was summed up by Prime Minister Margaret Thatcher when she said that there was no longer any such a thing as society. She like, President Regan in the USA, set about dismantling the 'nanny state', thus forcing people to put themselves first and risking a return to what Hobbes in the Leviathan called "war of everyman against everyman" (Hobbes, 1651, 1983 ed, 145) which is like a primitive law of the jungle where only the fittest survive.

The question arises here of whether the good of the individual or the community should be seen as most important. Politically these two ends of the same continuum have been championed in the industrialised countries by communism on the left and liberal free market forces on the right. Both of these extreme positions do people a great injustice for they, people, are both individuals and exist with and through others in a community. As society, at its very basic level, is created by the basic needs of people for survival and reproduction of the species, mankind is a social animal and this according to scientific determinists such as Dawkins (1991) is created out of necessity by the evolutionary process. Such reductionist and determinist views are still part of the great narrative of the enlightenment whereas in biology as well as other branches of science others such as Margolis, Sheldrake, Bohm and Wilson take a less predetermined view of life, one filled literally with the potential of dialogue.

The new physics with relativism at its core, can be seen as the ultimate postmodern theory. However, as Zohar argues, such distinctions between the masses and the individual are purely perspectival. She observes that the individual and the community both exist like the wave/particle and are not an either or situation, but are different descriptions of the same phenomena. She reinforces this idea with another analogy, that
of a football crowd. From the outside it is a group of people apparently acting with a common purpose but from the point of view of the person in the crowd they are part of the whole but still an individual within it. Like Habermas in his 'Theory of Communicative Action' (1989), Zohar sees the process of dialogue as mediating between the conflicting needs of the self and the community and balancing the elements of independence and conformity. Like Habermas, she does not see this as an easy process but a potential way forward and one which is practical and which everyone can attempt in their own way. It is not a grand imposed solution but a process which each individual in their own way can advance. She does not see just a personal 'inner transformation' as enough but sees working towards a 'shared meaning' as most important:

"But above all, in whatever I do, at whatever level I act, I must listen, I must engage in dialogue and do whatever I can to encourage dialogue between others. Every time that I try to understand another person's point of view it is a small religious act. It is also a small political act."
(Zohar, 1993, 248)

Though Habermas and Zohar, like others, propose ways of dealing with tensions within society many of these ideas need at their heart people who have learned to see through the socio-economic web of power which binds them and this requires an education system which helps people to transcend their present understanding and begin to re-create meaning in their lives, and one which is not a construction of the consumer system. For artists, the consumer culture creates the potential for increased markets for their work. However, if art questions the nature of perceived reality, artists who question the superficial and selfish nature of consumerism may find themselves in opposition to the fundamental driving force of modern economics and hence in conflict with powerful interests. They may also find that their moral stance is compromised by their need to make a living. For mature students who join art courses and who have not previously questioned consumerism and its effects on society, challenges to their values and accepted lifestyle may prove unsettling and lead to much internal re-evaluation of their perceptions. For the artist/teacher the fall-out from challenging a student's values and perceptions as part of a educational empowerment process, may prove difficult to handle and they may find themselves the target of the student's anger, frustration and confusion.

In broader terms, consumerism effects education by turning it into a commodity which will satisfy the needs of the consumer in exchange for money. For emancipatory educationalists and artist/teachers this can create conflict in their role. Conformity to
perceived student needs and their own employment versus teaching which reflects their own views of learning related to their field of practice.

Conclusion

It has been argued that the move from Modernity to Post-Modernity, the economic globalization of the capitalist market and the consumer culture have all had dramatic effects on modern western industrial society and the individuals within it.

The rise of the individual born out of the Renaissance and the Enlightenment has, under the socio-economic pressures of global capitalism, created a certain amount of fear, and anomie which in turn has fostered a degree of selfishness. As the feelings of security in community have collapsed along with those communities, so feelings of belonging have been usurped by happiness through consumerism.

For education there has been a twofold pressure. Firstly to help keep the country competitive in the international marketplace by supplying industry with the trained staff necessary to maintain or increase its commercial edge. Secondly to market education itself as a commodity which competes in the marketplace. For Adult Education and its staff, consumer pressure was always a major fact of life, however, the increases in the pressures of economic globalism and consumerism has had damaging effects on the continuance in practice of a curriculum based on a liberal humanistic philosophy.

The following two chapters look at the extent to which the socio-economic factors outlined in this chapter have effected adult education and have contributed towards the ethical and practical dilemmas faced by artist/teachers in the service.
Part Two - Chapter 4

Socio-educational Environment of Adult Education

As has been argued in the previous chapter, the world economic order driven by global consumerism has a profound effect on the nature of the societies which are increasingly shaped in response to the huge economic forces acting upon them. Governments, even those of the relatively prosperous industrialised nations of the world, can no longer ignore or defy the pressures which global consumerism places on them to conform to its needs. In an attempt to keep the country relevant to the needs of the global market and hence maintain and improve the quality of life of its citizens, the government of the United Kingdom has identified its education system as a key player in training and updating the workforce to fulfil the requirements of industry and commerce. Having identified the broader effects of socio-economic pressures on the wider community and education system in the UK, it is necessary to discover to what extent the effects of government strategy and policy on Adult Education contribute towards the tensions experienced by artist/teachers in the service.

This chapter begins by briefly surveying the wide range of definitions of Adult Education. It then surveys the development of Adult Education in relation to government strategy and policy and examines the effects which the broad and often conflicting aims of government policy has had on the service. Finally it focuses on the present structure of state supported Adult Education which is the setting for this inquiry. The effects are discussed of reduced government funding and rising entrepreneurialism in the face of consumerism, on the curriculum, the philosophy of Adult Education and the staff working in the service both teachers and organisers.

What is Adult Education?

As Newman (1979) observes the trouble with the term 'adult education' is that it is not a 'single concept'. At first sight the term 'adult education' may seem to equate in meaning to the 'education of adults'. However, as Jarvis (1995) points out, the term 'adult education' within the UK has connotations of "specifically liberal education", which "also has a stereotype of being a middle-class, leisure time pursuit" (Jarvis, 1995, 20).
He argues that the idea of AE is a 'self-indulgent' leisure activity combined with the underlying concept of a 'front-end model' of education has led to marginalisation of adult education. Jarvis proposes a social definition of adult education as "being a form of liberal education undertaken by those people who are regarded as adults" (Jarvis, 1995, 21). However Wiltshire (1976) suggests that it relates to the way that the education process is perceived and carried out in a way more pertinent to the maturity of adults than the comparative immaturity of children. The issue then arises as to the specific nature of adults and how their needs and education may differ from those of children and therefore what are the specific characteristics of adults. Jarvis (1995) recognises that any definition of the term 'adult' is extremely difficult and he follows Knowles' thinking about adulthood as referring to the fact that both an "individuals own awareness of themselves and other people's perceptions of them accord them with the status of adulthood within their own society" (Jarvis, 1995, 22). Thus the definition of adulthood can be seen to arise from social traditions within a given society and may therefore change from society to society and within different sections of a society. For the purposes of this research therefore the notion of adult is the socially accepted norm for the UK.

Because the term 'adult education' carries with it connotations of non essential leisure activities and is often connected to ideas of front-end education Jarvis prefers the term 'education of adults' which encompasses leisure learning and learning for work, as well as vocational and non-vocational educational outcomes. As Merriam and Caffarella (1991) observe the relative emphasis which is placed on adult learning at any one time is due to the nature of that society and its needs. They continue to recognise the importance of adult education because 'in our own society with its accelerated speed of change, the urgency of dealing with todays social realities lies with adults. Society no longer has the luxury of waiting for its youth" (Merriam and Caffarella, 1991, 5). The speed of change has caused a change in how education is seen. The front loaded model of an education or training which lasts an individual for life is no longer viable in a western industrial society and so the concept of 'continuing education' has arisen. This can be seen as post initial education which according to Venables, "embraces aspects of personal, social, economic, vocational and social education" (Venables, cited in Jarvis, 1995, 27). In the UK continuing education has been linked in formal education mainly to vocational education though the growth in access to HE is also part of this sector. Though the terms 'continuing education', 'lifelong learning' (discussed later in this chapter) and 'recurrent education' all have particular meanings, these meanings overlap to an extent and in day to day usage are often used quite loosely.
Another term linked closely with 'adult education' is that of 'community education'. The sociological concept of 'community' is a complex one and Jarvis (1995) offers three meanings for the word community. Firstly, community relating to personal relationships established within a particular locality. Secondly, community as relating to people who live in a specific place such as a monastery or kibbutz where there is an emphasis on community life. Thirdly, community as a place or locality in which people live. Arising from these are notions of 'community' he proposes three forms of 'community education' including "education for action and / or development education in the community; extra-mural forms of education" (Jarvis, 1995, 34). All of these definitions have different political and social connotations for members of communities and educationalists charged with responsibilities for community education.

It is important to discuss the issues around the terms 'adult education', 'continuing education' and 'community education' because they describe the setting in which this research takes place, and their various underlying philosophies and values inform not only local and national government who support them, but also the educationalists who engage in such education and adults who participate in it. The focus of this research was on artist/teachers in the Worthing, Shoreham and Southwick Adult and Continuing Education Centres. These were traditional AE centres but after being incorporated into Northbrook College they broadened their role to include vocational and non-vocational certificated programmes which have links into other college FE and HE provision. They are supported by funding from West Sussex County Council for promoting non-vocational courses and this money comes from the county 'Adult and Community Education' budget. Thus this one Adult and Continuing Education (ACE) group of centres are seen as 'Adult Education' in the institutional sense, 'Adult Education' in the stereotypical sense, 'Adult Education' in the learning approach sense, 'Adult Continuing Education' in providing pathways and access to FE and HE and 'Community Education' in all the senses discussed above.

**Government Strategy, Policy, and Adult Education in the United Kingdom**

Many of the tensions inherent in Adult Education arise from the diversity of aims upon which it was founded and which have informed its development, as well as the on-going effects of changes in the emphasis of government policy both in Adult Education and the wider education field.
The beginnings of Adult Education in England as it is known today were born out of many of the social movements of the last century such as the Methodist movement, the co-operative movements, the worker's movements and the Chartists. All, according to Jarvis (1993) had educational activities which were often regarded by the state as 'unacceptable'. Other AE movements started in the early twentieth century such as the Workers' Education Association and university extension service were not instigated by the state but were civil movements. The sector of AE in which I as a practitioner work and which is the setting for this research is however that of the state run and supported service.

As early as 1919, the Final Report of the Ministry of Reconstruction, Adult Education Committee stated that:

"Adult Education is not a luxury for a limited, exclusive group of specifically selected individuals, but an integral part of social life. For this very reason adult education must be made available for all as well as be made permanent". (Final Report of the Ministry of Reconstruction 1919, cited by Bogdan and Suchodolski in Dave (ed), 1976, 58)

The legal basis for the support and structuring and provision of adult education as part of a government education strategy was not laid until the 1944 Education Act which states that the Secretary of State for Education and Science has the duty:

"to promote the education of the people of England and Wales and the progressive development of institutions devoted to that purpose, and to secure effective execution by local authorities, under his control and direction, of the national policy of providing a varied and comprehensive educational service in every area." (cited from the Russell Report 1973, 25)

Later in the act, the type and extent of the provision was qualified.

Section 4.1: Subject as hereinafter provided, it shall be the duty of every local education authority to secure the provision for their area of adequate facilities for further education, that is to say:

a. full-time and part-time education for persons over compulsory school age; and

b. leisure time occupation, in which such organised cultural training and recreative activities as are suited to their requirements, for any persons over compulsory school age who are able and willing to profit by the facilities provided for that purpose. (1944 Education Act, cited in Jarvis 1995, 129)

The act clearly places responsibility for the provision of FE and AE with Local education Authorities (LEA's). However Newman (1979) observed that the Russell Report (1973)
noted with surprise that it was not 'unlawful' for LEA's to suspend financial support from adult education if they were in financial difficulties. Therefore LEA's are only "encouraged to provide adult education, but when the chips are down they do not actually have to do so" (Newman, 1979, 3-4). Also as Griffin (1987) observes no real "concept of adult education could be derived from the Act's provision" (Griffin, 1987, 31). However he does acknowledge that adult education had existed as a form of 'social policy' for many years in England and identifies three main approaches underlying such policies as market models, progressive-liberal-welfare models and social control models.

According to Jarvis (1993) the main idea underlying the market model is that 'education is a commodity'. Both he and Griffin (1987) see the consequences for AE as displaying the features of the market place with pressure to self-financing and greater competition between provision and efficiency as well as the ultimate determinant of the curriculum being the 'economic principle of supply and demand' where there is no state subsidy.

Progressive liberal and welfare models share similar ideas about the needs of the individual which contrast dramatically with the philosophy behind the market models. Progressive liberal approaches see AE provision as for 'individual benefit' and about personal 'self improvement and 'self-enrichment' akin to Maslow's 'self-actualisation' theory (Maslow, 1968). Welfare models are founded on the premise that society, particularly in a socio-economic climate ruled by global market forces, is inherently unfair and unequal, and that it is the duty of the state to redress the structural imbalances. Jarvis (1993) sees the rapid growth in adult education in the sixties as arising from the development of welfare provision, but he recognises the need for stronger justification for such provision especially given governments of a right wing persuasion. He cites Pinker's (1971) two models as interpretations of welfare approaches:

Residual Model - social welfare should focus selectively upon the residual and declining minority of needy groups but as the wealth of the nation increases these will require less assistance.

Institutional Model - since the market is unable to secure a just allocation of resources throughout society, there will always be a need for the social services.
(Pinker cited in Jarvis, 1993, 44)

As Jarvis suggests, when Pinker first formulated these models in a time of relative wealth for this country, the assumption was that increasing wealth would favour the predictions of the former model. However, the growing crisis in the global market economy and its inability to deliver riches and equality for all, as argued in the previous chapter, leads inevitably to the acceptance of Pinker's latter model as a rationale for a
welfare policy in which the state intervenes on behalf of the individual to redress inequalities caused by the market economy. Griffin (1987) observes that one way of thinking about such social policies is to see them as linked with 'principles of interference or non-interference' in peoples' lives. The interventionist model cited above is expanded in what Griffin calls the 'liberal-progressive and Fabian socialist' view and whose ideologies underpinned the founding of the welfare state. This is a view of social policy in which "a more real or meaningful freedom than that of the marketplace is secured to individuals through the beneficent intervention of the state" (Griffin, 1987, 65). He continues relating this ideological approach to adult education.

"There are some objectives of social policy, according to this view, which are self-evidently good. These take the form of general moral principles about freedom, equality, citizenship, and so on, without which individual freedom is an empty and abstract notion. Adult educators, therefore, who associate adult learning with individual freedom are likely to hold that adult education (as a systematised opportunity for adult learning) is self-evidently good." (Griffin, 1987, 65)

Given that the present state supported LEA-run AE system was premised on these underpinning ideals and views of the individual and universal rights, it is not surprising that, as Griffin says, most professional adult educators would hold such views. The expansion of adult education in the sixties and seventies and the progressive liberal and welfare ideologies behind its promotion are clearly reflected in the Russell Report of 1973 whose general statement prefixing its recommendations acknowledged the following key underlying propositions:

2.1. In our changing and evolving society the explicit and latent demands for all kinds of adult education have increased and will continue to increase. Adults, in their own right, have claims for the provision of a comprehensive service which can satisfy these demands in appropriately adult ways: all areas of education will be enriched if demands for the education of adults are met.
2.2. Within our community there exists an enormous reservoir of human and material resources: a relatively modest investment in adult education - in staff, buildings, training and organisation - could release these resources to adult education for the benefit of individuals and the good of society.
(Russell Report, 1973, ix)

It was this report and its ideas and recommendations which helped shape the adult education system which I joined as a part-time yoga tutor in the early 1970's, and which informed and gave direction to many adult education organisers from its publication to this day.
The third main approach to social policy as defined by Griffin is that of social control. As a major duty of the state is to provide stable structures for its members, then the process of control is one of its main functions and state education can be used as a mechanism of control.

Jarvis asserts that classical liberalism and Marxist analysis are in accord in regarding "education as the most significant ideological state apparatus" (Jarvis, 1993, 46). He argues that both cultural and social reproduction is a function of education which has been evidenced in government initiatives such as Technical and Vocational Education Initiative which provided job related training for children still at school. Though ideology has been the driver of such initiatives the power behind them has been the targeted use of government funding to promote political will and overcome or sidestep the views of the education establishment.

As Jarvis argues, "the policies of the United Kingdom government in the 1980's and early 1990's have been designed to re-direct education away from individual needs, to the demands of the industrial and commercial sector of society" (Jarvis, 1993, 48). However the drive to link education with industrial and commercial needs was not started by the conservative government which is now famous for carrying out such policies but by a Labour Prime Minister.

In 1976 the then Prime Minister of Great Britain James Callaghan delivered his now famous 'Ruskin Speech' in which he blamed the education system for failing to provide British industry with the skilled workforce it required. By implication this skills deficit was the cause of British industry's failure to compete successfully in world markets, the ensuing rise in unemployment and the social problems which this caused. The clear message to education was that it should be turning out people with the skills needed by industry for the countries economic and social health. Since that speech, successive governments have followed a policy of promoting vocationally oriented education and training in an attempt to address the perceived problem.

Purvis and Walford (1988) observed that economic problems:

"....and a growing disenchantment with education, have brought with them renewed attempts by pressure groups and policy makers to strengthen the links between education and the economy. It is claimed that schools and colleges should serve the needs of industry and commerce more effectively".

(Purvis and Walford, ed Pollard, 1988, 4)
This view was reinforced by the 1991 government White Paper 'Education and Training for the 21st Century: The Challenge to Colleges', which states that:

"For all the institutions that they fund, the Councils will be asked to work towards the principle that their funding should be concentrated on the kinds of education for adults listed in paragraph 3.2 above. (para. 3.2 lists NVQ’s Basic Education, GCSE’s Access etc.) Other provision should so far as possible be supported only through fees.
(D.E.S. 1991, 9)

The creation of Training and Education Councils (TEC’s) as a separate funding body for training whose funding initiatives and the removal of Further Education colleges from the control of LEA’s and their subsequent incorporation as individual education providers has created a further education system which is in competition with itself in an education marketplace. Audit procedures for the TEC’s and Further Education Funding Council (FEFC) have helped to ensure that outcomes based measures focussing on skills acquisition have moved much education provision into instrumental approaches to learning.

Another angle on education and training problem as perceived by Callaghan was raised early as 1947 when Whitehead identified the problem of the increasing speed of change in many aspects of the social and economic environment.

"In the past the time span of important change was considerably longer than that of a single human life. Thus mankind was trained to adapt itself to fixed conditions. Today this time span is considerably shorter than that of human life, and accordingly our training must prepare individuals to face a novelty of conditions".
(Whitehead 1947, cited by Dave, 1976, 15)

Toffler (1970), Knowles (1980), de Bono (1990) and Handy (1990) all support Whitehead’s view that the accelerated rate of change in the socio-economic environment, but particularly in the area of technology, is threatening the relevance of people's skills to the changing economic needs of the wider society. Toffler focuses the problem further saying that,

"The rapid obsolescence of knowledge and the extension of the life span make it clear that the skills learned in youth are unlikely to remain relevant by the time old age arrives".
(Toffler, 1970, 368)

The prevalent government policies in place to deal with crisis are based on the vocational training model which itself is primarily a deficit model of education. As the speed of change increases and knowledge and practice need to be updated at an increasingly faster
pace the sheer cost and practicality of the re-training model as an answer to the educational needs of the socio-economic environment will cause its failure. Knowles recognises the seriousness of the situation and says that if we are to, "... avoid the catastrophe of human obsolescence"

(Knowles, Smith ed. 1990) that the deficit model of education needs to be changed to one of lifelong learning. He states that:

"It is no longer functional to define education as a process of transmitting what is known; it must now be defined as a lifelong process of enquiry. And so the most important learning of all - for both children and adults - is learning how to learn, the skills of self directed enquiry".

(Knowles, 1980, 41)

Many of these views focus uncritically on the nature of the problem, that of more effective and efficient skills training for industry, and its possible solution, which promotes lifelong learning and places emphasis on this being increasingly the responsibility of the individual. To maintain its socio-economic standing in the world, for the good of the population, the government sees the education system as increasingly the servant of the capitalists system and its needs, and indirectly the individuals needs. The well-being of the economy relies on the competitiveness of UK industry on the world market and the education system is seen as the provider of the skills necessary to maintain this position. As for reasons already alluded to, individuals are increasingly asked to become responsible for keeping their skills updated and relevant for the changing needs of the marketplace. This model puts both the education system and individuals as resources of the marketplace to be consumed by it, and places much of the cost and responsibility for this on the individuals directly, or indirectly via taxes.

Much of Further Education (FE) has been geared to fulfil a training role, but increasingly Higher Education (HE) has lost its original ethos as places of learning and research where the outcome of learning for its own sake was valued. The pressure from government via the purse strings, from industry which increasingly funds areas or research in HE and finally from students who want an education which will position them well in the job market, have forced education institutions to respond to their wishes or lose out to competitors who will comply to the prevailing pressures. In a socio-economic culture driven by market forces and consumerism education finds itself as yet another commodity to be traded in the market place.

Wellington (1993) argues that there has been an acceptance the stance that education has 'falling standards', and is 'not meeting the needs of industry' though he sees these as more 'rhetoric' and 'hype' of the 'education-industry interface' rather than the outcome
Carr in Wellington (1993) argues that:

"...the discourse on new vocationalism encapsulates a general political ideology - a socially structured and historically sedimented form of consciousness in terms of which the relationship between education and society is tacitly understood and some particular view of the relationship between school and work is seen to be obvious and self-evidently true."
(Carr in Wellington, 1993, 224)

He sees that the political perspective which underlies this vocationalism has not fully been explored but that this tendency in our education system relates closely to one of Feinberg's two paradigms of the major social functions of education. The first of these paradigm's views the social function of education as mainly economic and vocational and providing:

"...deliberate instruction into a code of knowledge, a set of principles and techniques designed to further the participation of an individual in the market through the mediation of skills that possess and exchange value...it is primarily concerned with the transmission of technically exploitable knowledge."
(Feinberg cited by Carr in Wellington, 1993, 225)

Feinberg's second paradigm views the social role or function of education as mainly political and cultural:

"...primarily intended to further social participation as a member of the public through the development of interpretive understanding and normative skills....General education, as education for participation in a public, ideally implies a community of equals, active partners engaged in a process of self-formation. Its ideal is a process...where arguments are heard and judged on their own merits and where all have equal access to the debate."
(Feinberg cited by Carr in Wellington, 1993, 225)

From these two paradigms it is easy to identify the first as describing the model of education which has been developed since Callaghan's fateful speech. It is a model which commodifies the individual and rates their value to society in direct relationship to their economic viability. The education system is there primarily to support this economic function of the individual. It must be acknowledged that given the present economic system, and for practical purposes of survival in any form of society, that the development of skills relating to the needs of that society are a necessary part of the remit of an education system. However this model would tend to promote the commodification of the individual as almost an end in itself whereas Feinberg's second paradigm reflects a view of life which is geared to the creation of democratic communities in which
individuals are encouraged to take a full part. In his focus on the, "development of free persons...who are...capable of making unmanipulated judgements on the basis of reason" (Feinberg cited by Carr in Wellington, 1993, 225) Feinberg reflects a model of education espoused by such adult educational luminaries as Freire, Horton, Rogers, Illich, Mezirow, Brookfield and many others.

This model also describes a form of participatory community where learning supports the individual's ability to actively engage in the development of community. This concept is central to the ideas of educators such as Brookfield (1987), Mezirow (1990) and Nussbaum (1997) who see such approaches to learning as fundamental to the creation and growth and maintainance of democracy. They see the ability to think critically as a crucial skill for full participation in society in having an awareness of differing values which underlie socio-political ideas and the thinking processes with which to think through and compare concepts for themselves.

Feinberg's second model also reflects the Liberal Humanistic tradition which is at the heart of the Adult Education service in the UK, developed in the 60's and 70's. The Russell Report (1973) outlined three main areas in which adult education should operate to meet the following needs:

1- Equality of Opportunity
   * Remedial education
   * Balancing education
   * Second chance education
   * Updating
   * Education about education
   * Counselling and the clarification of choices

2- Individual Personal Development
   * Creativity - creative fulfilment
   * Physical activity
   * Educative social activity
   * Intellectual activity

3- Individual in Society
   * Role education
   * Social and political education
   * Community education
   * Education for social leadership

(Russell Report, 1973, 18-19)

The three areas of equal opportunity, personal development and social development which are outlined above offered a huge challenge to adult education, and this report laid the idealistic basis for many of the professional adult educators at the time and since. To
address any one of these 'needs' requires considerable planning and resourcing, but state supported AE set out with little more than these high ideals to make much of this agenda a reality. Today, the curriculum of many AE centres still covers much of the areas outlined above.

In 1997 the report from the National Advisory Group for Continuing Education and Lifelong Learning called 'Learning for the 21st Century' has as its main thrust the broadening of participation to include a whole range of under-represented groups including unskilled manual workers, unemployed people, some ethnic and linguistic minority groups and many others. Equality of opportunity is a main theme in the report, as in the Russell Report over twenty years earlier, and in an article for The Times Higher called 'Classes for the masses', Kennedy argues that generic expansion of the education system had done little to close the learning divide in the UK.

"We know that the achievement rates of poor and middle class children have already sharply diverged by the time they enter school. Recent findings by the Council for Industry and Higher Education show that fewer than half of working-class teenagers equipped with the appropriate qualifications actually went to university. This and other evidence starkly demonstrates the need for an increasing emphasis on widening and deepening, not merely expanding, the scope of education and training at all ages and in all sectors."
(Kennedy, Times Higher Ed Supplement, 14.11.97, 2)

Kennedy argues the need for new resources and the re-direction of existing resources as necessary to combat both non-participation and low levels of academic and practical achievement in our society to boost 'economic success' and 'social cohesion'. This call has been answered by LEA's who are now demanding of AE centres that they add to their multiple roles the widening of participation, not just in the getting of more students, but in Kennedy's sense of accessing sections of society which are at present under-represented in their student body. However, strategies for dealing with this perceived problem are not as simple as putting on more courses or changing a marketing approach because the causes of non-participation by sections within a society have many causes. Cross (1981) categorises barriers to participation under the three headings of 'situational barriers', 'institutional barriers, and 'dispositional barriers', though Jarvis (1985) argues that participation in education is not just about personal motivation or intent but has a stronger social dimension. Merriam and Caffarella summarise the situation and choices facing educationalists quite clearly:

"These competing perspectives imply different strategies for increasing participation. If one holds that individual interests and motivation account for participation, then recruitment efforts would centre on responding to an adult's perceived learning needs and stimulating motivation. If, on the other hand, participation or non-participation is seen as a function of the social structure,
then one would work toward changing society in ways that would facilitate participation". 
(Merriam and Caffarella, 1991, 94)

In adult education the gradual reduction of government funding since the late 70's coupled with the drive towards self-financing in a competitive education market has led to the adoption of a curriculum and marketing strategy underpinned by Merriam's and Caffarella's first perspective of participation based on individual interests and motivations. Most adult education curricula contain that which the organisers think that the public want, and the more the government support has been reduced, the more the service has been driven to compete in a commercial market place to survive. Some sections of the curriculum such as basic literacy and numeracy have escaped this fate and been supported more in a recognition of structural social problems. However for much of the adult education curriculum the commodification process has become embedded. Whilst it has proven possible to continue to provide an adult education curriculum based on the needs and wishes of the marketplace with very little state support, many of the problems of lack of participation in education as highlighted in the Kennedy Report are fundamentally a 'function of the social structure' and strategies to tackle these problems need to reflect the complexity and nature of the causes. Past experience of targeting identified groups of non-participants such as minority ethnic groups or those with learning difficulties has shown that it is a costly process both in outreach worker, tutor or organiser time and in supporting resources such as specialist materials. At present many AE centres are being faced by LEA's with this challenge but without the further resourcing needed to cope.

Broadening access to education and take up is also a major thrust in the government's Green Paper on education 'The Learning Age: a renaissance for a new Britain'. In his forward to the paper, David Blunkett, the Secretary of State for Education and Employment wrote:

"We stand on the brink of a new age. Familiar certainties and old ways of doing things are disappearing. Jobs are changing and with them the skills needed for the world of tomorrow. In our hearts we know we have no choice but to prepare for this new age, in which the key to success will be the education, knowledge and skills of our people.

Learning is the key to prosperity - for each of us as individuals, as well as for the nation as a whole. This is why the government has put learning at the heart of its ambition... Our Green Paper The Learning Age...sets out how learning throughout life can build human capital by encouraging creativity, skill and imagination. The fostering of an enquiring mind and the love of learning are essential for our future success.

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To achieve stable and sustainable growth, we will need a well-equipped and adaptable labour force. To cope with rapid change we must ensure that people can return to learning throughout their lives. We cannot rely on a small elite: we will need the creativity, enterprise and scholarship of all our people.

Learning enables people to play a full part in their community and strengthens the family, the neighbourhood and consequently the nation. It helps us fulfil our potential and opens doors to a love of music, art and literature. That is why we value learning for its own sake and are encouraging adults to enter and re-enter learning at every point of their lives as parents, at work and as citizens.

The Learning Age will be built on a renewed commitment to self-improvement and on a recognition of the enormous contribution learning makes to our society.
(Blunkett, 1998, Cm 3790)

It is interesting to note that the government minister's title encompasses both education and employment thus making overt the link between the two and reinforcing by that juxtaposition a model of education which is the servant of, and provider of training for industrial and commercial needs. Blunkett's introduction draws on both of Feinberg's paradigms in its assessment of the situation and vision of a way forward. He acknowledges, like Toffler and Knowles, that the speed of change and the nature of those changes require ongoing education and that the key to this is learning and the ability to learn. However the first phrases of paragraphs two and three, 'Learning is the key to prosperity', and 'To achieve stable and sustainable growth', demonstrate the strong economic imperative driving this Green Paper and it raises the spectre of 'lifelong or lifetime learning' not used in its liberal humanistic sense of personal fulfilment but rather as a continual updating of skills related to work. Paragraph four of Blunkett's introduction to the Green Paper is interesting in that although it describes a romantic view of human creativity linked to the arts, and fulfilling personal potential this in the following sentence is set in a context of parenthood, work and citizenship. The main inferences of his words are lifelong learning in the context of marketplace needs followed by reinforcement of the socialization process.

One of the problems in trying to understand the intentions of the Green Paper is that the term 'lifelong learning' can be interpreted in many ways. Baldwin recognises the slipperiness of the term when used as a guide-line for policy makers and cites its use in supporting a variety of viewpoints including "by those who emphasize recurrent education to help workers adjust to their jobs and by those who emphasize education as a means of self-fulfilment" (Baldwin cited in Cross, 1981, 258). In its broadest sense the term can refer to the continual development and updating of knowledge and skills for personal, social or economic reasons throughout life, but as Richardson points out "lifelong education means anything you want it to mean" (Richardson cited in Cross,
Woodrow (1999) agrees with Richardson that saying that it can be 'all things to all people' like the 'Holy Grail' or 'winning the lottery' but she sees a darker side. She argues that the term 'lifelong learning' can be seen as no more than a platitude which masks its nature "as a specific form of capital, which follows the logic of accumulation, not of compensation" (Woodrow, 1999, 18). She asserts that this makes lifelong learning little more than 'a means of status maintenance' which far from fulfilling the aims of wider participation proposed in the Kennedy Report and the Green Paper actually confirms existing divisions and inequalities. The main problem as Woodrow sees it is that attention is focused on individuals and not under-represented groups, a strategy which serves to marginalise even further those already excluded.

For adult educationalists brought up on the liberal humanistic traditions underlying the Russell Report, the Green Paper could appear to herald a change in direction from the attrition of the last decade towards the encouragement of the ideals of human and community development which inform their practice. However, as I have pointed out, it could equally be interpreted as a continuation of education as servant of the needs of the economic market and maintenance of existing power structures within society. Both interpretations are possible and are not mutually exclusive. Whatever the rhetoric, the true nature of the Green Paper will emerge through the priorities of the funding bodies such as the FEFC and its proposed replacement the Learning and Skills Council (LSC), and how, via funding, they influence directions through the selective targeting of resources. The need for resources has increasingly shaped the nature of the curriculum in adult education with certificated and accredited courses providing new sources of funding to offset decreasing state support for non-vocational education.

The National Institute of Adult and Continuing Education (NIACE) in its paper 'Realising the Learning Age' (1998) responded to the government Green Paper favourably. It accepted much of the analysis of the challenges facing the creation of a learning society, welcomed the proposed expansion of FE and HE by 500,000 places and endorsed both the six underlying principle and the 'Four Big Ideas' of the 'University for Industry', 'Individual Learning Accounts', 'Credit' and 'Widening Participation'. NIACE did however voice considerable concern as to the practical viability of the processes outlined to achieve the goals, and the lack of any clear evidence as to where the large increase in funding needed to carry forward these ideas was going to come from.
With specific reference to the context and focus of this research, the NIACE paper makes a telling reference to the mention of the importance of art in Blunkett's introduction to the Green Paper:

"In practice, local adult education services have long combined a variety of roles to support participation in and appreciation of the arts. Like the Medicis, LEA's have acted as patrons who help to create conditions for practising artists to do their own work by offering some financial security through part-time teaching. Classes in arts and crafts offer learners the chance to develop as practitioners, and liberal studies foster an appreciation of the moral, spiritual, and aesthetic challenges great art confronts us with. It is no accident that the Arts Council, like the British Film Institute, grew out of NIACE: the arts have a central role in the learning we do to make sense of our lives and to express ourselves fully. Yet such work has been squeezed through the 1990s. It needs encouragement."

(NIACE, 1998, 5-6)

Not only has AE supported the cultural development of the society with its promotion of art, craft and humanities programmes but also supported the development of professional artists and craftspersons by providing part-time employment to supplement their income. Perhaps the most important comment here relates to the central role which the arts can take in helping people make meaning of their lives and giving them the processes through which to express themselves. These concerns are central to this research and will be explored in the following chapters.

The Present Structure of State Supported Adult Education

Arthur observes that in practice AE is,... delivered by many different agencies at national, regional and municipal level", (Arthur in Jarvis, 1992, 359) but that the main providers are the Local Education Authorities (LEA's). She lists as other 'significant providers' Higher Education (HE), the Workers Education Association (WEA), the National Federation of Women's Institutes and the National Association for the Care and Resettlement of Offenders (NACRO).

Both nationally and locally AE provision is varied in its quantity and in the types of organisations which deliver it. The context of this research is set within the LEA supported sector though it is recognised that the issues raised here may apply to other sectors of the service. In West Sussex, LEA sponsored "vocational and non-vocational adult education...is organised by 16 Community Schools/Colleges [and] Chichester, Crawley and Northbrook Further Education Colleges provide non-vocational adult education on behalf of the LEA through Service agreements" (WSCC, 1998, 13).
Locally, all of these types of organisations are found within the Worthing, Shoreham and Southwick area delivering AE, and operate within a traditional atmosphere of co-operation and friendly competition which has been put to the test over recent years with the government's pressure for competition in education. In addition to the LEA supported service, the local community centres offer a wide variety of leisure courses and are home to many clubs and societies including the Women's Institute (WI) which operate in the area, and the WEA has a strong presence and bases many of its courses in Northbrook College premises. In addition to these there is a Natural Health Centre, several sports centres and a swimming baths which offer courses as well as a wide variety of private provision ranging from art to line dancing.

The financial support given by LEA's differs from county to county with some like West Sussex giving positive support to the service whilst others such as Hampshire recently suffering crippling cuts as a result of a wider education budget crisis. Arthur (in Jarvis 1992) observes that neither the 1944 Education Act or the 1988 Education Reform Acts legally safeguard it as a community service and Flather in the forward to the NIACE Report 'Learning and Leisure'(1991) talks of AE as being scythed to pieces'. The uneven national picture of AE provision is the direct result of this lack of legal protection which has exposed it to the vicissitudes of short term political expediency and pragmatism of county councils facing financial problems.

Since the late seventies severe cuts in the adult education budget has forced much of the Adult Education provision in the country to become self-financing, though the degree of support does vary considerably between counties. There has been during this period what Kelly (1989) calls a 'drift' in curriculum planning in the area of Adult Education whose main aim has been survival in the face of financial pressures. This accent on survival has meant that the curriculum has been pulled towards those areas which are popular with prospective clients (students) and value for money, rather than responding to broader humanistic or emancipatory educational concerns.

As financial concerns have become the driving force of the service, success has come to be measured by the number of student hours a centre has, known colloquially as the 'bums on seats' model, or the amount of income it can raise from funding bodies for certificated / accredited work. Government initiatives over recent years have promoted the creation of 'vocational' courses alongside what has been seen by many as 'leisure provision', and the successful organiser is an entrepreneur who can follow the sources of money and keep his or her centre afloat. Thus for organisers and teachers who wish to provide a broad developmental curriculum, the twin pressures of popular taste and
vocational funding have meant that such programming could only be supported on the basis of virement of funds across the whole curriculum. Arthur confirms this observation saying that:

"The volatile nature of our present political climate determines other considerations. Changes outlined in continuing education are increasingly diverse and complex. Humanistic adult education beliefs and practices have been marginalised and challenged into accepting instrumental approaches in vocational training, assessment and accreditation, into value-for-money attitude and market led privatisation of public services as part of an enterprise culture. Adult educators are now managers too." (Arthur in Jarvis, 1992, 368)

Much of the vulnerability of AE to marginalisation has been caused by its own entrepreneurial success in surviving in the market place and in its alignment with concepts of leisure provision. In a perverse way, its very survival in the face of extinction through lack of state support has led to a certain complacency in government that if it has survived then it must have sufficient resources to do so. A far more dangerous threat has been its linkage with the concept of leisure. As Parker (1976) asserts, in western industrial culture the concept of leisure is tied closely to the concept of work. He offers a broad definition of leisure as "the time which an individual has free from work or other duties and which may be utilized for purposes of relaxation, diversion, social achievement or personal development" (Parker, 1976, 18). Although leisure can be seen as encompassing both personal development and acts which are of benefit to the wider community, and which therefore can be seen to have value to the wider community, the popular concept of leisure is more one of personal relaxation, indulgence and fun. Going to the pub, watching television, going on holiday or taking up a sport are all seen as leisure activities and a vast industry has grown up to provide leisure commodities for people. In trying to fulfil its broad brief outlined in the Russell Report cited earlier, and survive in the marketplace, AE has promoted itself as a leisure activity to such an extent that a few years ago the Inland Revenue tried to charge an AE centre VAT on a section of its provision arguing that some classes were leisure oriented and not really education. Cries of 'tap dancing on the rates' have also led to attempts at removing state support by focussing on areas of the curriculum which can be trivialised or at the very least be portrayed as leisure activities which should be serviced by the market and not the state.

The imperative of survival has led much of AE to a situation where consumer choice and opportunities for vocational funding strongly influence the shape of the curriculum. Moreover these pressures are not particularly compatible with each other and may or may not, depending on individual circumstances, support a concept of a balanced AE
curriculum let alone one which offers the opportunity of transformative learning to its students/customers. The commodification of AE over the last twenty years has led to a culture in which consumer demand shapes the curriculum and the student as customer and consumer pays for their perceived needs to be met. The Service agreement between WSCC and Northbrook College actually defines adult education as "a student driven programme of planned provision" (WSCC/Northbrook 1997) which could be interpreted as a contradiction in terms. The meaning of a 'student driven programme ' in its simplest interpretation could be one which meets the perceived 'needs' or 'wants' of the adult population. The question here is whose perceptions of 'need' or 'wants' are alluded to, the needs and wants of adults as perceived by themselves of the needs and wants of adults as perceived by educationalists charged with organising educational provision.

Lawson (1979) equates the idea of 'want' with personal taste such as, I like coffee, and sees them as more superficial in relating to things which though not necessary to survival, may make people feel happier such as I want a new CD. He sees need, by comparison, as value driven and more central to basic human requirements. A student driven model of adult education which is purely responsive to market forces represented by customer 'wants,' is not necessarily educational in its intentions or necessarily in the best interests of the customers given the possibility of individuals being in a state 'false consciousness' and unaware of how their best interests are served. For Lawson, the AE programme planner is taking a significant step when he or she moves away from the 'simple considerations' of 'market wants'. AE organisers are increasingly being asked to do a 'needs analysis' of adult educational requirements in their area in order to help focus resources on those curriculum areas or sections of society who most need support. Lawson sees the implications for organisers and programme planners of AE programmes as one of basing their decisions on value judgements:

"'Needs' are for the educator to define against a background of normative concepts of almost infinite range and variety. His task is to select those normative areas in which there appear to be deficiencies and to match them up with what the educator qua educator can supply or provide. Where a deficiency can be remedied by the help of some educational process an educational need is established.

Two things are necessary for this to be done; a concept of education, and a set of social and political values and priorities".
(Lawson, 1979, 39)

For the AE organisers who make these decisions, there are a wide range of social and political values and priorities as well as concepts of education which may influence and inform their decision making process. The liberal humanistic traditions of AE as espoused in the Russell Report along with concepts of personal and community
development have underpinned much of the LEA supported provision in the UK. However moves towards greater efficiency and the re-prioritising of government education funding since the early 1980's have forced organisers to adopt a more market orientated stance to planning in order to survive. Other pressures created by changes in government policy, as argued previously, towards vocationalism and broadening inclusion have added to an already confusing plethora of aims which AE is charged to address. For AE which has been moved into FE Colleges there is a further conflict which arises from their fundamentally different cultures. FE was traditionally for the education and training of 16 to 19 age groups in mainly practical subjects, such as engineering. With the growth of post compulsory education and re-training the age and subject profile in many colleges has changed considerably. In colleges such as Northbrook, in which this researched is based, its inclusion of what was West Sussex Alt College, and broad curriculum development as well as expansion into HE has made it a more tolerant and supportive host. However its main education rationale is one of 'transmission' with much of its funding still coming form the FEFC. This contrasts with the person centred development approach of AE tradition which is often seen as subversive and non-corporate in its attempts to work within structures which are formed for a different educational agenda.

Therefore artist/teachers working in such a setting operate within a number of forces and constraints many of which are conflicting. There is the pressure to provide what the customer wants and keep them happy, thus keeping up student numbers and income. There is a pressure to address educationally perceived need for progression programmes and vocational courses with accredited outcomes. There is a pressure to address problems of social exclusion and community and personal development. There is pressure to teach in an educational environment where observable skills acquisition may be prized more than personal development. For the artist/teacher these are all external to his or her personal values and imperatives relating to their own philosophy of education and that of their discipline or field of practice both as an artist and educator.
Conclusion

It has been argued that government education policy has been largely shaped by a strategy formed in response to the perceived economic needs of maintaining the countries competitiveness in the global marketplace. The effects of this strategy on government education policy has been to move the emphasis of education funding from the education of the whole person to that which is deemed to serve the needs of industry and commerce. The resulting attrition on state supported Adult Education funding from the late 1970's through to the late 1990's forced the service to become more entrepreneurial and populist to survive, and this has been achieved at the expense of the broader liberal curriculum. For staff working in the Adult Education service there has been an additional effect which for some has created personal dilemmas which posit their educational and philosophical values and those of their fields of practice against their personal survival in the marketplace of education. The values of Adult Education practice will be examined in the next chapter to discover to what extent they may have been effected by the combination of economic pressures and changes in government policy.
Having examined the statutory basis of Adult Education and the influences operating on it from its wider socio-educational context, this chapter will explore: the purposes of Adult Education and its underlying philosophies; learning and the concept of the self; learning and making meaning; adults learning in relation to states of having and being; approaches to teaching which arise from teachers philosophy of education and their attitudes to knowledge and the learner; adult educators and teaching and learning; adult education organisers and learning. These issues will be examined in the light of their influences on artist/teachers in Adult Education.

In his paper 'What is teaching?' Paul Hirst (in Peters 1980), sets out to answer this apparently simple question which he sees as crucial for teachers, "...being clear about what teaching is matters vitally because how teachers understand teaching very much affects what they actually do in the classroom". (Hirst, Ed Peters, 1980, 164) He argues that teaching is such a complex process or 'polymorphous activity', that it can only be characterised or assessed on the basis of its intentions. He defines the intention of 'all teaching activities' broadly as that of "bringing about learning", and though he recognises the simplistic nature of this definition it is for him of major significance in that:

"It involves the claim that the concept of teaching is in fact totally unintelligible without a grasp of the concept of learning. It asserts that there is no such thing as teaching without the intention to bring about learning and that therefore one cannot characterize teaching independently of characterizing learning. Until therefore we know what learning is, it is impossible for us to know what teaching is. The one concept is totally dependent on the other". (Hirst, Ed Peters, 1980,168)

Hirst identifies a major paradox of education, namely that teaching is dependent upon a teacher's concepts of learning. How he or she sees the learner and the process of learning determines the very nature of the teaching process, though in the formal education context this crucial distinction may be unrecognised, ignored or overlooked for a variety of reasons ranging from inadequate teacher training to environmental pressures. How the teacher sees the learner is in turn premised on his or her philosophical understanding of the nature of reality and knowledge as discussed in the philosophy
section of this research. It is the teacher's philosophy underlying his or her view of education which in turn informs their view of the purpose of education and their whole approach to the educational process.

**The Purpose of Adult Education**

The purpose of education within a society, according to Courtney, "serves two principal functions... the transmission of culture and the provision of work skills" (Courtney, 1992, 130). These two functions are clearly identified in the development of education policy over the last twenty five years as discussed in the previous chapter and have been to the forefront of the present government's ideas of citizenship and investment in vocational education. Courtney identifies culture as the 'visible means' used by the dominant group to control the subordinate groups. He cites the work of Hopper and Osborn who maintain that:

"...the principal function of an education system in modern industrial countries is 'effective social control' rather than the attainment of what we normally think of as educational and instructional goals".  
(Hopper and Osborn cited in Courtney, 1992, 140)

Though this position at first may seem somewhat extreme, the extent to which the funding of liberal adult education has been reduced over the last twenty years in favour of more traditional areas of education perhaps supports this assertion. Courtney posits the idea that education in modern society is less a 'transmitter of culture' than a 'culture of transmission' where the way knowledge is transmitted may be more important than the knowledge itself. In this view it is not 'neutral' or 'objective' knowledge being communicated but more an "attitude towards knowledge, a belief in objectivity, and an obedience to neutrality" (Courtney, 1992, 146). Knowledge in this view is the certain and value free knowledge of the scientific paradigm which reassures and promises certainty superseding belief in a form God as the ultimate explanation for the meaning of life. In line with this interpretation of education Courtney sees schools and adult education as 'culture clubs' where people can join the like minded to reinforce their 'order of reality'.

By contrast Hansen and Jensen in their famous 'Little Red School-Book' said that "education should teach you how to find out about the things you need to know and give you the opportunity of developing your own particular talents and interests to the full" (Hansen and Jensen, 1971, 13). Their definition brings together two different but linked
concepts of learning, research skills and using them for personal development. The very idea of research skills is an empowering one. In a society based on the transmission of knowledge which reflects the dominant scientific paradigm, that knowledge and its transmission are used for social control and replication. However the speed of change in many areas of life is becoming problematic to this process as it is increasingly difficult to keep people updated fast enough. The sheer cost and logistics of the transmission process threaten the social control model.

State policy in the UK over the last few years has at last recognised what many adult educationalists have been saying for many years, that developing self motivated lifelong learners would be one answer to this problem. Boshier, as early as 1980, argued that:

"The major purpose of education cannot remain the inculcation of knowledge and skills, but should become the development of intellectual and psychological capacities which enable people to learn continuously for the rest of their lives".
(Boshier, 1980, 2)

There is a danger however that the idea of lifelong learning is only used in the instrumental sense of skills updating to meet the needs of the economy. Bogdan and Suchodolski (in Dave, 1976) argue that educational questions can be seen as technical problems requiring mechanistic solutions but that it is possible "to take the view that every question connected with education is also a question of human life and its quality, and consequently a philosophical question" (Bogdan and Suchodolski in Dave, 1976, 57). Dewey also saw the philosophical nature underlying questions related to education. He recognised the need for a form of lifelong learning as early as 1916 but interpreted it in relation to the very nature of life which he felt was "to strive to continue being. Since this continuance can be secured only by constant renewals, life is a self-renewing process" (Dewey, 1916, this ed.1966, 9). As he believed that the very nature of life was growth and development then he argued that:

1) the educational process has no end beyond itself; it is its own end.
2) the educational process is one of continual re-organizing, reconstructing, transforming.
(Dewey, 1916, this ed. 1966, 49)

Nussbaum (1997) focuses on the two philosophical agendas underlying modern liberal education. She believes that like Seneca in ancient Rome, we live in a 'culture divided' by two underlying concepts of education similar to those already expressed:

"The older one, dominant in Seneca's Rome, is the idea of an education that is liberalis, "fitted for freedom", in the sense that it is aimed at freeborn gentleman
of the propertied classes. This education initiated the elite into the time-
honoured traditions of their own society; it sought continuity and fidelity, and
discouraged critical reflection. The "new" idea, favoured by Seneca, interprets
the word *liberalis* differently. An education is truly "fitted for freedom" only if
it is such as to *produce* free citizens, citizens who are free not because of
wealth or birth, but because they can call their minds their own". (Nussbaum, 1997, 293)

The first model here is one of social control and social transmission and reproduction in
which education is a tool for maintaining the existing social power structures and
divisions. Fromm (1942, Ed. 1984) observes that the spirit of a culture is determined by
the most powerful groups in that culture which use systems such as education, religion
and the press to imbue the whole population with their dominant ideas. Freire (1972)
like Fromm recognises the element of fear which ultimately binds those with power to
those who are disadvantaged or oppressed in a society. One section is afraid of losing its
status and privileges and of those who may take the dominant role, and those oppressed
are afraid of the freedom to make choices. Fromm (1942, ed. 1984) says that people
want 'freedom from' oppression but not 'freedom to' take responsibility for their own
actions. Thus the powerful and the weak live in a symbiotic relationship within society,
each fearful of the consequences of change and wanting stability and certainty. Ironically
change not stasis is the natural state of the universe.

The second model is one of individual development and liberation via a process of critical
reflection. The development of a 'critical consciousness' through the development of
critically reflective skills, according to Freire, can be seen as potentially anarchic and
leading to disorder. The fear of disorder and need to maintain the status quo leads to the
pursuance of what Freire calls a 'banking' system of education which feeds the passive
receiver or student with that which the society deems necessary and safe to know. This
approach according to Freire is a dehumanizing act in itself. Nussbaum (1997) like Freire
argues that it is important to cultivate humanity. She argues that in pluralist society which
is increasingly complex in nature we, as citizens, are often required to make:

"...decisions that require some understanding of racial and ethnic and religious
groups in our nation, and the situation of its women and its minorities in terms
of sexual orientation. As citizens we are also increasingly called upon to
understand issues such as agriculture, human rights, ecology, even business
and industry, are generating discussions that bring people together from many
nations".  
(Nussbaum, 1997, 6)

Given the increasing complexity of issues with which we have to cope as members of a
community, citizens of a particular country and citizens of a 'complex and interlocking
world', she argues that we need the skills and critically reflective mental processes with
which to cope. Nussbaum like Brookfield and Mezirow, sees the development of critical reflective processes in people not as potentially destructive of democratic society, but a necessary element to support its continued existence. Though his political perspective is different from Nussbaum's, Freire's solution is similar in that he too sees the educator's role as posing "problems about the codified existential situations in order to help the learners arrive at an increasingly critical view of their reality" (Freire cited by Jarvis, 1991, 272). In both senses the critical reflective process is a tool to liberate individuals or communities from oppression whether externally or internally imposed and help them avoid its imposition in the future. It can also help people make meaning and avoid distortions in their understanding created by unchallenged beliefs, ideologies and practices.

These issues of empowerment or control underlay not only the broader socio-economic realm but are evidenced throughout the various levels, sections and organisations within societies right down to the interpersonal relationships of teacher and learner in a classroom environment. Within the context of 'adult education' or 'adult and continuing education' the underlying issues of empowerment and control influence the shape and content of the curriculum and the approach to the learner. They influence the approach to the whole range of concerns of ACE which encompass leisure provision, personal development, remedial and second chance education, social and political education, community education, continuing education and vocational training and updating.

Learning and the Concept of Self

As I have already argued, teachers' approach to teaching and learning is dependent on how they see the nature of reality and knowledge as well as their view of the purpose of education as a process of control and transmission or one of empowerment. These concepts and values may be conscious or unconscious within the teacher but they fundamentally effect their whole approach to the educational process and its focus, the learner.

The concept of learning is inextricably linked to concepts of the growth and development of an individual throughout time and within the context of a society. Jarvis observes that "human beings are always in the process of becoming" (Jarvis, 1992, 101), but that the process of learning which supports this development is fundamentally an 'individualistic enterprise'. This, he says, creates a fundamental paradox in that learning is done by the individual but relates inevitably to the structures, values, customs and concepts of
knowledge of the host society. The concept of 'self' is central to learning theory in that, as Jarvis argues:

"...both the self and the mind are learned phenomena that emerge through the same process of transforming experiences into knowledge, skills, attitudes, values, feelings, etc. which are stored in the brain and from which emerge both the mind and the self. It is from this body of knowledge etc. that individuals are able to impose meaning on their own situations and experiences". (Jarvis, 1995, 57).

If this view of the development of the self is accepted then learning is the focal process which enables this development to take place. The growth of the mind and self becomes a process the development of the individual person as physically separate from but contextually related to the society in which he or she lives. The development of the individual is contextual to the host society and their development can be seen as relating to a 'hierarchy of needs' as proposed by Maslow. His five tier hierarchy started with basic 'physiological' needs such as food and shelter, and moved up to issues of 'safety' to 'love and belonging' which can be seen as necessary attributes to the formation of social groups. Then comes the level of 'self-esteem' and finally 'self-actualization'.

Although Maslow's hierarchy has been widely accepted in its portrayal of key human needs, it has been criticised for placing these in a fixed hierarchy. For example, people have chosen to risk death or injury to save fellow human beings, and this would seem to reverse the hierarchical levels relating to personal safety and Love and belonging. Jarvis (1995) cites Child's adaptation of the hierarchy which includes 'learning' as a fundamental need for human development and although it is placed just below 'self-esteem' he observes that all these needs exist simultaneously in people, and that they seek to satisfy them whenever possible.

Types of Learning

Learning may be intentional or non-intentional, formal or informal but Jarvis (1995) argues that whenever it takes place it falls into two categories; reflective and non-reflective learning.

Non-reflective learning including 'pre-conscious learning', 'skills learning', and 'memorization', are, according to Jarvis, the forms of learning which are most frequently seen by society as valid modes of learning. They have in common their non-reflectivity, but 'skills learning' and 'memorization' also share concepts of knowledge as fixed and pre-determined, and as learning processes are linked with the reproduction of social
Reflective learning processes such as 'contemplation', 'reflective skills learning', and 'experimental learning', are seen by thinkers such as Mezirow (1991), Freire (1972) and Schon (1983) as potentially revolutionary or transformatory processes, but as Jarvis observes, such results are not the necessary outcome of these learning processes which may also serve to reinforce existing knowledge, values and beliefs. However it is reflective learning, given the refinement of critical reflection, which can liberate individuals and groups from their existing constructs and beliefs and cause a transformation in their perspectives.

Learning and Making Meaning

This view of the learning process locates it firmly as a method by which an individual attempts to make meaning. Jarvis argues that the "process of focusing upon the 'unknowns' of human experiences begins in childhood and appears fundamental to humanity" (Jarvis, 1995, 12). He agrees with Luckmann that the individual human becomes a self by building with others an "objective and moral universe of meaning" (Luckmann cited by Jarvis, 1995, 12). The physicist and thinker David Bohm in his own quest for meaning both on the quantum level and in human thought processes wrote that:

"...the being of ourselves is meaning; the being of society is meaning. [This new view] encourages us...toward a creative attitude, and fundamentally it opens the way to the transformation of the human being because a change of meaning is a change of being".

(Bohm cited by Pylkkanen, 1989, 23)

As a physicist Bohm was aware that the natural order of the universe is change and he like Krishnamurti (1991) was also aware that the process of thought, in its dependence on existing perceptions and constructs, often acted as a process for the maintainence of the status quo rather than as a process for the possibility of change. As Mezirow observed, "approved ways of seeing and understanding, shaped by our language, culture, and personal experience, collaborate to set limits to our future learning" (Mezirow, 1991, 1). He argued that:

"Sets of habitual expectation or "meaning perspectives" (created by ideologies, learning styles, neurotic self-deceptions) constitute codes that govern the activities of perceiving, comprehending, and remembering. The symbols that we project onto our sense perceptions are filtered through meaning"
perspectives. The resulting "loaded" perception is objectified through speech. Language is a system of ideal objects in the form of signs; it has no direct relationship to the objects and events of our external world. Meaning is an interpretation, and to make meaning is to construe or interpret experience - in other words, to give it coherence. Meaning is constructed both prelinguistically, through cues and symbolic models, and through language. These two ways of construing meaning are interactive processes involving two dimensions of awareness, the presentational and the propositional".

(Mezirow, 1991, 4)

In terms of this research this view of perception and meaning-making is crucial to the understanding of the problems of learning about and teaching art. The nature of perception in relation to art will be addressed in the following chapters but the problems of visual perception being distorted by existing visual constructs is central to the problems faced in the teaching of art. As Mezirow points out, there is a tendency for individuals to filter new experiences through existing structures and in order to 'avoid anxiety' or conform to peer group expectations, merely reinforce existing constructs. It is the motivation for the individual to risk the possibility of change or not to risk change which is central to their capacity to learn in a potentially transforming way. Jarvis (1992, 1995) and Mezirow (1991) both observe that it is when peoples biography does not match their experience, that they have the greatest incentive to critically question their existing constructs, values or beliefs for validity and that it may take a dramatic disjuncture to force the issue. It is the fostering of critical self-reflection within a challenging and supportive environment which Mezirow sees as the way of helping those who are ready to transform their meaning perspectives. He defines a developmentally advanced meaning perspective as one that is:

* more inclusive, discriminating, and integrative of experience
* based upon full information
* free from both internal and external coercion
* open to other perspectives and points of view
* accepting of others as equal participants in discourse
* objective and rational in assessing contending arguments and evidence
* critically reflective of presuppositions and their source and consequences, and
* able to accept an informed and rational consensus as the authority for judging conflicting validity claims.

(Mezirow, 1991, 78)

Much of Mezirow's thinking here is based on Habermas's 'Theory of Communicative Action' (1991) which though admirable in its idealism does pre-suppose the possibility of freedom from coercion, the availability of full information and the practical considerations of a consensus arising from a discourse being able to accommodating all people. However as a set of conditions to work towards they set a tough and challenging goal for any learner or teacher and the ultimate aim of developing continuous critical
reflection as a state of being is one reflected in Socrates concept of the 'examined life'. Nussbaum (1997) argues for the 'cultivation of humanity' through the Socratic method of questioning to test values and beliefs. She cites Socrates as saying that an 'unexamined life' is not worth living, and that the process of "...questioning is not just somewhat useful; it is an indispensable part of a worthwhile life for any person and any citizen" (Nussbaum, 1997, 21). She observes that Socrates and his followers the Stoics were aware that many people at that time, as now, led passive lives with 'their actions and choices dictated by conventional beliefs'. The central task of educators, according to the Stoics, is to "confront the passivity of the pupil, challenging the mind to take charge of its own thought" (Nussbaum, 1997, 28).

Adults Learning and Having and Being

As Jarvis (1992) asserts, "the fact that human beings have both essence and existence, or mind/self within the body, has a major implication: they have the need both to be and to have" (Jarvis, 1992, 143). He recognises that the need to 'have' ranges from the basic physiological needs of the human organism to survive, through psychological needs of humans to develop through social relationships to the sense of 'possession' or having which lies at the heart of contemporary Western civilization'. The philosophy of 'having' which underlies the capitalist system has led to the development of a culture where a sense of 'being' has been defined in relation to the acquisition of commodities which in turn gives meaning and status within society. In this 'having' mode, a person's sense of belonging, worth and meaning are in direct relation to their ability to acquire commodities, and their sense of happiness lies in their ability to acquire the latest TV or car. Fulfilment becomes continual acquisition.

In contrast Jarvis sees the process of 'being' as essentially about an "active involvement in experience through which the human essence emerges and is nourished" (Jarvis, 1992, 147). This he relates to Maslow's higher needs of relationship and self-actualization and the concept of the person as having life and changing and developing with a sense of 'becoming'. Learning is a fundamental process in the human being's journey to fulfil their potential through continually becoming, but learning is also underpinned by different concepts of purpose which, in formal systems, relate to the previously discussed ideas of control and inculcation and empowerment. Jarvis observes that "there is a profound difference between knowing and having knowledge. It is the difference between actively participating in the process of creating knowledge, on the one hand, and on the other hand digesting whatever others transmit" (Jarvis, 1992, 148). In
this first sense knowledge, its creation and recreation, is part of a transformative process of development and change for the individual and society. The second sense, knowledge is like a commodity, it is fixed, non-developmental, non-reflective, an object of acquisition and a process of control and reproduction. It is this concept of learning as a conditioning process which creates a false consciousness within the individual which the philosopher Krishnamurti observed was a root cause of conflict both within the individual and throughout the wider community.

"We are saying that conditioning takes place not only culturally, in the sense of religion, social morality and so on, but also through knowledge itself. Is it possible to teach students and ourselves to free the mind from knowledge and yet to use knowledge without causing the mind to function mechanically? If I were a teacher here, I would be greatly concerned how to bring about this unconditioning in myself and in the student".  
(Krishnamurti, 1978 (ed), 196)

He sees much formal education as teaching people to think in culturally predetermined patterns which not only reinforce cultural differences, creating mistrust and fear, but create within the individual an endless learning loop which filters all new experiences through conditioned perceptions which serve only to reinforce existing views and prejudices. He asserts the need to challenge fundamental thought processes through a process of 'unconditioning' which is not unlike the ideas of Freire. As Jarvis (1992) points out, the process of self-actualization as proposed by Maslow can be seen as selfish, if unrelated to the needs of the wider community. Krishnamurti supports this view in that he observes that such a process, if only a selfish act of ego satisfaction, ultimately leads to disappointment and conflict, with self-knowledge portrayed in 'having' mode. The great 'Hatha Yoga' guru B.K.S. Iyengar (1994) however recognises that there is a difficult path to tread between a 'philosophical' and self-development life and a 'practical' life. He acknowledges that learning in the form of yoga is "firstly for individual growth, but through individual growth, society and community develop" (Iyengar, 1988, 9). This view is mirrored by Handy (1990) in his concept of 'responsible selfishness'. What all these thinkers share is a concept of individual development through learning which values not selfish self-actualisation, which is philosophically a contradiction in terms anyway, but personal development which benefits the growth of the whole community.

Ultimately, Krishnamurti's (1990 ed) concept of an 'integrated life', Maslow's concept of 'self-actualization', Freire's (1972) concept of 'conscientization', Nussbaum's (1997) ideas of 'cultivating humanity' based on the Socratic idea of the 'examined life', and Mezirow's (1991) concept of 'transformative learning', all emphasise the need to foster learning in people to develops them in Jarvis's (1992) 'being' mode rather than the
'having' mode. The type of education proposed by Nussbaum (1997), Mezirow (1990 and 1991), and Brookfield (1987), to address the complex needs of individuals and of the modern societies which they inhabit, namely the development of critically reflective thinkers, contrasts completely with pressures form global market capitalism and existing socio-political power structures for an education system which is controlling, and reproductive and where knowledge is a commodity. Jarvis argues that:

"Education is, therefore, faced with an unresolvable dilemma, and this is especially true for adult education. Education is frequently regarded as a humanistic process... in which individual students learn and grow and develop. It is regarded as a major element of being - as a process through which the human essence emerges from existence in active participative relationship with others, some of whom might be experts. Yet the very nature of society in which education occurs emphasizes the having mode and expects repetitive action and non-reflective learning so that it can produce people who can rehearse what they have acquired. As a result education has been forced to adopt the characteristics of contemporary society. In many ways, this market approach to education is acclaimed as the most efficient and beneficial to the society as a whole. But the paradox is that it seeks to implement the lower levels of learning and to reward the having of knowledge rather than being and the higher levels of learning and human development."

(Jarvis, 1992, 153-154)

With pressure from the speed of technological change and allied economic needs for a skilled workforce and compliant consumers, combined with pressures for structural stability and social reproduction, it is not surprising that types of education relating to the 'having' mode are in the ascendent and that more liberal humanistic approaches relating to human development in the 'being' mode have been marginalised. As the latter mode of learning has been traditionally championed by adult education, it should also come as no surprise that not only has adult education as a service been marginalised, but that where it has survived, socio-political and economic pressures have combined to squeeze the proportion of 'empowerment' programmes in favour of skills training or overtly leisure provision.

From this it can be deduced that artist/teachers working in adult education have considerable pressure and expectation to conform to the prevailing educational climate of reacting to demand led market forces in providing art for pleasure courses, or to a skills training approach as promoted by government policy and funding. In such an environment disciplinary considerations or person development approaches to learning are seriously compromised.
Teaching

Having considered aspects of the nature of learning including its purposes, the concept of the individual, types of learning and making meaning, it is possible to return to the consideration of the nature of teaching in relation to learning.

Oakeshott defines teaching as "the deliberate and intentional initiation of a pupil into the world of human achievement" (Oakeshott in Peters, 1973, 159). In formal education, the process of teaching is a deliberate one with intended, if not always overtly expressed, outcomes. What happens in terms of learning, as Hirst suggested, is heavily influenced by the teacher's own understanding of the nature of knowledge which is often derived from that in their discipline or field of practice, their view of their role as a teacher within in the society and their attitudes towards the development of learners. These attitudes and values strongly effect the approach which teachers take to what Oakeshott observes is a major dilemma in education:

"Is learning to be understood as acquiring knowledge, or is it to be regarded as the development of the personality of the learner? Is teaching concerned with initiating a pupil into an inheritance of human achievement, or is it enabling the pupil to make the most or the best of himself?"
(Oakeshott in Peters 1973, 160)

Though the nature of this dilemma is more a continuum than an either-or scenario, teachers' values and beliefs may predispose them towards one view or the other. The elements of the dilemma are formed by the same underlying concepts of education expressed earlier by Nussbaum (1997) in relation to the civilization of ancient Rome. The transmission and acquisition of knowledge is not a neutral activity. It can provide the basis for the development of the individual or be a process of social transmission, reproduction and control. If knowledge itself is seen by the teacher as fixed and predetermined, then the process of teaching necessarily becomes one of transmission and reproduction. If however the teacher sees knowledge as personally constructed and contextually relative, then the accent of the teaching process changes to the facilitation of the students in making their own meaning and constructing their own knowledge. Like Nussbaum, Oakeshott sees the teacher as an 'agent of civilization' whose business is to;

"...release his pupils from servitude to the current dominant feelings, emotions, images, ideas, beliefs, and even skills, not by inventing alternatives to them which seem to him more desirable, but by making available to him something which approximates more closely to the whole of his inheritance".
(Oakeshott in Peters, 1973, 161-2)
The way that teachers perceive their role as either transmitter or developer also largely determines the teaching processes which he or she adopts. Jarvis (1995), recognises the three main approaches to teaching as 'didactic', Socratic and 'facilitative'. The didactic approach to teaching is perhaps the commonly held view, in our society, of what teaching entails. In it, the teacher transmits a selection of culture to the student, who is expected to learn and faithfully reproduce that which is taught. The student is perceived as the empty vessel to be filled with the existing knowledge or skills or ideas and are the passive receivers of cultural transmission. This process represents Nussbaum's older model of education aiming for social and structural continuity where knowledge and reality is fixed and interpretation unproblematic. It is a model favoured in training, and for short term skills acquisition has some merits. In the world of art education, this approach is represented by the 'how to do it' classes which focus on techniques at the expense of the wider concerns of art relating to visual inquiry, understanding and interpretation.

The Socratic approach named after the great philosopher Socrates, is based on a process of questioning and eliciting which at its best, challenges students' understanding and attempts to make them structure their thoughts and arguments in a logical and reasoned way. It is this process which Nussbaum sees as having the possibility to create citizens who are critical thinkers and truly free because they 'can call their minds their own'. However, as Jarvis points out, this process can also be used to elicit socially correct responses and be used as another method of social reproduction. The difference here is in the intention of the teacher and how the method is used and not the approach itself. Likewise in art education this approach can be used to elicit the correct answers, or, as is more traditionally the case in art colleges, to challenge the rational basis upon which students are basing their visual observations or developing their ideas.

By contrast with the 'didactic' and 'socratic' approaches to teaching, the 'facilitative' approach, in essence, adopts a student-focused position to the teaching/learning process. Thus, as Jarvis states, the "facilitator is one who assists in the student's learning, even to the extent of providing or creating the environment in which that learning may occur, but is never one who dictates the outcome of the experience" (Jarvis, 1995, 113). As the facilitators' role is non-directive in the traditional sense of didactic teaching, they may find considerable resistance to this approach from mature students whose formative experience of the education process was gained in schools where the teacher was an authority figure. Though this approach is the most student centred, and focused primarily on personal development, it may perversely be the one which is initially the most uncomfortable for the learner and poses the teacher with the most personal risk.
For many teachers, these approaches to teaching are not mutually exclusive and in
different educational situations all have their merits. For the teacher of adults, however,
and more precisely artist/teachers in the adult learning context, the choice of their
predominant approach may be influenced by many pressures and considerations from
their field of practice as artists and philosophy of learning, to the education
organisation's requirements and student demands. In colleges of art, the Socratic and
facilitative processes are those most usually found as art there is seen as part of the
personal development of the individual and their own exploration and creation of visual
meaning. In adult education there is a contrary tradition for didactic teaching processes
relating to the market pressure of students who mistakenly equate the learning of art with
the learning of techniques. The nature of this problem will be more fully explored in the
following chapters on art and the teaching of art.

Adult Educators: Teaching and Learning

Mezirow, in a modern echo of the Stoics and with a challenge similar to that of
Nussbaum, demands that "every adult educator has a responsibility for fostering
critical self-reflection and helping learners to plan to take action" (Mezirow, 1990, 357).
He fully acknowledges the contextual limiting factors of institutional or disciplinary
attitudes but nevertheless challenges adult teachers to take an empowering and liberating
approach to the development of learners. The complex nature of adult education with its
multitude of purposes, discussed previously in this chapter, has caused it to develop and
encompass many approaches in an attempt to satisfy the varied demands placed on it. As
Arthur observes, Adult Education is:

"...propelled by diverse forces - political, practical, ethical and scholarly, for
example - it also draws on different academic traditions and theoretical
approaches. Its epistemology is eclectic, as is its methodology. Eclecticism can,
however, cause schisms between theory and practice, process and content, or
the academic and the vocational. Usher and Bryant (1989, 71) point to the
dilemma existing in most forms of adult education where the stated rationale is
inevitably practical yet where the academic content is determined by the
theoretical field of knowledge; a field of knowledge derived in the main, from
other disciplines such as sociology and psychology, welded onto notions of
adults having unique characteristics worthy of scholarly consideration.
(Arthur in Jarvis (ed) 1992, 367)

It is into this arena of conflicting forces, values and expectation that teachers of adults
step when they contract to teach in an LEA supported Adult Education service. Newman
(1979) teaching in AE is a 'cruel test' of a teachers abilities because students 'vote with
their feet' and stop coming if a tutor does not 'have what it takes'. Whilst this may be an issue for those tutors who are lacking the necessary teaching skills to survive in the AE environment, the same issue of emptying classes may arise for more consumer oriented reasons.

As argued by Arthur above and elsewhere in these pages, adult education fulfils a very wide range of roles from social development, leisure and recreation provision to basic literacy, second chance and vocational education, and access to FE and HE. Sometimes many of these may manifest themselves in one class. Recently I visited a class as part of my AE organiser's role, at the request of the tutor, because of the disturbing behaviour of a student. This particular student clearly had severe mental problems and I managed to get him into a more suitable educational environment. However of the twelve adult students in that beginners art class, one had observably serious mental and behavioural problems, one I knew had severe problems with alcohol, one I learned was seriously ill and may not have long to live, a fourth was contemplating going to art college such were his skills and yet another was there to relax from stressful work. The conflicting pressures on the tutor, arising from the wide ranging needs of adult students in this one 'ordinary' art class require of the tutor an enormous range of coping skills and an almost superhuman ability to attempt to meet those diverse needs in a two hour class which meets once a week ostensibly to study art.

To some extent there is a conflict here between the role of therapy and that of learning art or any other subject. The tutor is employed to teach art or pottery or a language, not solve the problems manifesting within individuals in society, yet that is what much of the AE tutor's role encompasses. This has become one of the internalised values of the AE service. It is the very diversity of roles which AE serves which can also cause students to leave if they feel uncomfortable with the motivations or behaviour of other students in the class.

Allied with this pressure on teaching staff is the nature of the funding of AE being primarily from fees income which effectively causes the service to be consumer driven. For tutors, this means that to gain employment they need to attract students by offering popular subjects often with little challenge or threat. The clamour for students and what Newman (1979) calls 'the numbers game' has done much to develop a value system in AE which exudes friendliness, and approachability, promotes the social and skills learning aspects of courses and a sense that learning is fun and not painful. Whilst in themselves, many of these attributes are very laudable, the overall effect has been to disempower the teachers who often have to compromise the values at the core of their
educational and subject practice in order to attract and keep students. For teachers who carry values and knowledge relating to the needs of their discipline or field of practice and what it takes to engage it, and who also may follow approaches to learning which are developmental or challenging to learners, the conflict between these values and the pressures to conform to the demands of an 'all things to all people* and consumer led AE service, creates for them considerable stress. The extent of this compromise varies from subject to subject and teacher to teacher. It is perhaps less problematic in craft subjects where the accent is mostly on skills acquisition and more in evidence in subjects such as art and sociology where it is traditional in these disciplines to challenge pre-conceived ideas, but I have also heard language teachers voice their frustrations at students lack of commitment to learning.

As AE functions in a market place and is primarily driven by consumer choice, and as Jarvis (1997) asserts that 'knowledge has become a marketable commodity', the learners or customers increasingly assume that what is to be learned is all their choice. Far from the ideals of a negotiated curriculum, it is often the naivety of the espoused needs of the learner/consumers which defines the curriculum and not the professional knowledge of the educators. Although these issues are raised, mainly indirectly, in the literature there is little focus on them or empirical research into the effects on teachers of adults or on the AE curriculum.

Given this scenario, Mezirow's call for transformative learning to be actively promoted by educators of adults may face them with both practical and ethical problems given the unchallenging ethos of much of the AE provision, namely to eat or to empower. However for those who may wish to accept the challenge to empower learners and encourage transformative dimensions in their development, there are other ethical issues to face. Jarvis (1992) has four questions for teachers and indirectly organisers of programmes which explore some of the ethical issues raised in Mezirow's assertion of professional obligations:

1) "...to what extent does anyone have the right to influence the process of development so directly?"

2) "...if people do have that right, are they suitable persons to hold that responsibility?

3) "...are they fully aware of the significance of the teaching and learning process so that they can exercise the role in the most responsible manner?

4) "...do they relate their teaching to the process of human becoming or only to that of acquiring knowledge and skills?

Jarvis (1992, 238)
The first two questions can be interpreted as having a relatively simple answer in that in the government sponsored state education system, on behalf of the community, staff with accepted qualifications and skills are appointed to both organise programmes and teach courses which the state deem acceptable. In the past, although many AE teachers were practitioners in their field of expertise, they were not always trained in the techniques of teaching. More recently many authorities insist on teachers of adults having teacher training and increasingly therefore AE teachers do fulfil the requirements of Jarvis's third question. The fourth question is more problematic in the light of the previous discussion about the conflict of pressures and interests which teachers of adults can face in the class environment. Tutors in many subjects may see their role as limited to helping people acquire knowledge and skills as though this were a neutral activity and this may also reflect both the views of the AE organisers and students. This view is also to a large extent reflected in the nature and wording of the course descriptions to be found in AE brochures. There are however tutors who believe in using their teaching to promote the process of human development though the level to which this activity does or can take place in the present AE system is not well researched and is one of the main reasons for this inquiry. For many artist/teachers the underlying philosophy of their field of practice is one which by its very nature demands that they challenge student's perceptions of reality.

To revisit Jarvis's questions as to what right anyone has to directly influence a person's development and whether they relate to the process of human becoming or just skills acquisition, Brookfield (1986) observes that it is "too easy to see the job of the facilitator as one concerned solely with assisting adults to meet those educational needs that they themselves perceive and express as meaningful and important" (Brookfield, 1986, 123). He further argues that:

"To act as a resource person to adults who are unaware of belief systems, bodies of knowledge, or behavioural possibilities other than those that they have critically assimilated since childhood is to condemn such adults to remaining within existing paradigms of thought and action. It is misconceived to talk of the self-directedness of learners who are unaware of alternative ways of thinking, perceiving, or behaving. Such learners can indeed express felt needs to educators, but such needs often will be perceived and articulated from within a narrow and constrained paradigm." (Brookfield, 1986, 124)

Brookfield's view of adults as 'unaware' of their own conditioning relates closely to the stages of personal development as expressed in yoga where the individual is seen initially as psychologically in a state of sleeping. Though yogic concepts of the search for meaning have fundamental philosophical differences to western thought, the concepts
of the psychological journey towards understanding or making meaning of ones life, are very similar. The hatha yoga teacher and writer Richard Hittleman (1976) describes the process of 'awakening' as arising usually from some event in life which causes the individual to question his or her view of the world similar to Jarvis (1995), and that the "awakened being functions in a condition in which he is still largely subject to the dominance of the ordinary mind" (Hittleman, 1976, 31).

He then suggests that individuals realise that they need help to travel the 'path' and look for a teacher or 'guide' to help them. Following this argument, the adult educator's right to challenge students to awaken, could be taken simplistically from their very presence on a course. Given the range of possible motivations for students' attendance in AE this view could be seen as instrumental and patronising on the part of the educator, however Freire, Brookfield and Hittleman share the view of individuals in that they see many adults as having a 'false consciousness' which hides from them their true needs. Brookfield concludes that as educators we therefore "cannot always accept adults' definition of needs as the operational criterion for our development of curriculum, design of programs, or evaluation of success. There are occasions when we may feel impelled to prompt adults to consider alternatives to their present way of thinking and living" (Brookfield, 1986, 124-125). This 'prompt to consider alternatives may not just come from a teacher's educational beliefs but may also be inherent in their disciplinary approach or field of practice.

Brookfield's idea of what a teacher of adults should be, links closely with Hittleman's idea of a 'guru' as the 'guide on the path' and Daloz's concept of a Mentor:

"Mentors are guides. They lead us along the journey of our lives. We trust them because they have been there before. They embody our hopes, cast light on the way ahead, interpret arcane signs, warn us of lurking dangers, and point out unexpected delights along the way. There is a certain luminosity about them, and they often pose as magicians in tales of transformation, for magic is a word given to what we cannot see, and we can rarely see across the gulf." (Daloz, 1990, 17)

Daloz suggests that mentors do three distinct things in that "they support, they challenge, and they provide vision" (Daloz, 1990, 212). For him the concept of support is similar to that used by Mezirow and Brookfield in providing the learner with a safe and supportive environment from which they can risk development and change. The challenge is the creation of a 'cognitive dissonance', the formation of a gap between the learners 'perceptions and expectations' which encourages the learner to change and develop new understandings. Finally the mentor helps the learner to move towards a new vision but for Daloz this is "not simply the ability to perceive a different world but actually to
apprehend 'reality' in a fuller, more comprehensive way" (Daloz, 1990, 230). For him the concept of vision is not limited to new understanding, but is "in its broadest sense...the field on which the dialectical game between the old self and the new can be played" (Daloz, 1990, 230). It is this internal dialogue of the process of 'awakening' which Hittleman (1976) sees as frequently generating 'profound conflict' within the learner.

Brookfield observed that among adult educators "a kind of folk wisdom has emerged in which the facilitation of adult learning is seen as nondirective, warmly satisfying encounter through which learners needs are met ", yet facilitators of adults learning know that the process is "often not a wholly fulfilling and bountiful experience in self-realization" (Brookfield, 1986, vii). The concept of the teaching and learning experience in Adult Education in the UK as being a 'warmly satisfying encounter' for both the adult learner and teacher is very common, especially when such an outcome is encouraged by the market led curriculum prevalent throughout the service. Therefore teachers who in challenging students, induce in them a sense of insecurity and pain, may well be the focus of those student's frustrations and confusion, not only as part of the normal course of such transformative development processes, but also because such discomfort runs counter to the expected culture of learning. As has been previously argued, the Adult Education service in the UK is charged with many purposes from basic and second chance education to personal and community education and all within a predominantly market-led ethos. In such an environment the learning contract between the learner and the teacher is unclear and often full of conflicting pressures from varying student motivations, to socio-political pressures and the beliefs and values of the adult educator who may themselves have conflicting internal philosophies arising from their educational and subject specialist fields of practice. It is this environment in which the artist/teacher finds themselves when working in adult education. The advice offered by Brookfield to teachers who find themselves faced with negative student responses to challenges for change, is that "teachers should respect the learner's individuality and remember that adult education is a collaborative, transactional encounter in which the objectives, methods, and evaluation should be negotiated by all concerned" (Brookfield, 1986, 126).

Perry (1970) developed a hierarchy of developmental stages which related perceptions of education to intellectual and ethical development. Perry's hierarchy provides as good insight into why artist/teachers in adult education who challenge their student's sense of reality may create considerable tension both within the student, and the student teacher relationship. He describes the stages of intellectual development as:
1 The student sees the world in polar terms of we-right-good vs. other-wrong-bad. Right answers for everything exist in the Absolute, known to Authority, whose role is to mediate (teach) them...

2 The student perceives the diversity of opinion, and uncertainty, and accounts for them as unwarranted confusion in poorly qualified Authorities or as mere exercises set by Authority "so we can learn to find the answer for ourselves".

3 The student accepts the diversity and uncertainty as legitimate but still temporary in areas where Authority "hasn't found the answer yet"...

4 The student perceives legitimate uncertainty (and therefore diversity of opinion)...or discovers qualitative contextual relativistic reasoning as a special case of "what They want" within Authority's realm.

5 The student perceives all knowledge and values (including Authorit's) as contextual and relativistic and subordinates dualistic right-wrong functions to the status of a special case, in context.

6 The student apprehends the necessity of orientating himself in a relativistic world through some form of personal commitment (as distinct from unquestioned or unconsidered commitment to a simple belief in certainty).

7 The student makes an initial Commitment in some area.

8 The student experiences the implications of Commitment and explores the subjective and stylistic issues of responsibility.

9 The student experiences the affirmation of identity among multiple responsibilities and realises Commitment as an ongoing, unfolding activity through which he expresses his life style.

(adapted from Perry cited in Cross, 1981, 180)

Stage 1, which mirrors what de Bono (1990) calls the 'rock logic' of absolutes, is reflected in art classes where the student thinks that there is a 'right way' to put on a wash of colour or draw an apple, and it is the teacher's role to show them how, to provide the absolute answer. This is the level of engagement found in many techniques' classes and which is prevalent throughout adult education where students come to learn how and the teachers are there to tell them how. When both students and teachers engage at this level, a symbiotic relationship is formed where everyone is happy. The students learn how to paint or draw to a formula which is superficially successful, and the teacher is revealed for enabling them. Little challenge is involved and the power relationship of student to pupil is maintained and a dependency model of learning established or reinforced. The student learns skills but never has to accept the responsibility for their own inquiry or meaning making.
Artist/teachers who challenge this comfortable process and dare to suggest that absolute right and wrong are a fiction, are often met with the student reaction as described in stage 2. Given choices, the student wants to know which is the right answer and tutors who fail to supply this can be criticised as bad teachers who just don't know the answers themselves. I, and many of my colleagues on the OCN art programme have faced this criticism, sometimes from whole groups of students who are unprepared to risk entering a world of unknowns. It is facilitating a student's understanding onto stage 5 that is necessary if they are to fully engage the field of practice of fine art, and the reasons for this are explored in the following chapters on art and the teaching of art. With many subjects in the adult education sphere there is little or no such challenge to student's perceptions required, but in art this challenge is necessary at an early stage if students are to begin to develop personal processes of visual inquiry and interpretation. Art is an intellectually high level activity but this level of engagement is often confused with the level of technical skills which a learner may possess in a particular art or craft related area. In effect, this OCN art programme through its artist/teachers is attempting to move student's intellectual understanding of the nature of reality from a possible stage 1 to stages 7, 8 or 9 within a relatively short period of time. This development, though potentially enabled through the study of art, relates to core concepts and values held by learners and as such effects not just their learning of art but their understanding of their relationship to life in general. It is the depth of the challenge which makes such teaching in art potentially uncomfortable for the artist/teacher, especially in a service and a subject area that are often viewed as a leisure activity.

Adult Education Organisers and Learning

As a professional adult educationalist, both teacher and organiser, when I read Mezirow's comments on the responsibility of every adult educator for, "...fostering critical self-reflection and helping learners plan to take action" (Mezirow, 1990, 357), I was heartened that such an eminent thinker espoused views which were central to my own values and practice. However I was also somewhat ashamed that I represented as an organiser, a service which did not embrace these ideas fully in its practice and so his words engendered in me a certain amount of personal and professional guilt. Mezirow's challenge to AE organisers is a powerful one:

"... adult educators who administer programs for the public have a professional obligation to foster transformative learning by offering challenging programs designed to encourage learners to critically examine internalized social norms
and cultural codes in courses, workshops, and conferences dealing with public issues, consumer education, understanding of the media, self-understanding, and with political controversy involving dissent and alternative meaning perspectives".
(Mezirow, 1990, 357)

Much of the previous discussion relating to teachers in AE apply to organisers of AE though they have a wider responsibility for the whole curriculum rather than delivering specific areas of it. Many of the courses under the adult education banner are labelled as 'Leisure Courses', and as such can be marginalised as light hearted diversions or, to misquote Marx, as a form of 'educational valium for the masses', at least for those who can afford it. Many such classes contain a good deal of quality learning of the knowledge acquisition type, and fulfil for many people a serious social function as my research (Martin 1992) discovered. However few in my experience, and as evidenced by looking at a selection of AE brochures, set out with the direct and advertised intention of challenging students' personal constructs in the manner posited by Mezirow. As Newman (1979) observed, from the late seventies on the AE organiser became increasingly a business manager, playing the 'numbers game' and balancing the books.
The organiser has become an entrepreneur in the effort to survive in the market place and county councils use student hours and the results of satisfaction surveys as evidence of the quality and value of the provision. The rise in 'vocational' funding has allowed some creative AE organisers to offer more structured and developmental programmes, such as the OCN Art and Design Programme which forms the focal context of this research, but generally the leisure profile of AE courses has changed little in twenty years. The Sargent Report (1991) did survey 'leisure and learning' in the UK but its findings were mostly limited to what and how people studied not the types of learning which may be occurring. Whatever their educational philosophy, organisers of AE are under tremendous pressure from part-time staff to maintain or expand their levels of employment, from politicians to follow the latest policies which are usually enforced via the manipulation of funding, and from prospective learner/consumers to meet their perceived needs, which are in effect translated into market forces. Survival is the primary consideration for AE organisers for only if the service exists, can transformative learning programmes form part of the curriculum.
Conclusion

As Hirst pointed out, the approach which a teacher takes to their role is dependent on their concept of learning, which is in turn reliant on their philosophy of knowledge and the nature of reality and their concepts of their role within a particular organisation or the wider society. For artist/teachers who see their role as developing learners to be autonomous of socially held constructs, to move towards leading an 'examined' or 'integrated life', to make their way in a complexity of meanings and to begin to make their own meaning and interpret it visually, then they have little choice but to challenge learners values and understanding. Although many educationalists call on adult educators to help develop and empower learners and there is some acknowledgement of the problems this may cause for the learners, there is little comment on the personal and practical dilemmas which this may cause for educators, particularly artist/teachers working in an adult education service which is so heavily dependent on consumer led market forces for its survival. The following chapters on art and teaching and learning art will explore the artist/teachers' dilemmas from the art perspective, and see to what extent the nature of art and established education practices relating to induction in its practice contribute to the issues raised so far.
Art, Artists and Formal Art Education

Having explored the influences which the socio-economic environment, education strategy and policy in the UK, the structure of Adult Education and approaches to teaching and learning in adult education have on the focus of this inquiry it is necessary to consider to what extent the nature of art, the formal education of artists and the processes of art practice have on the artist/teachers at the centre of this research, and to what extent these influences are interrelated.

This chapter explores the nature of fine art and what it means to be an artist, then surveys formal art education from the Renaissance to the present day to identify the key issues underlying approaches to the teaching and learning of art, which influence present practice in both art schools and adult education today. It is necessary in the development of this thesis therefore to inquire into the nature of the discipline of Fine Art because it is the artist/teacher's own understanding and philosophy of art and its practice, which together with philosophy of education and the contextual influences, determine how she or he structures the learning process. However it is not the intention of this inquiry to attempt a philosophical definition of 'art', but to review the range of theories which inform the field of practice for any artist or artist/teacher practicing in contemporary society.

What is Art

The Shorter Oxford English Dictionary defines art variously as "skill as the result of knowledge and practice", "an occupation in which skill is employed to gratify taste or produce what is beautiful" and "skill applied to the arts of imitation and design, painting and architecture etc.; the cultivation of these in its principles, practice and results."

Surprisingly for something which popular opinion views as based on talent and expression of emotion, these narrow definitions all relate to the learning and application of skills in a particular field of practice for the purposes of imitation, design and beauty. Wollheim in his essay on 'Art and its Objects' poses the question 'What is Art?', and demonstrates the futility of unitary answers to such a complex question by fielding answers such as, "Art is the sum totality of works of art" and, "A work of art is a poem,
a Painting....' (Wollheim, 1970, 17). He suggests that we can at best hope for a 'plurality of answers', to such a complex question.

Weitz, as early as 1956 proposed a similar if more extreme 'anti-essentialist' view arguing that art has no real common essence or property and therefore can never be encapsulated by a single definition. Davies (1991) acknowledges this stand-point but recognises that the central debate in Anglo-American philosophy revolves around two main approaches in attempting to define art; the 'functionalist' and the 'proceduralist'. He sees the functionalist approach as represented by Beardsley's theory as defining art in relation to the functions distinctive to art which it fulfils, such as 'providing an aesthetically rewarding experience'. Beardsley takes an anti-Baudrillard stance in relation to his concept of art and its role in modern society and his definition of art is linked closely with his idea of its function or purpose:

"If we are looking for distinctive roles for art to play in human life... at least part of the answer, I believe, is one that makes no reference to signs at all, and does not require that artworks belong to semiotic systems in order to fulfil their function... The fictive character of artworks distinguishes them from works of nature and objects that are merely tools or machines: and this enables them to feature, to flaunt, the expressive or aesthetic qualities that are in a special way our mark on the world around us - for they are the human regional qualities we give to things. In creating works of art we humanize the earth as we can in no other way, we warm it for ourselves, make it a place where we belong, far more fully and significantly than technical objects do... But individual artworks cannot carry out this function, cannot serve us in this unifying, reconciling way, unless we grant them a measure of independence and autonomy, a sphere of influence all of their own, in which they can be respected as individuals."

(Beardsley, cited in Davies, 1991, 55)

Art, viewed from this perspective, has its value in the aesthetic experience which it affords others, but also hints at a wider humanizing and 'meaning making' role as proposed by Arnheim (1969) and Eisner (1991). This is contrasted by the procedural approach to the definition of art of which Davies cites Dickie's 'institutional theory' as the most powerful presented so far. Davies argues that according to this definition "something is a work of art as a result of it being dubbed, baptized, or honoured as a work of art by someone who is authorized thereby to make it an artwork by her position within the institution of the Artworld" (Davies, 1991, 78). Dickie's modified 1984 definition states that:

1) an artist is a person who participates with understanding in the making of an artwork;
2) a work of art is an artifact of a kind created to be presented to an Artworld public;
3) a public is a set of persons who are prepared in some degree to understand an
object that is presented to them;
4) the Artworld is the totality of all Artworld systems;
5) an Artworld system is a framework for the presentation or a work of art by
an artist to an Artworld public.

(Dickie 1984, cited in Davies 1991, 84)

Though this definition does show a partial picture of art, according to Davies, it does not
emphasise strongly enough the "exercise of authority vested in socially defined roles"
(Davies, 1991, 84). Neither does it attempt to explain the function of art or by what
criteria an artwork is deemed to be art. It also depends on the production of an 'artifact'
which in some definitions of 'conceptual art' is not needed, and only the thought or idea
is required. However Dickie's definition has much to commend it in sociological terms
as much of what we as a society call art has been defined for us by art authorities such as
art historians, museums, religions, the media, governments and artists. Not only are
objects of 'defining societies' identified as art, but objects from other social traditions can
acquire an art status by this being conferred by the defining authority. As an example,
tribal African masks first became of interest in the artworld at the turn of the century
when artists such as Picasso were inspired by their shapes and incorporated their
simplified structures into early Cubist works. Objects such as these masks are
transformed by the authority of the western artworld from culturally sited
representations for spiritual evocation to international art, and placed like icons on
serenely lit plinths in exhibitions or museums. This same western authority also calls
such objects 'primitive' in relation to its sense of cultural superiority. The strength of
Dickie's definition in expressing the power of accepted authority in defining the
parameters of art is therefore very demonstrable, however it does not take into account
the intentions of any creator of art.

The 'intentional' approach to defining art is at its simplest, identifying as art anything
which an artist intends to be art. The African mask may not, using this definition, be
considered art if that was not the intention of its creator. Equally any object, whatever its
quality, can be called art if it that was the intention of its creator. The more sophisticated
version of this theory claims that the intentions of the artist are communicated via a work
of art. Whilst this may be true in some cases, particularly when art is viewed by
members of the society for which it was created, Davies criticises this definition in the
light of a growing awareness "within the philosophy of art of the degree to which the
aesthetically relevant properties of any artwork are (partially) determined in their
character by matters external to the work, so that the appreciation and understanding of
any work necessarily supposes a knowledge and an interest extending beyond the works
boundaries" (Davies, 1991, 182-183). This reflects Levinson's (1979) view that to
understand art one has to approach it in the manner intended by the artist and relative to

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the historically sited and socially determined ways of seeing of the time the art object was made. Whilst Davies acknowledges that the "conventions, as given within the history of artistic activity, constrain how artwork is to be interpreted" (Davies, 1991, 195), he argues that it fails to provide a viable alternative to either the functionalist or procedural definitions in that it fails to accommodate the concepts of aesthetics which have to a large extent stood outside of historical periods.

The problem with the western philosophical definitions of art discussed so far is that according to Sartwell (1995) they are to a large extent ethnocentric and perhaps more importantly they have as their primary concerns the definition of art as product alone. As a practising artist in a western industrialized country at the end of the twentieth century I find such an emphasis on the art object and its functions external to the creative process quite strange. For me and many art colleagues, the work of art, is the detritus of the creative process or process of inquiry, a visual historical record or snapshot of a continuing process of development. As Picasso said, "My old paintings don't interest me any more, I'm much more curious about those I haven't painted yet" (Picasso cited by Galassi, 1997,34).

Sartwell (1995) observes that no non-European culture, apart from China or Japan, has a concept of art in the aesthetic sense, but that it developed during the 18th century as a 'refined sense of art as a devoted skill' such as could have been applied to a baker or carpenter. He argues that Chinese and Indian cultures do not distinguish between fine art and decorative arts and crafts but rather "they characterize a way that any activity can be pursued: with great devotion and great skill" (Sartwell, 1995, 9). He eschews definitions of art which attempt to define it in terms of function and purpose and relationships to institutions or history, in favour of one which characterizes works of art "by the distinctive processes that give rise to them and to which they give rise, or by the relation of such processes to the ends for which they are pursued" (Sartwell, 1995, 12). For an artist the inclusion of the creative process adds a meaningful dimension to the definition of art. Sartwell defines art as:

"A work of art is an intersubjectively available product which (1) is the product of a process in which, to an exemplary degree, some aspects of the process itself are pursued for their own sake, and not merely for the sake of the end for which the process is undertaken, and (2) is of a kind, members of which are themselves suited to play a role in such processes."
(Sartwell, 1995, 13)

Sartwell recognises the personal satisfaction of the artist in using and manipulating media and solving problems during the creative process but he does not really address the
creative process as a journey of discovery for the artist her/himself. Arnheim however offers a definition which moves from the purely practical and art historical and theoretical perspectives to a meta philosophical level, seeing art as, "...a fundamental means of orientation, born from man's need to understand himself and the world in which he lives". (Arnheim. 1969. 294) With this statement he moves art from the craft practice of skills to a predictable end within a social or art traditional boundary, or a theoretical game, to the very stuff of life, that of humans making meaning of their existence and making their visions concrete in visual images. Art in these terms becomes a process of inquiry and communication both with oneself and the external world.

As Sartwell and many other writers point out, it is a difficult if not impossible task to form a definition of art which fits all cultures, especially if many cultures do not have a concept of art as represented by modern western tradition. There is also perhaps even an element of arrogance inherent in western philosophical theorising in trying to fit aspects of other cultures into western philosophical structures and thinking that any such attempts are meaningful outside of their narrow confines. It is not within the scope of this inquiry, nor is it my intention to identify or create a working definition of what art is. All of the definitions discussed above provide useful insights into the nature of art and the various elements and forces which shape it. As a practising artist, artist/teacher and educationalist I recognise many of the forces identified by the various definitions which are at work in shaping my art environment. However, for me, it is Arnheim's meaning making approach which most describes the world which I inhabit and experience, and the educational environment which is the focus of this inquiry.

It is the commonly held public view of art as reproducing a stereotypical vision of the world, which is most pervasive, and which contributes to the tensions faced by artist/teachers in adult education. Though many artist/teachers have considered the nature of art in its many forms, the wider society, in general, has little formal education in the visual arts or their philosophy, and consequently perceive them as unproblematic representations of an equally unquestioned reality. Therefore the problem of learning art is not one of learning to 'see' or creating a personal interpretation, but of acquiring the techniques and skills with which to render an accepted visual representation. For many students, art is a process of attaining a predetermined end, whilst for many artists it is a process of discovery. In a society whose primary image sources are photographic and where the rule of the market promises easy returns in exchange for money, it is not surprising that artist/teachers in adult education find themselves facing such contradictions in their role.
Who or What is an Artist?

Because this inquiry is focused on the experiences of artist/teachers, it is also necessary to ask the question who or what is an artist? Any attempt to answer this question has to acknowledge the inextricable link between concepts of art and arising from these what is an artist. Also that attempts to define the boundaries of visual language in terms of written or spoken language are problematic as verbal vocabulary can only ever approximate to the visual and contains only a limited vocabulary with which to construct what is a complex dialogue.

The simple answer to the question who or what is an artist is anyone who makes that which is identified by a given society as art. In Sartwell's definition cited previously artists are people who are 'suited to play a role' in the process of art making in that they have the necessary skills and processes to carry out that function. As previously discussed, the nature of art is so broad as to be almost indefinable in specific terms, and art as a function can fulfill many roles from personal therapy and political propaganda to cornflake packet design. An artist can be defined as someone who carries out any one of these roles or possibly all of them. However, to be suited to play the role of an artist, a person needs a certain level of training in the necessary skills and processes allied to the visual arts. Though 'naive' art is a recognised form of art, the majority of art produced though drawing on the subjective qualities of human nature, requires considerable skill in the manipulation of visual media to create meaningful visual images which are acceptable by the wider 'artworld' as art.

As Arnheim argues, art is a meaning making process for the artist and he and Read (1972) also see art as a medium of communication something understood to a wider audience. The painter Patrick Heron in an article refuting the ideas of John Berger and his 'social realist friends' in 1955, writes that it is not the job of the artist to communicate to the widest possible audience that which others have identified that the society 'needs'. Art for him is not a 'tool' to use or a 'servant', but a 'master'. For Heron art was a process of discovery.

"Art is literally an act of discovery. Art reveals aspects of reality we have never consciously known before. Art is a revelation to be contemplated - not an exhortation to be acted upon. It is therefore more analogous to scientific discovery than to socially expedient, or even to morally desirable, exhortation. And here let me try to point out a difficult distinction: all works of art have, as one of the results of their action upon us, a moral effect of some kind. They may exhilarate, or depress. They may inspire courage and joy and optimism: or they may ooze fear, cynicism or a sense of defeat, but all of these results are essentially by-products. If they result from what the artist does it is because of
what he is, not what he intends. So, whether his art results in inspiring us or depressing us is something the artist cannot determine - and should not try to determine. His sole preoccupation is with the trapping of his vision: his work will be true if it obeys its own laws - not those of sociologists and politicians. The exhilaration of stating truly his purely pictorial discoveries will be the painters only touchstone: his faith will be that, if he does this disinterestedly, ultimately he will in fact communicate with an audience. But he must leave the finding of that audience to fate. It is not his affair. He delivers the goods. He must leave it to others to evaluate them. For the artist even to be anxious to communicate with a massive audience is vulgar: it will lead him to betray both himself and his art. The true artist confronts, not an audience - not any audience - but Reality, and Reality alone. Who would expect Einstein to modify his intuitive creative thought because he had become aware that he would be able to state his discovery in terms accessible to the majority? The work of art is just as detached, as disinterested and - at first - as apparently remote from the accepted standards of the community as the work of scientific discovery. The scientist grapples for dear life with the facts of physical phenomena: the artist with those of perception and feeling."

(Heron, 1955, 1998 ed., 95-96)

Heron's statement is interesting in that it reflects what many practising artists in the twentieth century would recognise as their relationship to art. The artist as a free individual confronts 'reality alone' and not his or her audience. Suzi Gablick (1985) recognises that "if creativeness lies equally at the root of artistic talent and of life experience, the most important object of productiveness will be the human personality itself, which must be perpetually made over. The work of art, then, is merely the evidence of the individuals self-transformation" (Gablick, 1985,82). However, Gablick raises strong concerns with the state of modernist art which she says has been built on the experiment of the enlightenment and has placed an undue emphasis on the freedom of the individual at the expense of the wider community.

"Our present situation is one in which art, having abdicated any connection with a transcendent realm of being, has lost its character as a world-view - as a way of interpreting either nature or history. In other societies, the fundamental function of transcendental systems has been the avoidance of chaos and the overcoming of contingency - the very contingency that modernism so self-consciously embraced and raised to a virtue. Such systems provided art with its "meaning-giving" function, and kept it from lapsing into mere self-expression: traditional authority has always drawn its vitality and influence precisely from the belief that its values transcend those of any one individual and go beyond merely personal aims. The modern artist, by contrast, assumes the freedom to express himself as his natural, established condition, without any special cause for it. Nothing from outside incites this freedom to recognise limits to itself or to refer to any authority higher than itself. The pragmatic liberalism of Western society renounces every transcendent goal in favour of freedom and the private enjoyment of life".

(Gablick, 1985, 80)

Gablick's argument about the role of the artist is in stark contrast to Heron's. His individualist and almost detached and ivory tower stance epitomises the very 'abdication'
of moral responsibility which Gablick sees as the failing of modernism. The belief that it does not matter if art can have any value other than for the personal development of the artist him or herself is a modern one born of a society which, as she points out, values the individual over the community. Heron does believe in artistic integrity in that the artist should not be dictated to by the art market or peoples lack of understanding of the artists work and Gablick agrees with this view of the problems of superficiality created by an art market which is led by capitalist market forces. However they are in complete opposition regarding art as having a socially valuable function in the communication of meaning-making and as a transcendental process for the wider community. Artists up until Renaissance times were artisans and servants of the state or religion. The rise in individuality and individual freedom, which as Jarvis (1992) states is part of the 'product of modernity', has given artists the freedom to explore visual image making to a level which at its ultimate extreme has become completely divorced from any social function other than personal development. In yogie philosophy, it is necessary to develop oneself partly in order to be of use in the wider community and self-actualization in Maslow's terms or the transcendent goals of Buddhism are not viewed in isolation from the needs of the wider community. The excesses of the culture of the individual created by the joint forces of scientism, industrialism and capitalism have, however, created a Cartesian style rift between the interests of individual and the community. In art the rush of the Avant-garde to destroy tradition and create the new has led to a situation of such rapid cyclical destruction and rebirth that there is paradoxically no longer any agreed tradition to react against and anything is possible. The difference between the yogi's self-development and the modern artists is perhaps a question of wider responsibility and seeing personal development in a broader context of eventual social good rather than purely selfish goals.

As a practising artist, trained in the last quarter of this century, I recognise the selfish element of the artist's work and development but would argue that this element is a necessary factor in the creative and meaning making process which only becomes a problem if it gets out of control. I work within formal structures and processes of art which like other fields of practice can seem detached and remote. Paintings are for me, formal problems requiring creative solutions and voyages of discovery, but that does not deny their emotional content and as Heron remarks they deal with perception and feeling. I also agree with Heron in that I don't think that it is possible to know what response another person gets from a work which you have created. The artist's intentions are not necessarily what another person sees. Many years ago I exhibited a large and fairly abstract painting of Beethoven. One viewer said that she enjoyed the painting very much as it was like walking around a wonderfully colourful garden. She did not realise the connection with Beethoven but the painting worked for her in a different way which, for
me, was fine. There is a danger in the idea that visual art can communicate moral meanings in anything other than a simplified graphic or symbolic way. Visual art, like music, is an abstract form whether its imagery is figurative or abstract, and artists work with formal elements to create it.

In the past, as Elias (1995) argues, it was possible to a large degree to identify an artist as belonging to a particular tradition or art movement and that label provided both a philosophical and creative parameter within which an artist worked. However, these labels can be to a greater or lesser extent misleading, with an artist such as Delacroix who was called a 'Romantic' but who considered his own artwork classically based. Artists in western culture, have to varying degrees been influenced by the twin forces of their traditional art/craft heritage and training and broader contemporary movements and ideas.

The role or identity of the artist at the end of the twentieth century is one of an almost bewildering range of possibilities from graphic or environmental designer to figurative painter or avant-garde creator. With no traditional baseline for judgement, the artist adopts styles or personas and tries them out, after all they have the whole of art history to choose from and this range of possibilities is reflected both in myself as a practising artist and the other artist/teachers who are the focus of this inquiry. Gablick (1985, & 1991) calls for the reenchantment of art by making art which is meaningful to the wider community.

"Trying to make meaningful art in a society that doesn't believe in anything requires breaking down the specialization, the segregation of functions and activities, both within the personality and within the community as a whole. It means re-introducing the artist in his role as shaman - a mystical, priestly, and political figure in prehistoric cultures who, after coming close to death through accident or severe illness, becomes a visionary and a healer. The shamans function is to balance and centre the society, integrating many planes of life-experience, and defining the cultures relationship to the cosmos...The artist as shaman becomes a conductor of forces which go far beyond those of his own person, and is able to bring art back in touch with its sacred sources; through his own personal self-transformation, he develops not only new forms of art but new forms of living".

(Gablick, 1985, 126)

The idea of the artist as shaman or mystic is not far removed from Chopra's (1995) view of wizards or of Daloz's view of the role of the teacher/mentor as wizard and as he says "magic, as all true wizards know, is available to anyone willing to stand in the right place. Most magicians are simply people who have refined more than the rest of us the art of understanding how the world works" (Daloz, 1990, 18). The idea that in some way art can serve a moral or stabilizing function in society is not new. In 1967 the then
chairman of the Arts Council of Great Britain, Lord Goodman, in a speech to the House of Lords said that "young people lack values, lack certainties" and that "the arts will furnish some solution" (Goodman cited in Ashwin, 1982, 81). In 1974 the then Chairman of the Arts Council, Patrick Gibson, put forward a similar view to Gablick's in a speech in which he proposed that:

"If we are to remain a coherent society with common aims and shared values we must try to create a world in which we are brought together by shared experiences. The arts can have this unifying effect, because they can provide bridges between people of different backgrounds through shared artistic experiences".

(Gibson cited in Ashwin, 1982, 82)

Wojnar also recognises the potential for human development through art which he sees as having,"...a dual character; it is a means of human education and a means of discovering the human being" (Wojnar, Lengrand Ed., 1986, 144). However his view of the educational value of art is the development of aesthetic appreciation.

"Education for art concerns the development of aesthetic culture in man, in the form of appreciation of ancient and contemporary artistic phenomena. This attitude consists above all in providing the necessary knowledge and engendering an emotional involvement that will ensure a personal appreciation of values and, consequently, individual choices and judgements".

(Wojnar, Lengrand Ed., 1986, 150)

There is something magical and very tempting about this notion of the artist as meaning-maker and healer of society and perhaps great art does achieve such grandiose moral aims, but this is a heavy responsibility to lay on any individual, and who is to say who is an acceptable person to fulfil such a roll or which art achieves it. Also art by its very nature is questioning. Indeed like the wizard or seer, the effect of art can be one which challenges commonly held views of reality and can therefore be a subversive element in a culture. Also, some of the greatest artists of the past, such as Picasso or Beethoven, have sometimes been very difficult people who have had the gift to communicate the sublime only in their artistic expression. As models for society such individuals' personal lives could prove less than exemplary.

There is also a common picture, a form of cultural definition of an artist as an egotistical, unconventional, bohemian creative force which arose from the behaviour of some artists in the last century and enshrined in operas such as Puccini's La Boheme. Whilst this may be true of some artists to a varying extent, the definition of what an artist is or does at the end of the twentieth century, is, as has been argued, a very complex set of
possibilities and variables focused on aspects of visual creativity. It is a strange contradiction that artists are popularly seen as subversive, egocentric and larger than life, yet learning art is generally held to be the unproblematic acquisition of skills and techniques. Artists like Heron see the artist as a form of detached commentator on society, yet necessarily unbehind to it, whilst Baudrillard sees them as part of the deception of consumerism producing 'objects of desire', and Gablick is asking that they take on a shamanistic role to help make a community of meaning. This wide range of possibilities of what an artist is or does makes it difficult to form any meaningful, single definition, and this confusion of possibilities also makes it difficult to describe the process of becoming an artist to someone who is not.

For potential students reading an adult education brochure, they may hold many of these different models of what is art and what is an artist, with their inherent contradictions, and resulting confusion of expectations.

**Formal Art Education**

To try and get a clearer picture of what artists are, what it means to become an artist, and what underpins their practice as artist/teachers, it is necessary to briefly survey the education and training of artists in western culture focusing primarily on the situation in the UK. It is this educational process which informed the development of the artist/teachers who are the focus of this inquiry, and which reflects the contemporary issues and tensions in art education which face artist/teachers and students alike.

The arts and crafts of the pre-industrial, pre-modern period were viewed by their societies as artisan based and their knowledge and skills were mostly passed down from father to son in a form of apprenticeship. This was reflected in peoples' family names being descriptive of their occupation such as Miller, Fletcher, Smith, Mason etc. As the Feudal system collapsed across Europe and an expansion of trade and industrialization created a new freedoms and possibilities for individuals many of the skilled artisans formed themselves into guilds to protect their position and promote standards. Training to become a master mason or silversmith was undertaken in the form of an apprenticeship to a master to learn the necessary skills, and the apprentice was only licensed as a member of the appropriate guild when his masterpiece was accepted by his peers. For Renaissance artists like Michelangelo, apprenticeship to a master was the main educational system through which people could learn their trade. Michelangelo learnt
marble cutting and shaping and dressing blocks form working with masons and he studied drawing and fresco at one of the largest of the Florentine workshops run by Ghilandaio. For artists as talented as Michelangelo there was also the new system of private patronage to support their development. Up until the Renaissance the main employment and support for artists had been through the church and state but increasingly private patronage by families such as the Medici's became important.

Although much of the training of artists/craftsmen took place in the workshops of practicing artists and designers of the time, the city states of Renaissance Italy gave rise to academies for the study of art. The whole concept of the academy as a place to study art differs according to Goldstein (1996) in both practice and intent. The sculptor Baccio Bandinelli founded his academy in Rome in 1530's moving to Florence around 1555. His idea of 'disegno' which is often translated into English as drawing was not according to Goldstein limited to the copying of old masters, or drawing from casts of bodies or the nude figure, but had broader and more abstract connotations.

"It [Disegno] was understood to comprise the common foundation of all the visual arts - painting, sculpture, and architecture - to be the "father" of the arts and principally responsible for distinguishing them from the crafts. In Vasari’s words: "Disegno is an apparent expression and declaration of the concetto or judgement that is held in the mind and of that which, to say the same thing, has been imagined in the intellect and fabricated in the idea." Disegno, then, is an ineluctably intellectualizing activity far different from, and not to be confused with, descriptive drawing."

(Goldstein, 1996, 14)

Bandinelli's academy was akin to that of Plato's in 'declaring a commitment to intellectual activity, and interesting in that it defined a demarcation between craft and the physical side of art and intellectual activity surrounding the process. Also that drawing was not merely a process for copying nature but a more metaphysical activity. When Zuccaro became president of the Roman Academia di San Luca in 1593 he focused not only on practical instruction including copying from masters, drawing from casts and the nude figure, but also included theory. His theory like that of Bandinelli consisted of a broadly humanistic philosophy not bounded by the visual arts but his explanation of 'disegno' is interesting in the light of later developments in the theory of art. Goldstein argues that Zuccaro saw 'disegno' as "the original image present in the mind of God and in the heavenly bodies He created, the first of which is the sun; as an internal principle, disegno interno , it enters the mind of man as a spark of the divine mind, like the sun, illuminating his worldly activities, of which artistic representation is one, but as disegno esterno , which is secondary and necessarily inferior" (Goldstein, 1996, 31-32).
This not only assigns humankind's understanding of the world or ideas to a 'divine spark' but interestingly gives greater importance to the 'internal' idea than the external artistic representation. The primacy of the idea being in some way purer than its visual representation links to modern art ideas of conceptual art and the importance of the idea over its manifestation as form. Goldstein asserts that the importance of an intellectual process was central to the Renaissance academies but also that they interrelated speech and visual art in two ways:

1) artists in academies, as in the Renaissance tradition more generally, were consciously and profoundly concerned with visual art as a means of communication, which they often discussed, analogically, in relation to language.
2) that in academies, language in the literal sense of discourse accompanied artistic production.

(Goldstein, 1996, 4)

Here the idea that art is communication rather than just decoration is not new but becomes powerful when viewed alongside the rise of the artist from faceless artisan to that of an important individual and the beginnings of the romantic notion of the artist as attaining cult status. Art becomes the means of expression for the artist as an individual, and these are the beginnings of the idea of a modern artist who has freedom to pursue his or her own ideas.

Alongside the development of a visual language of art was a spoken language of ideas and philosophy linked to the visual arts. It is this language of art which was seen to give art its intellectual existence and this attitude still lives on in the awarding of art degrees being dependent on a written dissertation as well as visual artwork. As Goldstein observes the present divisions in art between theory and practice and craft were evident in the way the Renaissance academies developed as distinct from the workshops.

The history of the development of art education through the academies of Europe has been of a focus on the techniques of representative painting, drawing and sculpture based on classical ideals and the rigours of the life room. They developed a system of aesthetics based on classical traditions which formed the basis of the 'academy' education. However whilst the Royal Academy in England and the Paris Beaux-Arts held to tradition, influences from within the art world and external to it were developing as a growing threat to their primacy.

Part of this change started in the England where painters such as Turner and Constable began to study and work from nature out of doors rather than from the confines of their studios. The exhibition of Constable's landscapes and those of other British artists in the Paris Salon of 1824 so impressed Delacroix that he repainted the background of his
painting 'the Massacres on Chios'. The British work inspired other French artists such as Courbet to go out and observe and paint nature in the raw, and the whole 'plein aire' school was founded which led onto the 'impressionists'. The importance of this influence is that it ran contrary to the now traditional, classically oriented, studio based art of the academies. Another powerful influence came from new discoveries and ideas in science. In 1812, Dalton expounded his atomic theory changing forever notions that the world or any form of known material was in any way solid. Other scientists such as Chevrieul researched the nature of light and colour continuing Newton's work, and concepts such as objects not having colour of their own but instead having light reflecting and absorbing qualities, and the process of optical mixing became known. For artists such as Turner who followed such discoveries this helped lead to his almost impressionist works like 'Rain, Steam, Speed' 1848, and for Seurat the development of a Pointalist approach to the application of paint.

Socio-economic changes also brought changes in how the training of artists was perceived by governments. As Pearson (1982) observes, in the UK, the state was faced with problems of 'industrializing capitalism' and needed to improve the training and taste of its workforce to address the new needs. He comments that the artisan was "not to be offered 'art'; rather he was to be offered the techniques already developed by artists", and in this way "taste (morality, right thinking and commercially useful skills) could be propagated throughout the population" (Pearson, 1982, 14). He also observes that the division of 'fine art' with its necessary freedoms from applied art and design is fundamental to the way in which the ideology of the arts has been institutionalized. This mirrors the split seen in the Renaissance. In the UK the moves to improve the taste and skills of the workforce from 1830 onwards took two forms; a 'hard' approach via training in art schools and a 'soft' approach which involved the development of museums and the like. These political moves were mirrored in the art world by the development of the Arts and Crafts movement led by people such as William Morris who wanted to see the theories and practice of fine art applied to the creation of objects in the everyday environment. The movement mixed craft skills in materials such as wood and metals with fine art aesthetics and design skills breaking down the boundaries between the various crafts and fine art.

As the 19th century came to a close the political structures of Europe were about to change in huge upheavals of the Russian Revolution and the First World War. These changes were mirrored in the world of art with iconoclastic revolutions in both the theory and practice of art and challenges to traditional definitions of art. During this period the Russian artist Malevich commented:
"At the moment of a radical turn in the old way of life, when all that is new and young is striving to find its form and reveal its "ego", corpses crawl out and try to put their cold hands on the living. The social revolution which smashed the chains of capitalist slavery, has not yet smashed the old tables of aesthetic values. And now, as the new building and creation of cultural values is commencing, it is essential to guard oneself against the poison of bourgeois banality."
(Malevich, (ed) Andersen, 1968, 49)

For Malevich and many other artists the aesthetic values espoused by the academies was associated with the old political order of the 19th century. They felt that the classical ideals were fine for classical Greece but not for the twentieth century and that 'academic art' in the form of the old aesthetics and its focus on studying the nude figure needed to be overturned for a new set of values. Malevich's ideas were expressed in a more extreme way by the Dada movement of which the arts and poet Arp writes:

"Dada aimed to destroy the reasonable deceptions of man and recover the natural and unreasonable order...Dada denounced the infernal rules of the official vocabulary of wisdom...Dada is for nature and against art. Dada is direct like nature. Dada is for infinite sense and definite means."

Arp's comments about the Dada movement can be viewed as an attack on modernism and the rationality of the Enlightenment, and on the aesthetics of the art establishment which had become politically aligned to the old political order. However as Ades (in Stangos, 1995) points out the Dadaists revolt was ironic in that they as artists were dependent for a living on the very structures which they set out to destroy, a situation about which Malevich was also aware.

The move to abstraction and a new form of art values was fiercely fought and extremist positions such as those held by the Dadaists serve to highlight how great a conceptual battle was being waged in the world of art. The academic art of the old academies was seen as the enemy to change and needed to be completely overturned to allow for progress. It is from this clash that the sense of academic art as antiquated and out of date arose. For the artworld and the artists in it the abstract and anti-art movements created a conceptual challenge which still exist for practising artists today. As the extremes of pure abstraction, anti-art and ultra-realism now exist simultaneously, it makes it difficult for artists to choose a path. For the education of artists the economic, political and artistic revolutions caused considerable challenges. Not all artists felt that the old aesthetics were worthless though undoubtedly new concepts had brought with them new challenges which needed to be acknowledged. The increasing pace of industrialization also meant that the engagement of artists in the process of industrial design started by the
Arts and Crafts movement also needed to be increased. It was the vision of the architect Walter Gropius which led the way forward. After the horrors of the First World War he saw, according to Westphal (1991), a need for an intellectual re-orientation and the development of an environment in which architecture served man and strengthened his social bonds. To this end he set up the Bauhaus art school at Dessau in 1919 with the following manifesto:

"The complete building is the final aim of the visual arts. Their noblest function was once the decoration of buildings. They were inseparable parts of the great art of building. Today they exist in an isolation from which they can be rescued only through the conscious, co-operative effort of all craftsmen. Architects, painters and sculptors must recognize anew the composite character of a building as an entity: only then will their work be imbued with the architectonic spirit which it has lost as 'salon art'.

The old art schools were unable to create this unity. How could they since art could not be taught? They must once more become part of the workshop: The world of drawing and painting, of designers and handicraft-artists must at last become a building world again. If a young man who feels inclined towards a creative activity begins his career by learning a trade, as in the past, then the unproductive 'artist' is no longer condemned to exercise his art incompletely, for his talents are now preserved for the trade in which he might achieve excellence.

Architects, sculptors, painters, we must all turn to the crafts. Art is not a 'profession'. There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. In rare moments of inspiration, moments beyond the control of his will, the grace of heaven may cause his work to blossom into art, but proficiency in his craft is essential to every artist. Therein lies a source of creative imagination.

...let us create a new guild of craftsmen, without the class distinctions which raise an arrogant barrier between craftsman and artist. Together let us conceive and create the new building of the future, which will embrace architecture and sculpture and painting in a single unity, and which will rise one day towards heaven from the hands of a million workers like the crystal symbol of a new faith.

(Gropius cited in Westphal, 1991, 6-7)

This manifesto set the tone for a type of art education which had strong influences on the teaching of art in the UK which continue to the present day on some Foundation and Degree courses. In this vision, Gropius was harking back to the Renaissance, to a time before the arts and crafts split, and artists, in the romantic individualistic sense, were not just following their own path of personal expression. The great Renaissance workshops were multi-skilled art and design centres and even Michelangelo designed staircases and tombs alongside his personal passion for releasing figures from marble. Gropius employed some of the greatest artist and craftsmen to work and teach in the Bauhaus such as Klee, Kandinsky, Moholy Nagy, Itten, Albers and Schlemmer. This meant that it had a broad mix of approaches which were often in uncomfortable proximity by all
held together by a common mission. The Bauhaus approach combined the practical need of trained designers with art and craft skills with a broad foundation in the processes of art. It made no distinction between abstract and figurative but encouraged visual inquiry as well as creative expression. The Bauhaus became famous for its rather severe functionalist design tenets, and its theories and product designs still have a strong influence on modern design. However its influence on art education in the UK has also been profound. One of the early staff members Johannes Itten who ran his own private art school in Vienna, had developed very particular approaches to teaching and the method and aims of his preliminary course were described as:

1) To free the creative powers and thus the artistic gifts of the students. Their own experience and knowledge were to lead to genuine work. The pupils were to free themselves gradually from all moribund convention and acquire an enthusiasm for original work.

2) Career choice was to be made easier for the students. Exercises with materials and textures were a valuable aid here. Each student soon established which material appealed to him, whether it was wood, metal glass, stone, clay or woven textile inspired him to be creative.

3) For their future professions as artists, the students were to be taught the basic laws of painting. The laws governing form and colour opened students' eyes to the objective world. In the course of their work, the subjective and objective problems of form and colour could permeate each other in many different ways.

(Hahn, Experiment Bauhaus cited in Westphal, 1991, 40)

Itten's Preliminary course was to a large extent the model of the Pre-Diploma or Foundation course started in the UK in the early 1960's and still running today. These were designed to give entrants with at least 5 GCE O'Levels, a diagnostic programme covering a variety of media from painting, graphics, three dimensional design, photography to printmaking and textiles. The student then chose his or her preferred medium or area of study and the rest of the programme was designed to give them a grounding in basic techniques and produce a folio for application to HE. This is still a major progression route for art education in the UK today.

The First Report of the National Advisory Council for Art Education, known as the Coldstream Report, which was published 1960, outlined the purpose and broad curriculum for a Pre-Diploma course:

"The general aim of all these courses should be to train students in observation, analysis, creative work and technical control through the study of line, form, colour and space relationships in two and three dimensions. A sound training in drawing is implicit in these studies. All courses should include some complementary studies of the kind referred to later in this report..."

(Coldstream Report cited in Ashwin, 1975, 96)
Though the content and quality of these courses varied widely many adhered to the basic tenets of the Report and through them many artists who went through the UK art training, like myself, experienced a more or less thorough grounding in formal art values. The artist/teachers at the focus of this research nearly all had such a start to their art education.

The Coldstream Report was critical of the narrow vocationalism of the existing National Diploma in Design (NDD) and proposed replacing it with a new Diploma in Art and Design or Dip A.D. which later changed into a Degree. This new diploma it stated should produce courses which are conceived as a 'liberal education in art' with specialization in 'broad areas' and including 'fine art training'. However the report did not clearly define what form this should take as it could not find a concensus of opinion in the art world as to what such a training should include. The recommendation was to let colleges 'evolve their own ideas' about this. This lack of concensus was soon evidenced in the diversity of directions which diploma courses adopted and a move from the teaching of a body of knowledge or craft to teaching an attitude towards the art process. The apparent lack of direction and contentless curriculum of the diplomas exploded in the late 1960's in college 'sit ins' famously at Hornsey. When two sociologists Madge and Weinberger interviewed students and staff at some of the art colleges they found that "half the tutors and approaching two thirds of the students of certain art colleges agreed with the proposition that art cannot be taught" (Madge and Weinberger, 1973, 75).

However when the Second Report of the National Council for Diplomas in Art and Design was published in 1970, they found that:

"The practice of art is a self-critical act which is subject to processes of continuing modification of previous concepts and attitudes. It is not limited by the exactitudes of the disciplines and methods of technology or science, nor by the laws of nature even if it is profoundly effected by them. It is concerned with ideas believed to be right at the time of creation but which may or may not be affirmed in the course of time. This is the nature of art education in all its diversity. This diversity is central to its purpose and function in the structure of the education system as a whole"
(cited in Ashwin, 1975, 139)

There is no mention here of the need for skills in making or of the need for knowledge of the formal values of art expressed in the first Coldstream Report ten years earlier and at the core of the Bauhaus project. Many colleges during this period became focused on challenging students to express themselves with 'originality' but without helping them to develop the formal structures within which to work which were still found in the other arts such as music and dance. Fuller writes in 1982 of visiting a leading art college where
poorly conceived and made environments or action art were praised by staff whereas a student working in a more traditional way was seen as a problem. This confusion in the art colleges was founded in the conflicting philosophies in art itself and the tensions inherent in change where the past like the phoenix needs to die or be destroyed before the new can be born. The problem here was one of throwing the baby out with the bath water. In denying the restrictions of the classical aesthetics which permeated 'academic' art, the avant garde and colleges alike tried to dispense with formal values of art which are the building blocks of the visual creative process. They are there to be used, challenged and transcended, but their denial without a coherent replacement just leads to a form of emotional chaos made visible, which is as problematic as the unquestioning adherence to traditional values which it attempts to replace.

The result was that much art in colleges became 'conceptual' in approach with little in the way of traditional or craft skills being taught. Whilst this is philosophically a valid approach, it is as extreme as the traditionalist, figurative academic drawing school which does not attempt to venture beyond a photo like realism. The Bauhaus showed that a fusion of approaches was possible and beneficial to students and the wider community alike and it is possible to turn out creative artists who can also use their training for practical design purposes. Having co-authored a degree in painting which was validated by the Open University in 1995, I can attest to the fact that the issues of conceptual verses figurative approaches to art and what and how art should be taught are still very current issues in the UK. There is no right or wrong answer or approach to the teaching of art, and many of the artist/teachers who have taught the conceptual approach to art were themselves trained in a traditional manner.

For the purposes of this inquiry it is important to show the diversity and confusion of competing philosophical approaches which underlie what an art education should include and how art should be taught, if that is possible. Most of the artist/teachers at the heart of this inquiry have, like myself, experienced an art education during the time when these conflicting approaches to art education have been at their height. Their leanings towards one or the other camp are varied, and most are aware of this conflict not only as artist/practitioners but as artist/teachers themselves.
Conclusion

The nature of art and what it is to be an artist are both broad concepts with a complexity of possible interpretations, especially in a postmodern culture where disciplinary bases and traditional beliefs have given way to cultural eclecticism. Cultural stereotypes of artists as bohemian, eccentric, apart from the normal society and its accepted behaviour and producing daubs 'which my five year old child could do better', are at odds with views of art which relate to the creation of culturally accepted and highly figurative images of reality like Constable's 'Haywain', but reduced down to the size of a magazine cover or chocolate box. The Haywain is a large, very bold and impressionistic painting when seen face to face, but in its mediated state, which is how most people know it, reduced in size and textureless, it appears like a detailed photograph of a romantic bygone era. The painting is not known in its own right, but as a hijacked symbol of a golden age which never existed.

This wider cultural confusion about what is art? and what are artists? is reflected in the formal education of artists. Since Renaissance times when a split occurred between art and its conceptual basis and craft, there has developed distinct differences in the view about what art is and how it should be taught. The extremes of this continuum are conceptual/abstraction at one end and figurative/technical skills at the other. However many artists would see this division as false and misleading. All art in the broadest sense is conceptual, and many artists move between the extremes of abstraction and figuration recognising that even the most figurative painting is a complete abstraction of reality.

For artist/teachers in adult education there is the diversity of approaches in their own field of practice to contend with when choosing an appropriate induction for learners and in addition they have to deal with the confusion of cultural stereotypes of art which learners bring to the teaching/learning situation. For many artist/teachers it is perhaps the dismantling of learner's false view of art and its processes, which is the hardest part of their task, and crucial if learners are to engage the field of practice rather than just acquire techniques to reinforce their existing visual stereotype.
Part Two - Chapter 7

Perspectives on the Teaching and Learning of Art

Having surveyed the curriculum of art education and its two fundamentally different approaches of figuration and abstraction, it can be seen how they could be confused by other disciplines and the wider society as forming a philosophical duality within the field of practice of fine art. As has been argued, however, many artists may adopt a figurative or abstract style whilst being aware of the abstract nature of the creative process of art which encompasses both these visual outcomes. The problems which artist/teachers face in engaging mature students with the practice of fine art or communicating with the wider society relate to the linking of cultural, visual stereotypes to figurative imagery, and their creation to technique rather than ways of seeing and interpreting visual stimuli. This chapter explores the notion of art as a meaning making process and ideas about visual constructs, perception and the visual creative process. It investigates models of perception and creativity and proposes a model of teaching and the creative process. Finally it reviews the literature on the teaching of art in Adult Education and discusses the criticisms made in the light of other pressures on artist/teachers and the consequent dilemmas which face them if they adhere to meaning making approaches to their teaching practice.

The Creation of Art as a Meaning Making Process

The nature of art, as has been discussed previously, can be interpreted in a variety of ways. Art seen as the reproduction of the dominant socialized construct of visual reality, is in effect, art as copying. At its most extreme this was represented by the approach of the Victorian drawing academies and their attendant stale academic values which Malevich and other artists of his period rebelled against. In a pictorial and philosophical sense it recognises no conceptual problem with the reproduction of visual reality as a commonly held certainty, and the artist's role is one of a technician and craftsperson who through their skills reinforce the dominant visual construct. For the artist as teacher of art as reproduction, the teaching process is also philosophically unproblematic in that it only requires the inculcation of specific skills and techniques relating to materials and their use and application to an accepted visual formula.
Art, however, can also be seen as a creative or re-creative process which is explorative by nature and is ultimately a meaning making process. There are many views as to what is happening when this form of art is being created. Arnheim (1954, 1969) argues that perception is not a separate function to thought but that the whole process is one of Visual Thinking which is image based though may relate to intellectually expressible ideas or emotions. Eisner 1972 takes a broad approach to art education in a similar vein to Arnheim seeing its importance in "...encouraging us to see the interrelationship of things", and to help "...enable us to make sense of the world". (Eisner, 1972, 281) He sees the engagement in the art process as sensitizing people to the world around them and thus indirectly in making society a better place through increased awareness of other worldviews. In 'The Enlightened Eye' (1991) Eisner develops his theory of Connoisseurship defining it as "...the art of appreciation" (Eisner, 1991, 63) which he sees as a process of 'epistemic seeing' based on knowledge gained through sight, by which he means all of the senses.

There is a danger in the descriptions of the art process discussed above that the process of creation and inquiry in art is reduced to a simplistic linear model. With the espoused intention of giving a rational defence to the beleaguered art education sector, Best, in his book The Rationality of Feeling (1992), attempts a positivist defence of what is primarily a phenomenologically based activity. In seeing and attempting to define art as a purely cognitive, conscious and ultimately rational process, he falls into the trap of someone 'looking in from the outside' and misses much of the subjectivity and its attendant subtle complexity which are crucial to the art process and which it is necessary to experience in order to fully understand.

There is indeed, a considerable level of rational, conscious thought involved in the art process, and what Best calls the 'myth' of subjectivism has done a great disservice to art, both in the present rationalistic education climate and within the wider social community. However, visual art cannot be rationalised and explained wholly in terms of verbal reasoning, as words and logical argument can only ever approximate to the meaning given by a different medium of communication as represented for example by a certain set of colours and shapes in juxtaposition.

John Briggs and Frank McCluskey observe that artists have "grounded themselves in the ambivalence of meanings and have worked to reveal to us the nuances and uncertainties that infiltrate our apparently absolute perceptions and truths about life". They call this 'omnivalece', and define it as, "a mental state in which many meanings converge in so many ways that one feels the immensity of meaning without being able to pin down any absolute meaning specifically". (Briggs and McCluskey - Pyllkanen ed. 1989, 279)
They continue to give examples of ways in which individuals can question their "absolutes" or constructs, and these have a great deal in common with those which are espoused by Mezirow et al., (1990) for developing Critical Reflection in Adults. There is a close link here between the views of reality espoused by some areas of Quantum Physics, Biology, Art, Yoga and Education, their views of the relationship of the individual to that reality, and methods by which individuals can investigate their own relationship to their reality in a critical way.

The idea of omnivality, in contrast to Best's stand-point, does not refute the relevance or worth of subjectivity but refers to a process which includes a broader range and richness of mental activity and recognises the possibility of the importance of that which may not be expressable or understandable in words.

It is this fundamental challenge to visual and other conceptual certainties which lies at the heart of the teaching and learning process used in relation to art which is viewed as a process of visual inquiry or meaning making. It is the discomfort created in others by the challenge to held certainties which creates problems for the artist as communicator through his or her work and the artist as teacher. It is in the role as teacher that the artist, through a series of processes, confronts and challenges the art students' assumptions about the visual world and their view of reality. This is a fundamental part of the learning process of becoming a meaning making artist in the sense which Briggs and McClusky describe, for if art is about the creation and re-creation of realities then the artist has to learn how to question and change their existing constructs as a working process in itself.

**Visual Constructs and Art.**

As people grow and develop as individuals within a multilayered culture, much of the information they receive about their environment or worldstage comes to them as a mediated or secondary experience whether from a discipline, cultural group, family, peer group or organisation, all of which have their own constructs, values and philosophical base. This process of socialisation which helps to transmit social norms and which as members of a culture/community we all undergo, helps to structure our thought systems, informs our value systems and pre-disposes us towards certain ways of thinking and behaving.

The data collection and sorting processes of the human brain, including those relating to visual stimuli, rely heavily on patterning and pattern recognition, relating new information to existing constructs/patterns or concept maps and evaluating the data.
against them. Though formed through experience these too are informed in relation to societal norms and constructs. As people grow older these concept maps/constructs become more complex, extensive, interrelated and richer, based on a lifetime of personal experience and cultural influence.

The pattern-forming processes of the brain are at a practical level of human activity very beneficial, especially for survival. Moving through a daily landscape it is useful to recognise objects such as doors, chairs, tables etc. so that from a multitude of design possibilities we have little difficulty and waste little time in their recognition. We become adept at judging the type, speed, direction and distance of cars, a skill upon which our continued survival depends. These visual recognition systems function to help us survive and it has been demonstrated, by experiments such as the wearing of inverting binoculars, that the brain will adjust quickly to a new set of conditions by creating a new set of responses to them. In this case by re-inverting the perceptual process in the brain to make the inverted image appear the right way up. These conceptual / visual response patterns are on a practical day to day level of existence useful and necessary. If for example we had to debate the various elements of a door each time we came to one and had no general model to refer to, or could not compute the speed and direction of a car or wild animal life would become quite impossible and even short lived. Our visual perception of the world which we inhabit and through which we move is over time codified into a series of constructs or symbols which aid our recognition and help us to live more effectively and safely in it.

The negative side of this pattern/mapping process arises from the way that the brain filters new information from external sources through its existing visual and mental constructs and accepts or rejects it on the basis of its match with those existing constructs. As described above this is of positive benefit in much of our lives. However, if the construct forming and matching process becomes automatic, unconscious and uncritical of itself, it can lead ultimately to the reinforcing of existing beliefs and values and the rejection of anything which does not fit with them. This can result in the stagnation of both personal development and wider cultural development within an extended community.

In attempting to engage learners in art as a meaning-making process, the artist/teacher has to challenge the learners' constructs and endeavour to make their visual perception a conscious and critical process rather than unconscious and accepting of the status quo. Because many people think that vision is an unproblematic form of information relating to the external world and have never questioned the extent to which their perceptions of
that world have been culturally formed, it can come as a shock that the nature of external reality can manifest itself in many different visual interpretations and can be ambiguous. In bringing learners face-to-face with the ambiguities and possible multiple interpretations of the visual world, artist/teachers challenge learners fundamental visual constructs about the nature of reality. This can severely destabilize the learners model of themselves in relation to the external world and create deep internal tensions which may be resolved as rejection of the whole process because to accept it may require too much change to tolerate at that time or the gradual adaptation to a new understanding of visual reality. Some may literally not 'see' any problem or deny any contradiction with their present visual understanding. Whatever the learners reaction, the artist/teacher who is often seen by the learner as the cause of their discomfort can be on the receiving end of an intense emotional discharge.

The Life Room- reflection on a personal learning experience

The first serious challenge to my own visual constructs happened in the life drawing room a few days into the art foundation course which I had just begun in 1976. As a mature student of 26, I was older than most of the other students and had been used to friends, family and teachers, praising my work and saying that I was talented or gifted. The foundation course was the first focus of such 'talented' people in the education system and as such I found myself one in a hundred people of similar abilities. This was a shock for many of us, but during the first few days my faith in my own drawing and observational skills was if anything reinforced by the results of my first efforts at life drawing. Staff encouraged and peers admired, and I was in that new hot house of competition obviously one of the best draftsmen. Then came my day of reckoning.

With a growing confidence in my observational abilities I set my easel up at the foot of a model who was lying on a mattress on her back, feet together and arms out to her sides in a cruciform pose. I started drawing. First a few rough measurements to satisfy the staff and then putting in the figure. After about an hour there was a break and I stood back to look at the results. The drawing was fine, but there was just one little problem, my figure looked as though she was standing up. Check your proportional measurements the tutor said. I did, and they were completely wrong.

I set off into a second drawing of the same pose from the same position taking more care at measuring basic proportions, but after about an hour I was confronted with another drawing of a person stood up. By the end of the day my trust in my observational abilities was almost
completely destroyed. Close to tears of frustration I talked to the tutor who was not at all worried about my emotional state, rather he said that it was an important learning experience and could help me to become a better artist.

His explanation of what had happened to me laid a corner stone of my development as a visual researcher and inquirer. I had gone into the life room with a series of preconceptions about what the process of drawing was, and a series of constructs about the shape of people. This model of people as basically tall and thin in proportion which was taken from my day to day pattern recognition system built up over my 26 years of life had overridden the information I was receiving through my eyes from my actual viewpoint. I was in effect drawing my existing construct of a human figure as comparatively tall and thin irrespective of my physical viewpoint from which the proportions of the actual figure in front of me were nearly the same height as width. This came as a considerable shock. Up until that point I had trusted my visual observations, and to be faced with such an inability to interpret in context, shook not only my confidence in drawing, but far wider, my ability to understand or interpret anything. From that moment I became an inquirer into external reality and not just a reinterpreter of my existing knowledge.

An important feature of this experience was that I became aware that there was a problem. The visual discrepancy of my drawing with the actual object of my inquiry left little room to hide. The process had brought me face to face with the fallibility of my judgement based on previous and unquestioned knowledge and that how I saw things was based on my predisposition. My engagement in the process of inquiry called art, exposed the discrepancy between my biography and experience and opened up the possibility of multiple viewpoints on reality. It also opened the possibility both wonderful and terrifying that what we see is related to how we look, or through what mental framework we view the world. Along with this discovery came the possibility of a choice, of being able to take and hold multiple viewpoints. It is easy with hindsight to see what happened as fairly momentous but at the time it was painful to expose such personal limitations. With the opening of a door to new possibilities a whole raft of comforting certainties died, and I found myself in Donald Schon's 'swamp' (1990). In a very real sense, freedom from cultural/visual certainties brings with it fear arising from uncertainty and the unknown. As Fromm (1942,1984 ed.) argues, with freedom from, comes the need to take responsibility for one's own actions. As many people find the psychological responsibility of taking responsibility for their own thoughts and actions difficult or too unnerving they search for another certainty to take its place or refuse to give up the old certainty. Even for artists who take the step into the world of multiple visual interpretations of reality, the danger lurks of adopting a new viewpoint and letting it become the new certainty, in which case the process of inquiry as creativity and
Teaching Art, Models of Perception and the Visual Creative Process.

Many of the processes used by artist/teachers to make learners aware of the limitations of their visual constructs and attempt to expand their visual interpretive possibilities relating to visual reality, have arisen from art practice over many years, and few of these processes have ever been formally documented or researched. Interpretative methods such as drawing in broad tonal blocks or drawing the spaces between things are aimed at getting the learners to de-objectify when they observe visual phenomena, which runs counter to the brains normal recognition process. These are often the first stages of a learner trying to unlearn their unconscious processes of perception and become open to other visual possibilities.

Gregory (1966, 1971) investigated the psychology of seeing and its strong links to the human physiology involved. In these books, which became compulsory reading for art students in the 1970's and 1980's, he observed that:

"The seeing of objects involves many sources of information beyond those meeting the eye when we look at an object. It generally involves knowledge of the object derived from previous experience, and this experience is not limited to vision but may include other senses; touch, taste, smell, hearing and perhaps also temperature or pain".
(Gregory, 1966 (1972 ed), 8)

As both an art and yoga teacher, I have had first hand experience of the range of sense information and experiences which people attach to the simplest of objects. Given a few minutes to focus on something as apparently simple as an apple, a class of students will, when questioned as to what happened, give a variety of descriptions of different types, sizes, colours and tastes of apple. The range is often astonishing and although many people share the general idea of apple, their individual models are often quite different. Visually however, the average non art trained persons' model of an apple is simplistic in nature and based on their recognition pattern. When asked to draw an apple which is in front of them, a person will often take little notice of the actual apple and create an image which has more to do with their existing apple pattern, very like my own experience in the life room. The artist and educationalist Eisner (1991) refers to the dangers of 'antecedent knowledge' in training the eye to see, and both the physicist Bohm (1994) and philosopher Krishnamurti (1991) see the process of thought based on existing constructs as fundamentally problematic to the perception of reality whether visual or otherwise.
At art college, the projection of existing knowledge or visual constructs onto the visual world was challenged partly by use of Bertrand Russell's (1998) sceptic argument of how do you know that table exists?, that the leg you can't see exists? that it continues to exist when you have left the room its in, etc. Though Merleau-Ponty denies that we see "through the spectacles of memory" (Merleau-Ponty, 1962 (1996 ed), 20), my own learning experiences in art and many years of teaching art to learners, confirmed my own teacher's views, that we see through the 'veils of perception'. The veil of perception, which is in effect our accumulated visual constructs, places a barrier or filter between ourselves and the external world and distorts or changes the incoming sensory data to conform to existing models. As Merleau-Ponty and Gregory argue, the process of seeing is the reception of visual sensory data from all the light sources in front of a person's eyes and the brain selects information from what Merleau-Ponty describes as a rolling film. It is the process of selection and interpretation of this information which the artist and artist/teacher sees as problematic. This is the point at which the day-to-day visual interpretative process takes over, matching patterns to existing visual constructs and interpreting the world for practical survival in a cultural and physical environment. The artist's internal vision is, by contrast, constructed through a more polycular process akin to that described by Maruyama (Maruyama in Reason and Rowan, 1981). It is both the objective and subjective processes of inquiry used by artists which cut through the distorting mirror of our own constructs to allow a clearer perception of the world to be made and resulting image created.

Betty Edwards, in her books 'Drawing on the Right Side of the Brain' (1975) and 'Drawing on the Artist Within' (1995), uses psychology and knowledge of the brain's functions to develop teaching and learning processes to help learners overcome existing visual constructs when attempting to draw. Her ideas are based on the psycho-biological theory of the functions of the brain being split between its left and right hemispheres. The left hemisphere specializes in verbal, logical and analytic thinking, and excels at symbolic abstraction and linear thought processes. This is the part of the brain which objectifies what it interprets. By contrast, the right hemisphere specializes in visual, spatial and relational thinking, processing information in nonlinear and nonsequential ways. Its non-verbal nature and relational processes enable it to deal with complexity, ambiguity and paradox. Edwards lists the functions of the left and right modes of the brain as:

**Left mode** - verbal, syntactical, linear, sequential, analytic, logical, symbolic, temporal and digital.

**Right mode** - non-verbal, perceptual, global, simultaneous, synthetic, intuitive, concrete, nontemporal, spatial.

(Edwards, 1995, 12)
To overcome what she identifies as the problem of the left brain's linear approach and its objectification of the subject to be drawn, Edwards uses the simple technique of getting learners to copy an existing drawing or image which is turned upside down to prevent easy identification. The result is similar to that of techniques already mentioned of drawing spaces or tonal areas. The learner stop trying to draw a preconceived pattern and looks more carefully at visual relationships, exploring the subject more openly.

In his book about Blackfoot Physics, the physicist David Peat (1996) observes that one of the fundamental differences between western culture and that of many of the indigenous North American peoples is found in aspects of their language. He compares the language of western culture with its myriad of nouns which objectify the world into discreet parcels for identification in an abstract way, to that of the Blackfoot whose language has few nouns but describes the world and its objects via their various qualities eg. the place where the wind roars etc. It is the search for and the assigning of qualities through visual interpretation which is core to the artistic process under discussion in this thesis. It is interesting to note that objectification is one of the most basic and difficult problems which artist/teachers have to help learners overcome, and it is possible the very nature of western culture through a thought process based on spoken language itself heavily focussed on objectifying, may create a barrier to the discerning of visual and other qualities of the external world. It is interesting to wonder to what extent the industrialization and attendant distancing or insulation of increasing numbers of people from direct contact with nature and the commodification inherent in consumerism have combined to objectify western language, thought and visual understanding, and limit our ability to recognise or analyse sensual qualities whether visual or otherwise.

The psychoanalyst Marion Milner in her book 'On Not Being Able To Paint' (1971) explores the problems she encountered in learning to express herself visually through art and gives interesting insights into that process via explanations drawn from her own discipline.

"Observations of problems to do with painting had all led up to the idea that awareness of the external world is itself a creative process, an immensely complex creative interchange between what comes from inside and what comes from outside, a complex alternation of fusing and separating. But since the fusing stage is, to the intellectual mind, a stage of illusion, intoxication, transfiguration, it is one that is not so easily allowed for in an age of civilization where matter-of-factness, the keeping of oneself apart from what one looks at, has become all important".

(Milner, 1950 (1971 ed.), 146)
In this book and her paper in Sutherland (1987 ed.) she defines the whole person as being divided into the conscious mind or surface mind and the unconscious mind or deep mind. The surface mind is linear, logical, object orientated, I, symbolic, separate and related to the ego. The deep mind by contrast is subjective, open, complex, and relates to concepts of Tao or Nirvana. Milner sees the artist as someone who can move between these two states and express what is understood by the unconscious mind via interaction with their chosen medium without the surface mind having a suppressing effect. Though this model derives from a conceptually different base, it shares a striking similarity with Edward's theories of the left and right brain modes. The left brain mode shares attributes of the surface/conscious mind and the right brain shares attributes of the deep/unconscious mind.

Milner, like Gregory, also recognises the seeing process as creative in that it combines elements of the self with incoming sensory data. Her concept of the artist fusing with the external object of inquiry is one which I recognise both from personal experience as an artist and my practice of yoga. To focus one's attention on an object to the exclusion of other thoughts and data is a form of meditation. If judgement in the sense of imposing pre-determined models or ideas can be suspended, even momentarily, then the artist can explore the qualities of the object of his or her attention and let them speak. The effect of this process is similar to meditating or focusing ones gaze on a mandala. As the mind relaxes so different patterns and structures emerge from the whole then sink back and give way to others. In looking at a landscape or still life the artist adopts a similar process, allowing different aspects to come to the fore such as colour or tonal blocks, structural patterns, textures etc. Then the conscious left brain can make choices as to which of these elements can be used in a painting or how they could be used to convey what the artist sensed or felt was important about that particular view or collection of objects.

Both Edwards and Milner recognise that the similar attributes of the left brain and surface mind, such as logical, linear and analytic thought processes which are prized by industrial western culture and its attendant scientific paradigm, can act as barriers to the visual creative and re-creative process. In addition, because the attributes of the right brain/deep mind are not valued, both their processes and their practitioners can be marginalised within the culture. In compulsory education in the UK, this is evidenced by the marginalization of the arts in preference for the more measurable and economically useful qualities of the 3R's, and in Adult Education by a predominance of students wanting techniques classes in art.
Towards a Model of the Teaching and Learning / Creative Process in Art

In considering the various models of the mind and the perceptual/creative processes outlined above and linking these with my own experience as a learner, practitioner and teacher in art, I have constructed a model of the artist/teacher in relation to the artist/learner and the learning and creative process. The model (figure 1) which draws on aspects of Milner's ideas and the concept of the veils of perception, is based on an artist/learner creating a visual representation of an observed object and the relationship of the artist/teacher to this activity.

The artist/learners make an observation of the object which is the focus of their visual inquiry through their veil of perception. They then make marks and begin to create their interpretation of the object at the focus of their inquiry. As the process of observation and mark making develops, the image being created in response to observations, which is also perceived through the veils of perception, gradually begins to make its own demands and takes on a separate life to that of the observed object. As the image develops, artists increasingly have to balance the process of inquiry into object itself with increasing demands of the creative process taking place through their interaction with the image. The process is not a simple cycle. It involves reflection in action with both the object of inquiry and the work being created, and both conscious and unconscious reflection as an ongoing process relating to the evolving artwork, and its relation to original intentions and possible changes to these in the light of both the process of inquiry into the object and the emerging artwork. The artist/teachers view this process through their own veils of perception. They cannot see through the eyes of the learner, but they can see both the object at the focus of the inquiry and the image being created. The main problem relating to communication between the artist/teacher and the artist/learner is that it primarily takes place through the medium of spoken language, and words are not very effective in communicating ideas about visual images and their creation. However the artist/teachers can resort to visual media to help communicate their ideas to the learner.

In this scenario, it is the role of the artist/teachers to help the learner overcome the limiting factor of their veil of perception, gain clearer insights into the object of inquiry, and interpret those insights through the chosen medium in a positive way. They should not solely induct the artist/learners into the techniques of art but to challenge them to engage fully in the process of inquiry and creation. This process in the early stages of learning about art, can involve challenges to how the learner sees and interprets the object.
Figure 1 - A model of the artist/teacher in relation to the artist/learner and the learning and creative process.
of inquiry. When the artist learner starts the process of inquiry and painting, there is a strong possibility that it could just become a process which leads to the reinforcement of their existing constructs, where the creative process is only partially engaged or not at all. This may result in a simplistic interpretation of the object of inquiry being created which is imitative of it, and heavily related to the production of a visual image which meets the expectations created by agreed, socialised norms of the wider society but does not reflect those of the discipline of fine art. This is particularly true of many mature students when they engage the creative art process. Many such learners have a fixed false view of the nature of art which they think is basically a series of techniques and skill which when learnt will mean that they too can create works of art. At the other extreme it is all to do with 'talent', few realise the conceptually ambiguous quantum like states of reality which they have to engage in order to engage in the creative process. By questioning aspects of the image which the learner is creating relative to the object which it represents, the artist/teacher can bring the learner face to face with problems relating to their constructs of external visual reality. By directing the learner to use techniques such as drawing the spaces between objects or tonal blocks which often cross object boundaries, the artist/teacher can help the learner create alternative visual interpretations from the external stimuli. It is when learners begin to see the possibility of different interpretations of reality that their confidence in their whole understanding of life can be shaken. Some people see this experience as empowering or freeing, whilst others find what they perceive as a threat to their established constructs at the very least uncomfortable and potentially destabilising.

The Teaching of Art in Adult Education

Visual art is one of the most popular and hence one of the largest curriculum areas to be found in adult education in the UK. Adkins (1981), sites the visual arts as nearly 14% of the LEA adult education provision and statistics from Northbrook AE from 1993 to 1998 show that arts and crafts have ranged between 17% and 20% of the AE curriculum. Much, as previously discussed, has been written in general about teaching adults by educationalists like Brookfield, Mezirow, Knowles, Freire, Jarvis etc. However little has been written specifically about the teaching of art to adults, and less about the problems which artist/teachers face when trying to engage adult students with the field of practice of fine art in the contemporary adult education environment.

Adkins (1981), Oxlade (in Jones and Chadwick, 1981) and Jones (1988) all heavily criticise the widely accepted approach to the teaching of the visual arts in adult education
within the UK. The artist/teacher Roy Oxlade focuses on the problem saying:

"In adult education the public buys the classes it thinks it wants. But if art is generally misunderstood in our society, as many would claim that it is, then the public can hardly be expected to know what it wants. It is here that the adult education student has, for a long time, been seriously misled. Instead of tackling the misunderstanding, substitutes and palliatives have been offered which have only served to confirm the predominant prejudices."
(Oxlade in Jones and Chadwick, 1981, 32)

The 'substitutes and palliatives' to which Oxlade refers are what Adkins calls a teaching style which favours 'skills acquisition' and the creation of 'end products' which reinforce existing visual constructs rather than aim to develop within the student, creativity or processes of inquiry. Jones (1988) observes that:

"Too many classes assume participants are incapable of genuine creative activity, focus on the making of a product rather than the learning of a process, and resort to copying postcards or other reproductions as a way of ensuring that participants have something to hang on the wall."
(Jones, 1988, 132-3)

This was unfortunately my experience of AE art classes when I started teaching art to adults in 1981, and although there have been great improvements in many AE centres, this problem of relating the learning of art to the acquisition of techniques alone, by students, AE organisers and some teaching staff, still remains firmly entrenched. However I think that the main reason is not as Jones states, that artist/teachers think that many students are incapable of creativity, though this assuredly is a factor in some cases. Rather that the economic pressure to give students what they think they want allied to some teachers' personal limitations in their concepts of art and learning, conspire to create a situation in which the limited technicists approach holds sway. More subtly, many teachers want students to be creative, and many students want to express themselves creatively, but this process is fraught with initial disappointment as many new students of art find that their technique and ability are limited and they are upset with the results. The tutor may then step in to give them the palliative or limited success which the students and their peers recognise. Although this strategy may, in the short term, save the students from disappointment or embarrassment, and the class from dissolving it can become a trap from which the teachers may find it hard to escape. Whilst many adventurous teachers may occasionally do the same, it is perhaps a question of degree of use, and more importantly for this research, the degree to which the artistic and educational integrity of the artist/teacher is compromised.
The situation is further complicated by the assertion of Thomas, that "the vast majority of adult educators do not see Adult Education as an instrument of social change" (Thomas 1982, cited in Jones, 1988, 150). In many curriculum areas this is perhaps true, but in the visual arts, a fundamental aspect of the inherent creative process is one which challenges accepted visual constructs and posits alternatives. Though some artists reproduce existing ways of seeing, many, by the very nature of their search for meaning, posit alternatives which challenge and subvert the status quo. It is this latter type of artist who are represented by the artist/teachers who are the focus of this inquiry.

Patricia Bolanos (1986) created an analysis of the interrelated roles of artist and teacher in the culture of the school and her categories are a useful framework through which to examine the situation of art teaching in adult education. She identified six categories; the teacher with no art training who is directive and narrow in approach; teacher with no art training who uses indirect instructional methods and makes links with other subjects; the teacher/artist who is primarily a teacher with at least some art training; the artist/teacher who is primarily an artist with teacher training; the artist who can articulate his/her own creative process; the artist who can perform, but who is primarily product oriented.

As Adkins (1981) states, it is usually only practising artists who are employed to teach art in adult education so the two categories of teachers with no art experience do not usually apply to this situation. At the other end of the continuum, artists with no formal teaching skills did until recently provide the major source of part-time art staff in adult education. The extreme example of this and one which is still unfortunately widely found, is the artist who works on the 'sitting by Nellie principle of education. As artists, they may have undoubted skills but without an effective teaching strategy the usual result is that students copy the teachers' process and techniques without comprehension of the creative process or developing perceptual skills of their own. Students in this situation become clones of the artist and see only through their eyes. This, both educationally and artistically is bad enough, but may be exacerbated if the artist themselves is self taught with no formal training, as has often been the case in AE. The artist with a natural ability to communicate can, as Bolanos suggests, act as a role model and inspire students but their effectiveness may still be limited.

According to Bolanos, the two categories which are most successful at developing the creative process in others are the teacher/artist and artist/teacher. The teacher/artist is a familiar category in adult education centres where the core of the work is based around an existing school curriculum. This was a common situation in the sixties and seventies and still applies where community schools and colleges host AE. Though many art
teachers in schools have degrees in art followed by teacher training, many also went to teacher training colleges where they studied art as their specialist subject, but this is usually at a lower conceptual level than attained in a fine art degree. Bolanos sees the teacher/artist as a synthesist, using a variety of indirect instructional methods, including experimentation, to develop student skills, and making links with other curriculum areas. It is however the artist/teacher category which best describes the majority of the people at the focus of this inquiry, and which Bolanos feels are the most effective in helping to develop the creative process in others.

"The primary focus of these people [artist/teachers] is the creative process itself, with understanding that it is creative self-expression of students that is to be enhanced. [The] Artist/teacher... displays a wide range of abilities. They are able not only to perform or produce, articulate their own creative processes and the meaning of art work, but also to teach creative processes to others. They have a strong tendency toward synthesizing information and are able to link many curriculum areas with art forms. These artists... build on concepts to be taught by encouraging creative self-expression by students. Artists able to achieve this level of professional development... are a national treasure". (Bolanos, 1986, 51)

In the late eighties, the adoption of the University of Brighton Certificate in Art and the later development of the present OCN validated certificate programme in Art, Design and Crafts into the curriculum of adult education in Worthing, Shoreham and Southwick centres was in response to a variety of pressures, circumstances and ideas. My own appointment as a part-time AE organiser in Northbrook, having both an AE and art background enabled a re-evaluation of the art curriculum to take place which resulted in myself and a group of artist/teachers identifying a need for the development of art courses which aimed to develop students as self-determining artists. We were conscious of the 'palliative' approach of much of the programme and as professional artists and developmental educationalists wanted to offer mature students, not only the chance to engage with the field of practice of fine art, but also to be able to progress onto FE or HE programmes if they wished. This co-incided with the then Brighton Polytechnic offering its part-time certificate in art accreditation to neighbouring colleges. Northbrook AE started with seven courses involved and an initial registration of 20 students that grew to over 100 in a few years. The OCN validated Certificate which replaced the University programme now has over 150 registrations a year across 20+ courses with a few students each year progressing onto Foundation courses or Degrees in Fine Art.

The success of this OCN programme in countering the criticisms of Oxlade, Jones and Adkins, by putting in place a progressional pathway in art which encourages individual development and creativity and attempts in part to meets the challenge of Mezirow, is tangible in the outcomes for its students. However this success has been at the expense
of a considerable personal cost to all the staff involved. As discussed previously, the process of engaging the field of practice of fine art, of becoming an artist, in one which challenges students existing constructs and values. In AE this is done in an environment where the expectations of students are mainly one of a friendly, unchallenging, technique based learning in a relaxed environment. The general societal misunderstanding of art coupled with the cosy image of AE creates a considerable problem for artists/teachers who wish to develop creativity in individuals rather than offer palliatives. This combines with the commercial, institutional and political pressures on AE which measures quality in terms of students numbers or 'bums on seats'. It is still the case in many AE centres, including Northbrook, that art and other staff are engaged for their ability to 'get on well with students' as Adkins (1981) observed. As AE centres facing cuts in government support have followed market trends to survive, the emancipatory element of adult education has been supplanted by the drivers of market forces. Artist/teachers in such an adult education environment there are some stark choices to be made. Both AE organisations and supporting LEA's still judge quality mainly on the basis of student numbers and retention. Tutors therefore are under considerable pressure to give students what they like and keep them happy, so that they, the tutor, will not lose their class and therefore their income. For tutors who take a developmental line and challenge students to inquire into the nature of reality via the art process, there is a fine line between following their beliefs as an artist/teacher and being out of work. Even in an AE centre like Northbrook which has pioneered the teaching of 'serious' creative art the pressure to provide the palliative classes is still enormous and only offset by some income from the FEFC for the progressional courses.

For artist/teachers and emancipatory adult educationalists alike there is a considerable tension involved in pursuing meaning-making education in an environment so influenced by the effects of a 'misunderstanding' of art and the pressures of market forces. For the artist/teacher there is the tension between what they know one needs to do to engage the field of practice of art and what people misguidedly think it is about. The tension between doing what they believe in or staying popular and therefore employed. The tension between the challenge to reality which engaging their field of practice in art entails and the value system of AE which commonly espouses a friendly, unchallenging approach where learning is 'fun'. The tension created between the artist/teacher and student, when the students view of reality is challenged during the learning process. The tension between the needs of the field of practice of art and the structures of accreditation systems which may bring money to support the endeavour but impose forms of assessment and audit which compromise the learning process. This tension or role stress is manifest for any artist/teacher who attempts to engage mature students with
the field of practice of art within the adult education system in the UK. Although this approach to teaching is what Jones, Adkins, Oxlade, Mezirow, Brookfield and others advocate, only Brookfield (1986) raises the possibility that there may be both ethical and practical conflicts for the artist/teachers who follow this path.

Conclusion

If art is to be interpreted as a meaning-making process, then that process of inquiry must challenge the learner's constructs and values. This can be upsetting and disorientating for the learner, especially when certainties dismantled and the only replacement on offer is a constant reframing in the light of new experience which gives little comfort of security. Art, like the Tao is a process or state of being, an awareness or watchfulness in which if one attains an end one has lost it and misunderstood the whole nature of the state of being as process and potentiality.

Various psychological models describe the creative process as one of by-passing the linear, logical workings of the brain to allow a more perceptual and holistic awareness of the variety of interpretive possibilities to surface. The artist/teacher acts as a catalyst to this process adopting a variety of roles from friend and guide to antagonist in a mental dual with the prize being the student's freedom from their own mental prison, and to enable them to discover the potential creative field which they inhabit. The artist/teacher should help to guide the learner into the process of art without predetermining the outcomes for the learner. Like the guru, they have travelled the path and know the dangers, but the learner/student has to find and travel their own path towards their own meaning.

This view of art and the process of art is broadly the one practiced in art colleges where the induction of students into the field of practice of fine art mostly takes place. It also reflects the concepts of empowerment as expressed by many adult educators such as Brookfield, Illich, Freire et al. In Adult Education however, this approach to art is compromised by a series of pressures which conspire to confirm student's 'predominant prejudices' and replace the process of challenging visual stereotypes with palliative techniques and quick fixes. For artist/teachers who believe in the creative and meaning making process of art, and who want to teach in Adult Education, both market forces and the predominant ethos of 'painting for pleasure' create considerable pressure to conform to an approach which is contrary to the values of their field of practice. This constitutes for those artist/teachers a considerable ethical dilemma.
Part Two - Conclusion

In concluding this part of the research it is necessary to review the extent to which the findings from the literature have informed the main hypothesis, that "artist/teachers in adult education who introduce learners to the field of practice of fine art, face ethical and practical dilemmas arising from the conflicting pressures of their role", and the allied focal questions raised in chapter one.

The literature search, though started as a traditional forerunner to the empirical research, initially informed the empirical research but has since run in parallel with it. Both forms of inquiry have informed each other in an interactive process. As the complexity of the different elements and dimensions relating to the focus of this inquiry emerged, so the range of the literature search increased to include; the effects of global consumerism; adult education in the UK; the effects of broader government education strategy and policy on adult education; concepts of teaching and learning in adult education; a brief exploration of what art is and what it means to be an artist; a survey of formal art education in Europe and specifically the UK; art as a meaning making process; perception and the creative process; and teaching art in adult education. In addition, the inquiry has been informed by Quantum physics and its perceptions of reality which have similarities with many Eastern philosophies and approaches to art.

Though there is little specific literature on the experience of artist/teachers in adult education in the UK, the breadth of literature surveyed does point to a significant potential for ethical and practical dilemmas for artist/teachers who attempt to introduce learners to the field of practice of fine art. There are many sources of potential tensions for those who work within the adult education service within the UK. The service itself was founded on a confusion of aims and objectives ranging from equality of opportunity and second chance education to individual personal development and socio-political development. Many educationalists from the late sixties onwards, also saw adult education as a process for social transformation via personal development, empowerment and raised political awareness. Alongside these mixed aims, government education policy from the late seventies onwards was increasingly driven by the economic imperative to keep the country economically competitive in the global marketplace, and consequently funding was redistributed from liberal education to that with outcomes which matched the perceived needs of industry and commerce. In addition, political changes encouraged commercial competition amongst education providers to take the place of state subsidy and support. The result of these pressures was that the adult
education service which was always fairly market driven, became a form of entrepreneurial chameleon in order to survive, running popular courses, developing accreditation to claim new funding, and taking its place in a combined education and leisure industry.

The cost of this survival has been, in many cases, at the expense of the liberal curriculum and the personal integrity of many educationalists and teachers working in the service. Jones's and Oxlade's criticism of art education in adult education in the 1980's, discussed in chapter seven, reflect the extent to which the economic imperative of survival had shaped the curriculum and approaches to teaching. For artist/teachers in such a climate where customer demand shapes the curriculum, there is considerable pressure to deliver what the customer/student thinks they need, to keep the customers happy and to keep employed. For artist/teachers whose philosophy of educational practice and field of practice both demand that they challenge student's assumptions, a tension exists between student perceptions driven by a market culture, and their (artist/teachers) own beliefs and values.

For adult education organisers there exists a similar tension where managerial success is measured quantitatively, in terms of student hours of attendance and financial viability, and qualitatively, via student feedback. The student feedback is however, all too often based on a happiness factor, rather than on a more complex and perhaps more meaningful set of indicators relating to self esteem, changes in perceptions and the development of learning skills. There is considerable pressure on organisers to employ staff who are popular with students, even if that popularity masks a dependency model of learning or one which merely reinforces the students existing constructs, values and beliefs. To some extent, the government policy changes promoting accreditation have countered this tendency and encouraged the development of courses and programmes with clear learning outcomes and progression routes. The art programme which forms the focus of this case study has developed partly because of the demands of accreditation and partly because the attendant funding allowed for professional support structures to be put in place.

The complex nature of art, of the field of practice of fine art and the variety of traditions of teaching art within formal institutions also add to the possible tensions for the artist/teacher in general but more particularly in the adult education setting. As discussed in chapter 6, the visual interpretive and conceptual range of the artist is very wide from a figurative reproduction of the socially held norm of visual reality to pure abstraction or 'conceptual art' forms. Whilst this range is commonly found in formal art institutions,
the predominant focus of art in adult education is that of reproducing the socially held norm of visual reality. Visual interpretation of external reality is seen as non-problematic and hence the focus of such learning becomes that of technique rather than interpretation and the development of ideas which are at the heart of formal art training. The artist/teacher in adult education is potentially faced with a class of students who in misunderstanding the nature of art and visual reality, demand from the teacher a means to a certain end e.g. the way to paint trees, whereas the teacher questions the very nature of treeness. Once again the artist/teachers faces a dilemma of how much, if at all, they can compromise their own artistic and educational beliefs in such a situation, when they know that to pander to the student’s request is to offer what Oxlade calls palliatives instead of true learning within their field of practice.

It is clear from the argument so far that tensions do exist for artist/teachers in adult education with the potential to create for them considerable ethical and practical dilemmas. For artist/teachers who challenge their students’ sense of reality, constructs, values and beliefs, it is pertinent to the focus of this inquiry to ask the questions what right do they have to challenge students? why do they challenge students? if so do they consciously choose to challenge their students? and what ethical or moral code or values do they use to decide which students, if any, they may challenge?

The question what right have artist/teachers to challenge their students as part of the learning process, has a partly technical answer in that they have been given licence as responsible and qualified persons to teach in adult education by the representatives of the education authority who employ them. As artists, their field of practice may demand this approach as a necessary part of the learning process. As educationalists such an approach may be part of their philosophy of teaching and learning or possibly part of the course requirements on a certificated programme. Brookfield (1986) argues the need for this approach but also recognises that there are ethical considerations concerning the students’ right to decline engagement in the process if they consider themselves unready or unable to stand the psychological disruption at that time.

Why do artist/teachers challenge students? This question is partly answered by the very nature of fine art and its field of practice which requires the artist to engage into an inquiry process regarding the nature of reality and its interpretation. If, as Briggs and McClusky (in Pylkkanen, 1989) maintain, art is a meaning-making process, and artists are people who reveal uncertainties in our ‘absolute perceptions’ of life, then, if artist/teachers do not challenge their student’s perceptions of reality, they are not teaching them how to engage with the field of practice. If they are not teaching art as they
experience it, then they are going against their own philosophy of art and betraying their
process which is the key to what they have to offer. Many artist/teachers may adopt the
process of challenging student perceptions unconsciously, because that was how they
were taught and they may know of no other way. Artist/teachers who are aware of the
teaching/learning process however, are in a position to make their approach a more
conscious one based on educational concerns and philosophies. Artist/teachers who are
unaware of the teaching/learning processes which they adopt would not question the
ethical or value basis for their approach in that they would tend to reproduce the same
circumstances under which they themselves learnt making modifications only in the light
of personal contextual experience. For artist/teachers who are conscious of choosing and
varying approaches to the teaching/learning situation then their decisions may be based
on a wide variety of factors including socio-political beliefs, educational philosophy,
philosophy of art or contextual educational situation. Other factors may include
institutional requirements, student needs and organisational and student pressure to
deliver to market requirements. The literature raises a wide variety of variables
influencing artist/teacher choices, which may themselves vary from context to context,
but because of the contextual similarity of the adult education service across much of the
UK, considerable commonality of influences exist.

Another group of questions deal with the implications of challenging students to the point
where it causes them to re-frame their beliefs; for the learning setting in terms of mutual
expectations; for the students as learners and as family members with existing way of life
and peer groups; for the artist teachers; and for the education institution or organisation.

Jennifer Rogers (1977) points out possible problems with student expectations
particularly related to teaching method. Many adult returners to education may have last
experienced institutional learning at school where the teacher was all-powerful and
teaching methods were primarily instructional. Therefore for students to be challenged to
create their own knowledge and question long held beliefs and be active participants in
the learning process can contradict both their expectations of the teacher/student
relationship and create a degree of discomfort. For artist/teachers used only to the
traditions of art college approaches to learning there may also be potential problems if
faced with adults who cast them in the teacher/teller role. Some of these problems may be
created or exacerbated by inaccurate or uninformative advertising but the primary cause is
related to elements of the public view of both teaching and adult education.
For individual students as learners, challenges to their belief and value structures can, as many educationalists have observed, prove disturbing and unsettling. Many people have the idea that the activity of learning will, add skills and knowledge but not change their fundamental perceptions, so when they encounter challenges to their fundamental constructs, they also have an amount of shock to deal with. Learners are also not isolated beings. They inhabit a variety of complex social spheres from family, to peer groups at work or in social situations. As Jarvis points out, "people who form long standing relationships create expected patterns of behaviour that, in turn, create obligations for continuity and even reproduction" (Jarvis, 1992, 210). Therefore once learners start to challenge their own beliefs and values and change as a result, they become different in the eyes of their family, friends and colleagues, a process which may potentially change or damage these relationships. This form of learning may ultimately lead to changes in their way of life, creating a state of anomie in their existing social circles and necessitating the development of new social contacts. This may be traumatic for the learner, but equally traumatic for partners, friends or relatives to whom the learner may increasingly seem like another person. The change and development of the learner may therefore not just be a simplistic process of one persons transformation but could effect many other people for better or worse.

There is little written in the literature which describes the implications for the teacher or artist/teacher of adopting a teaching learning strategy which attempts to challenge students to the point where they begin to re-frame their beliefs or values. Carl Rogers (1983) recognises that if the teacher wants to 'facilitate' learning in a 'relationship among persons' that there is a personal risk. That to engage people as equals and to challenge them to learn, the teacher abandons their 'teacher pedestal' and hence part of their power and personal defences. For the artist/teacher in adult education it could be seen that to abandon the pedestal of power and knowledge could create a double problem. Learners used to the authoritarian teacher/student relationship may mistake the facilitator's approach as weak or unprofessional and this can be compounded if the artist/teacher than refuses to give them simplistic and formulaic answers to art problems. Once again, the general views of many adults on the nature of teaching and art are often unrelated to the reality of good practice in both these fields of practice and thus the artist/teacher in adult education faces a considerable potential for student dissatisfaction if they attempt to engage them with the field of practice of fine art via transformative learning techniques.

For the education organisation, any implications are once removed from the teaching/learning situation. Many adult education organisations, particularly those attached to colleges which run art programmes at pre-degree or degree level, welcome
and accept the need to teach art by challenging learners’ perceptions. However all educational institutions have been forced to become more accountable to student needs and opinions, and adult education centres are, because of their mainly customer driven orientation, very sensitive to student/customer feelings. Along with national trends in other spheres, student/customers are more aware of their rights as buyers in the education marketplace, and will complain more readily than twenty years ago. As has been argued in previous chapters, adult education is being requested to run more 'serious' courses leading to educational progression and accreditation whilst keeping the customers happy and being measured by the number and retention of 'bums on seats'. Whilst the former driver helps to provide a rationale and defence for teaching and learning practices which engage learners in processes which challenge them to question and re-frame their perceptions, the latter driver encourages the adoption of a more simplistic, commercial approach of keeping the customer satisfied. For the adult education organiser this is potentially a fine and hard line to walk and one which has become more acutely etched since it was identified twenty years ago by Newman (1979). Mezirow (1991) also acknowledged the need to run cash cows in order to finance more overtly developmental and challenging programmes and this pattern of mixed economy is the one found across the adult education system varying in proportions depending on a variety of contextual circumstances.

From the previous discussions, it is reasonable to conclude that artist/teacher’s decisions about their teaching/learning approaches may be considerably influenced by the institutional setting and the level of support of colleagues and management. As the environmental context of adult education centres vary from college and community school hosts to free standing centres, sizes vary from a few hundred to upward of ten thousand students, and organiser background or interests may vary in emphasis from entrepreneur and educationalist to manager and administrator, the possible computations for a more or less supportive environment for artist/teachers who adopt perception challenging approaches are many and varied. Though larger centres may have specialist support staff and staffing structures within particular curriculum areas, in the majority of centres teaching staff work in lonely and often isolated conditions with little contact with fellow practitioners. It can be seen how difficult it may prove for an artist/teacher to approach the teaching of art in a traditional art college way without collegiate support or contact and in an educational environment where student expectations of both the subject and the method are so contrary to the fields of practice.
Although the literature reviewed in these chapters points to the possibility of considerable dilemmas for artist/teachers in AE, there is nothing which specifically deals with the tensions faced by artist/teachers in contemporary AE who attempt to engage mature students with the discipline of fine art and nothing which dealt with the particular context in which myself and my colleagues work. It was therefore necessary to carry out empirical research in the form of a case study to assess the validity of the hypothesis and find out if artist/teachers, in this particular adult educational context, perceived dilemmas arising from their roles, what issues this raises for them personally, for the teaching of art in this context and for adult education in general.
Part Three

Introduction

Part three of this thesis addresses the empirical research process relating to this inquiry. Having adopted a research position of Intrepretivist/Constructivist, Part three opens with chapter 8 Research Methods, which explains my rationale for the choice of the research strategy and methods, both of which arise directly from the nature of the inquiry and my philosophical position, as stated in chapter 2. It explains the research design, the choice of interview as the main method, including the type of interview and sample size, as well as the choice of questions and the conduct of the interviews. It describes the other chosen research methods including the focus group, personal journal and documentation and archival records, and deals with issues of validity and ethics relating to the research.

Chapter 9, The Research Process, describes the actual research process and compares it with the original intentions outlined in chapter 8. It covers the interview process, transcription of the tapes and the theme analysis of the resulting data, as well as the focus group, personal journal and documentary evidence, and concludes with a short review of the empirical research process.

Chapter 10 is a Discussion of the Results of the Empirical Research. It begins with a discussion of the results of the 'Third Theme Analysis' including comments from the focus group. There is then a review of the open discussion which formed the second part of the focus group, followed by one of my personal journal, and finally of the documentation and archival records relating to the OCN programme.

The Conclusion to Part Three contains a review of the extent to which the empirical research informed the main hypothesis and the allied focal questions which were raised in Chapter 1.
This chapter explains my rationale for the choice of research strategy, methods of gathering data, analysis of data which arise from the nature of the inquiry and my philosophical position. As a practitioner/researcher who is biographically situated within the work context of the focus of this research which itself crosses several fields of practice, I see myself as what Denzin and Lincoln (1994) call a 'Bricoleur', a sort of "Jack of all trades or a kind of professional do-it-yourself person" (Levi-Strauss cited in Denzin and Lincoln, 1994, 2). They see the bricoleur needing to be adept at performing a wide range of tasks as part of the research process from interviewing to interpreting documents and of understanding that "research is an interactive process shaped by his or her personal history, biography, gender, social class, race and ethnicity, and those of the people in the setting" (Denzin and Lincoln, 1998, 4). The following chapters are the story of this bricoleur's creation, namely a 'bricolage', what Denzin and Lincoln call "a complex, dense, reflexive, collage like creation that represents the researcher's images, understandings, and interpretations of the world or phenomenon under analysis" (Denzin and Lincoln, 1998, 4).

The Choice of a Research Strategy

The choice of both my research strategy and methods derive directly, and inevitably from my philosophical views of reality and the nature of knowledge as individually and socially constructed rather than there to be discovered; my positioning in the constructivist paradigm and my choice of a qualitative approach to this research.

Denzin and Lincoln (1994, 12) list nine research strategies for qualitative researchers including; study design, case study, ethnography (participant observation), grounded theory, biographical method, action and applied research, and clinical research. Of these, case study, grounded theory and participant observation are the strategies which had the closest fit to the focus of this inquiry.
Grounded theory as defined by Strauss and Corbin as "one that is inductively derived from the study of the phenomenon it represents" (1990, 23), seems a useful strategy and in keeping with the nature of the inquiry about artist/teachers perceptions in the AE context. However both Denzin and Lincoln (1994) and Reason and Rowan (1981) criticise grounded theory as a good example of a "...qualitative research approach that stays firmly within the old paradigm". (Reason and Rowan, 1981, xx) In its focus on 'good science' and scientific method, grounded theory tends to separate the observer from the observed and take what is basically a qualitative process and try to make it acceptable to a positivist paradigm. The adoption of this strategy was rejected as it did not match my philosophical position.

Participant observation as part of an ethnographic approach also had considerable appeal as a research strategy. The idea for my research and its focus arose from my observations as a participant colleague in the art programme and AE centre which are the context for this research. As a participant observer I noted phenomena which gave rise to my ideas about the tensions created within the artist/teachers who are my colleagues and I was in a near perfect position of 'trusted insider' in which to carry out such a strategy. However Reason and Rowan raise a similar criticism to participant observation as they do to grounded theory in that through this approach the "researcher essentially retains an 'objectivist' perspective and 'uses' his subject-matter to his own ends". (Reason and Rowan, 1981, xx) I recognise that from one point of view, any research, especially that for a Doctoral thesis, is a selfish act, and that the researcher is therefore necessarily using the material gathered, and the co-operation of the participants for his or her own personal ends. My position within the research context places me in the position of a participant observer and material gained from this position will inform my research, however it is not my intention to alienate or use my colleagues in such a detached 'observer' way. My choice of methods though not truely 'collaborative' in the sense in which Reason and Rowan (1981) define, were chosen to reflect their experience and engage them in the process of analysis. I therefore chose not to employ a strategy of participant observer but acknowledge the contribution of this process to my research.

The third possible option from Denzin's and Lincoln's list of qualitative research strategies was the case study. Stake (in Denzin and Lincoln 1998) says that a case study is not a "methodological choice" but rather by a "choice of object to be studied", and defined by "interest in individual cases". (Stake in Denzin & Lincoln, 1998, 86) He sees the 'case' as a 'functioning specific' which is a 'bounded' but also an 'integrated system' whose:

"...behaviour is patterned. Consistency and sequentialness are prominent. It is
common to recognise that some features are within the system, within the boundaries of the case, and others features outside."
(Stake in Denzin & Lincoln, 1998, 87)

This definition fits closely with the context of my research which is bounded by its focus on the concerns of artist/teachers operating on a particular programme of art and design courses within the Adult and Continuing Education department of one college. It has the 'patterned behaviour', consistency and 'sequentialness' imposed by the ongoing progressional, developmental and certificated nature of the programme and both 'internal features' special to the particular context and features which are 'external' such as government funding and policy. Yin (1994) acknowledges that the case study can be used as a strategy for both quantitative and qualitative research or a mix of the two but it is as a qualitative research strategy that I adopted it in this research.

Yin (1994) defines a case study as an empirical inquiry that:

* investigates a contemporary phenomenon within its real-life context, especially when
* the boundaries between the phenomenon and context are not clearly evident.
(Yin, 1994, 13)

Once more this applies directly to the nature of the focus of this inquiry where the local and wider contextual conditions are very pertinent to the research. Their confluence together with the blurred nature of the fields of practice involved conspire to obscure the multiple causes of the issues faced by the artist/teachers who are the focal participants in this inquiry.

According to Stake there are three types of case study which relate to the purpose of the inquiry, 'Intrinsic case study', 'Instrumental case study' and 'Collective case study'. (Stake in Denzin & Lincoln, 1998, 88) According to him the 'intrinsic' case study is undertaken mainly because the researcher wants a better understanding of a particular case and suborns all other 'curiosities' during the process. The 'instrumental' case study has a different rationale in that the research is undertaken to provide insight into an issue or theory which may or may not relate to other cases. The choice of case here is mainly to advance understanding of other interests though Stake sees no real dividing line between these two types, recognising as he does that researchers may have many simultaneous interests. The 'collective' case study is defined as an 'instrumental' case study extended to cover a number of case studies which are chosen as a means to lead to a greater understanding of theories or a wider situation. Yin (1994, 38) also observes similar types of case study relating to purpose, but has a more simplistic division into 'single' or 'multiple' designs.
As far as this research is concerned it is positioned on the continuum between Stake's 'intrinsic' and 'instrumental' types of case study. Whilst the focus of this inquiry is on one case study setting and I am interested in understanding that particular case or situation, because of my wider interests and involvements as an artist, teacher, educationalist and AE organiser, I had formed theories and ideas about the issues observed in this setting which as a participant observer I thought may have commonality with other similar settings.

The Choice of the Research Methods

The choice of research methods was related directly to the qualitative nature of the inquiry, my personal philosophical position regarding research, the availability of sources of evidence and the demands of the research strategy which has been chosen. Yin, in the second part of his definition of a case study, says that this form of inquiry:

* copes with the technically distinctive situation in which there will be many more variables of interest than data points, and as one result
* relies on multiple sources of evidence, with data needing to converge in a triangulating fashion, and as another result
* benefits from the prior development of theoretical propositions to guide data collection and analysis.
(Yin, 1994, 13)

For Yin such a research strategy "comprises an all-encompassing method - with the logic of design incorporating specific approaches to data collection and to data analysis" (Yin, 1994, 13). The focus of this inquiry, as already discussed, has a large number of possible variables of a qualitative nature. Yin asserts that surveys have a limited ability to deal effectively with context and that survey designers 'struggle' to limit variables for practical reasons thus limiting the number of possible questions. They are good at getting specific information from large numbers of people across a wide variety of settings, but this research is focusing on a discrete setting and is interested in the perceptions of the relatively small group of artist/teachers operating within the context of the case study and therefore the survey as a method is rejected in this inquiry.

The choice of methods relies heavily on the availability of evidential material. Yin (1994, 80) names six main sources of evidence including: documentation, archival records, interviews, direct observations, participant observations and physical artifacts. Of these, all but physical artifacts were available to me.
Documentation and archival records were available in the form of the OCN art programme's validation document, 28 individual course units, staff and tutor handbooks, student and staff records, external moderator and course board reports, personal records, staff meeting minutes, advertising material and photographs of student work. Many of the records mentioned were available for the five year history of the programme and some for its predecessor. I also had direct access to the artist/teachers staffing the programme and so could record interviews and therefore create this as a source of evidence. Finally both direct and participant observation was possible due to both my collegiate and managerial roles with the programme. This broad availability fulfils Yin's requirement, stated above, that case study relies on multiple sources of evidence.

Yin's list of sources of evidence correlate closely with the methods of collection outlined by Denzin and Lincoln (1998) and Clandinin and Connelly (in Denzin and Lincoln 1998). Clandinin and Connelly propose a series of 'personal experience methods' for the collection of empirical data based on the premise that if research is concerned with "humans and their relationship with themselves and their environments", then "experience is, therefore, the starting point and key term" for researchers inquiring into the social context (Clandinin and Connelly in Denzin and Lincoln, 1998, 153). Of the methods which they suggest, research interview, oral history, journals and conversations related closest to the possible sources available and the needs of this research.

Designing the Research

Having chosen a research strategy and reviewed possible research methods in the light of the sources of evidence available to me I then designed the research process choosing both methods of data collection and analysis which would best access the issues which were the focus of this inquiry whilst fulfilling the requirements of the underlying philosophy and strategy. The purpose of this research was to find out if artist/teachers, in this particular adult educational context, perceived dilemmas arising from their roles, what issues this raises for them personally, for the teaching of art in this context and for adult education in general. Given the perceptual nature of the focus and the availability and co-operation of the artist/teachers in the case study context I decided on interviewing as my main method of data collection.

"The interview is a conversation, the art of asking questions and listening. It is not a neutral tool, for the interviewer creates the reality of the interview
situation. In this situation answers are given. Thus the interview produces situated understandings grounded in specific interactional episodes. This method is influenced by the personal characteristics of the interviewer, including race, class, ethnicity, and gender.

(Denzin and Lincoln, 1998, 36)

Fontana and Frey suggest that interviewing "is one of the most common and most powerful ways we use to try to understand our fellow human beings", (Fontana and Frey in Denzin and Lincoln 1998, 47) and has many uses from marketing to therapy or data collection for academic research, that interviews can range in duration from five minutes to several hours and be structured or unstructured. Yin (1994) sees the interviewing processes strengths as being the ability to focus directly on the case study topic and ability to gain insight into 'perceived causal inferences'. As I was trying to gain insight into the possible issues arising in the AE context of artist/teachers confronting a collision of values and practices the interviewing process seemed the best tool for this.

However I recognised the need to be aware of the potential weaknesses and bias in the interview process arising from what Yow calls the "power relationships based on knowledge, gender, race, class, status, age, and ethnicity". (Yow, 1994, 2) Of these, knowledge, gender, and status may have had an effect on the interviews. As the instigator and main researcher in this inquiry I am of the masculine gender, over six feet in height and solidly built. I am also very talkative and get quite passionate and 'carried away' when discussing something which I care about. I was aware that this demeanour could be interpreted as both physically and vocally aggressive but the colleagues involved in the interviews have worked with me in many cases for nearly ten years and from their day to day responses I detected little in the way of intimidation in their behaviour. Allied to this I was also aware that I was in a definite power relationship with those participants in the interview process. As Curriculum Co-ordinator for Adult Education at Northbrook I was jointly responsible for over 250 staff and 700 courses. As part of this work I was also Course Leader of the OCN certificate programme with responsibility for the running of the programme, recruitment and support of staff and quality control. There is no escaping the fact that the power relationship exists, though I hope that over time I have developed a good working relationship with these staff whom I see and treat as colleagues, and many are long standing friends. The main dangers arising from the gender and status issues were that all the staff who were asked to take part in the interviews may have felt obliged to, and may well have told me what they think I want to hear. I have to accept that there may have been a small effect on the nature of the data collected from these power related issues, however these fellow artist/teachers and colleagues have been aware of my Ph.D. research and its progress over the years and have been very encouraging and supportive of my efforts. They hopefully
realised that it is about all our experiences as artist/teachers in the AE setting and that the research is a joint meaning making process. There is perhaps more a danger of bias from their genuine willingness to join in and be helpful than from any fear of what would happen if they did not.

The other issue of power relating to knowledge is a pertinent one in this case. The range of knowledge and experience of art and art teaching in a variety of educational settings amongst the participating staff is very wide. Some have art and design and teaching qualifications, are course leaders or have been, and have written and validated programmes whereas others may have little or no experience of these. I probably have the broadest experience of course writing, moderation, and managing in AE but the power relationship of knowledge, though there, is not clear cut and varies with each individual and with different issues.

My next choice was of the type of interview which would best access the issues already identified as being the focus of this research. The choice and possible combinations was wide, ranging from structured to unstructured interviews, individual or group interviews, and long or short interviews. I decided initially on a semi-structured interview format which would allow a degree of focus on the issues at the centre of this inquiry whilst allowing considerable leeway for participants to explore their own related concerns, ideas, viewpoints which I may well have not anticipated. Yow (1994) cites Rosenthal, who researched people's experiences of a strike and how it changed their lives, as saying that "letting people talk about their worlds with as little structure as possible is a good way to see things through their eyes, and ensure against interviewer bias" (Rosenthal cited in Yow, 1994, 41). I was aware that I was immersed in the world at the focus of this inquiry and that a degree of freedom in the interview structure would help to compensate for personal bias.

With a potential maximum whole world sample of 17 people I decided to do a first round of in-depth, semi-structured interviews with individuals lasting from one to two hours. Potential participants were invited to take part and a mutually convenient time agreed. To address possible issues of participant convenience or sense of wellbeing and security I offered to interview them at a place of their own choosing, either at one of the AE centres, my home or theirs. The interviews were taped with the agreement of participants and personal notes taken during the interview process both as a guard against technical failure of the recording process and also to enable comparison of my necessarily biased notes with the transcribed data. A copy of the resulting transcriptions was then given to the participants. This was partly to allow them to correct their narrative or any
innaccuracies of transcription but also to help the whole process be more reflective for them as participants.

The transcriptions were analysed for issues raised and the combined notes subjected to a theme analysis. Copies of this theme analysis were then distributed to the participants who were offered the choice of responding either individually or attending a focus group. There are several reasons for choosing a focus group as the main follow up to the individual interviews. It adds for the participants another potential process for their reflection and personal development which is essential to any form of collaboration in an inquiry. It also allows for, in this case, a group reflection on, discussion of, and further analysis of the first round of interview data. It also provided a useful second collection of data arising from participant reflections since the first interviews and any discussions arising from these. Though the focus group is according to Fontana and Frey normally used by product marketeers and political analysts, they cite Blumer (1969) as noticing the 'importance of interviewing a select group' and "seeking participants...who are acute observers and who are well informed" because "a small number of such individuals brought together as a discussion and resource group, is more valuable many times over than any representative sample". (Blumer cited by Fontana and Frey in Denzin and Lincoln, 1998, 54) These features of the focus group as an interview method would seem to meet the needs of this part of this research.

The Choice of Sample for Interview

Choosing a representative sample from a given research population is usually a major difficulty for the researcher, but because of the boundaried nature of this case study and the limited number of possible interviewees, it was practical to interview the whole artist/teacher population within it. Because my interest was in the issues arising from the confluence of the fields of practice of fine art and adult education I chose only to interview artist/teachers whose subject background were in, or strongly influenced by, fine art. The borderline between art and craft is not so much a line as a continuum as there is much craft and technique in fine art and much artistic creativity in craft based subjects. Any choice here is open to criticism from one perspective or another but I had to make a choice and I decided to include all staff who taught fine art courses such as drawing, painting and sculpture and included carving, stained glass and embroidery which though could be seen as craft based, were nevertheless strongly linked to the core fine art values of the programme. I excluded ceramics as this was a very skills based
course and new to the programme though given a more fine art approach this may well have been included. As well as existing staff I chose also to include artist/teachers who had worked on the programme in the past but who had for various reasons moved on to other things. This both increased the numbers of participants and broadened the nature of the responses to include people who had helped develop and inform certain areas of the programme from its inception.

The Choice of Questions for the Individual Interviews

The choice of questions for these interviews were developed over time and were refined as the focus of the research became clear. In purposely choosing a semi-structured interview format I acknowledged that I wanted to allow participants considerable space for responding in their own way and telling their own stories within the general focus. Thus the questions are designed to be of an open nature to encourage personal responses around the focus.

**Question 1** How do you see your role as an artist/teacher on the OCN programme? This is fairly straight forward in its intent. I want to know how the participants see their role on the programme. However I have introduced the term artist/teacher into the question which itself points to a possible duality of position and inherent tension within the participant. This could be interpreted as having introduced a bias towards the existence of a concept of duality and attendant tensions within the participants. I acknowledge this as so, but as this is fundamental to my view of the confluence of fields of practice within the participants, it is necessary to raise this consciousness to enable its exploration.

**Question 2** Are you aware of any issues which have arisen for you as an artist/teacher? This question aims for the heart of the inquiry. It attempts to access issues arising for participants teaching on the programme which relate to the duality of their role as artist/teachers or individual aspects as an artist or teacher. The term artist/teacher is ambiguous and I am happy to let the participants explore its meaning for themselves.

**Question 3** Are there any issues which have arisen for you from your perspective as an artist? Like question 4, this question allows the participant to explore any issues arising from one part of the artist/teacher duality, in this case the artist side. It is acknowledged that participants may have already responded to this aspect in question 2,
but it serves to emphasise a possible separate vision of identity.

**Question 4)** Are there any issues which have arisen for you from your perspective as a teacher? Like question 3, this question allows the participant to explore any issues arising from one part of the artist/teacher duality, in this case the teacher side. It is acknowledged that participants may have already responded to this aspect in question 2, but it serves, once more, to emphasise a possible separate vision of identity.

**Question 5)** Is there anything you do differently now from when you started teaching on this programme? Why? This question has a mixed rationale which may access all or only a few of the possible areas. I am interested on a pragmatic teacher level of whether any changes in approach to teaching have occurred and why? Also it is a reflexive question for the participant to recall any changes they may have been aware of and discuss them. Another possible angle is changes in the light of the development of the OCN programme and its expansion.

**Question 6)** Are there any implications for you as an artist/teacher which have arisen as a result of your working on the programme? Though this has some similarity with question 2, it is attempting to access information and perceptions on personal rather than role implications. If it just causes participants to review the issues raised in earlier questions it is not a problem and perhaps no bad thing.

**Question 7)** Do you see any wider issues for adult education arising out of this experience?
This question attempts to set the issues raised so far in the interview into the wider context of AE. Because of the structure of AE, usually that of one organiser to as many as one or even two hundred staff, few staff get a chance to take a wider view than that of their own student and personal needs. The development of the OCN programme, regular staff meetings and development of a course team is both unusual in much of AE, and has given cause for many of the staff involved to be engaged in wider considerations. These factors and the acknowledged breadth of experience of many of the participants makes their possible answers to this question both valid and informed.

**Question 8)** Has your experience as an artist/teacher been different when teaching on non certificated adult education courses? This is a straight forward question trying to find out if participants view their experience on the certificate programme as different from that on the non-certificated AE courses. There has been much debate locally in AE circles and at OCN validation panels suggesting that certification changes the nature of
classes and the teachers necessary responses to them. Is this so? Do AE and or art traditions mediate or exacerbate these effects? This is an important issue for both the artist/teacher and AE organiser.

Though these questions are not exhaustive of either the context or the focus, they are intended as a prompt to lines of thought and inquiry by the participants. My knowledge of the proposed participants suggests that little actual encouragement to engage the process will be needed. Yin (1994) asserts that one of the major weaknesses of interviews is 'poorly constructed questions'. I have, above, set out my reasons for both the inclusion and wording of these questions in the interview schedule. It would be normal to pilot such questions on a sample of possible participants within the context of the case study. However in this case the possible whole world participants number fewer than twenty and I felt that I could not afford to discount any of these by using them to pilot the questions. I therefore chose several colleagues who have been or are teaching art in an AE context and piloted the questions on them. The questions above resulted from this refinement process.

The Conduct of the Interviews

As has already been mentioned the time and place set for the interviews were to be a matter of negotiation for the convenience and comfort of the participants. The interviews would be tape recorded with the agreement of the participants and notes taken during the session.

I recognised the issue of participants being at their ease as important to the success of the process and this was the main reason for allowing them to choose where the interview was to take place. I was happy to use my own home, office, AE centre classroom or go to the participants home. As I knew all the participants from a working and collegiate perspective and some were also friends there was little needed in the way of introducing myself and gaining acceptance although as I have already mentioned power relationships were in play.

Once settled with social niceties over and the tape player plugged in I decided to give a general introduction to the research and my reasons for wanting to interview them. This would vary from person to person depending on the level of their knowledge of my research. I would then read to every participant the same introduction to the interview. This latter strategy was to help make sure that everyone has the same introduction and
that I did not leave anything important out or change emphasis from interview to interview.

The Introduction to the interview was:

My research is about the issues that arise in the teaching of art to adults in adult and continuing education programmes. I am particularly interested in the issues that arise when students want to move into the serious study and practice of fine art and have to engage with the discipline. These include people who may want to go into degree programmes but also people who may wish to continue their studies outside formal education.

I am using the OCN Programme as a case study and want to ask you about your experience in teaching this programme over the last five years.

I then proposed to ask the questions in numerical order and clarify them only if asked. All such interventions would be recorded and transcribed. A major issue of any interview process is the extent to which the interviewer intervenes and colours the outcome. As I have argued in the previous chapter, my philosophical position does not recognise the possibility of scientific objectivity, and I also recognise that, as Fontana and Frey say, an interview is a form of interaction between both participants, a "face to face verbal interchange". (Fontana and Frey in Denzin and Lincoln, 1998) However the purpose of this research was to find out what the participants feel about the issues relating to the focus of the inquiry. To that end I as interviewer needed to take a position which is facilitative of the interviewees' participation whilst not pre-empting or shaping their own responses or engaging in discussion. I recognised that this would be hard for me because my nature is a very talkative one, and if I was comparatively quiet to my normal behaviour it may seem strange to many of the participants. However I planned to attempt this for the sake of this research and its validity, and may have to warn participants of the artificiality of my position whilst being the interviewer. I had scripted the following prompts to use in the interview:

Can you give me an example?
Can you say more about....?
Are there any more...?

These should help to create a uniformity of response and keep the interview flowing. However I reserved the right to engage in the pursuit of particular issues raised if they appeared to shed light on any aspects related to the focus of this inquiry.
The intentions of the focus group were to discuss and review the first analysis of themes arising from the individual interviews and to focus on the most important issues arising and perhaps add others which the participants have identified through reflection since the first interviews. Thus the proposed agenda was divided into two parts. Part one was a review of the theme analysis and part two a brain-storming of what participants thought were the most important issues.

All participants in the first round were to be invited to attend (copy of invite in the appendix) or offered a chance for further feedback via letter or face to face discussion. The focus group was intended to be a relaxed affair, held at my own house with copious food and wine provided, the latter by popular request. Initial intentions were for me as host and researcher to take a slightly more interactive role in the discussions and have someone else, with experience of doing research, taking notes. The proceedings would be recorded with prior agreement. Though the choice of a neutral venue may seem at first to provide a setting in which participants would feel more comfortable and able to be themselves, it has to be remembered that they were not strangers but working colleagues and friends. The dinner party atmosphere that I wished to create was partly to relax and bring everyone together in a community activity of eating, partly to make it pleasurable as a reward for all their help, and partly to create the feeling of a symposium where, as with Socrates, experts and friends met to debate issues important to them. As Stewart and Shamdasani (1990) point out, group dynamics play a large part in the success or failure of a focus group and one of my roles was necessarily that of a chairperson to ensure that everyone got a fair hearing, that stronger personalities did not drown out the views of quieter participants and that all felt psychologically safe enough to express their views and not just reflect what they may thought was expected of them.

The following agenda was to be offered at the focus group, and agreement sought as to its acceptance as a process or alternatives proposed and agreed. It was expected that the working part of the meeting would last approximately two hours. This would, to some extent be determined by the circumstances of the participants as some had young children or other familial commitments.

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Part 1 - a general discussion about the first analysis of the data into categories.

1) What do you think about it so far?
2) Does it sound as though it reflects a common experience?
3) Is there anything to add?
4) Is there anything that's wrong or misunderstood?

Part 2 - Brain-storm - having had this discussion do you think are the most important issues facing artist/teachers in Adult and Continuing Education when trying to engage students with the discipline of Fine Art?

Personal Journal

I decided to keep a journal of my thoughts and activities around my work in AE and particular in relation to the OCN art programme which forms the boundary of this case study. It was proposed that this process should run throughout the summer term of the AE centre which would cover both the assessments and moderation of the OCN programme and decisions about the creation of the AE curriculum for the following year. It is one of the busiest and pressured times of the year for my work and would therefore be quite a fruitful exercise. It would also fulfil one of Yin's (1994) requirements of qualitative case study research that it needs 'multiple sources of evidence' to help create meaning through triangulation.

McKernan (1996) sees the researcher's personal diary or journal as a "personal document, a narrative technique and record of events, thoughts and feelings that have importance for the keeper". (McKernan, 1996, 84) He cites a broad description of a journal by Hook, who says that it contains:

"...observations, feelings, attitudes, perceptions, reflections, hypotheses, lengthy analyses and cryptic comments. The entries are highly personal conversations with one's self, recording events significant to the writer, they are not meant to be regarded as literary works, as normally the accounts are read only by the writer and no one else."
(Hook, 1985 cited in McKernan, 1996, 84)

Clandinin and Connelly (in Denzin and Lincoln, 1998) cite journals as one of their personal experience methods of research. They see journals as one method of creating a field text for the researcher, and given my position in the research context this process could be a rich source of data and a way of recording my own feelings, ideas, hopes and frustrations. It could also provide a format in which to record conversations and participant observations of incidents within the world of the case study. As data, the contents of a journal has to be treated as heavily biased material, engendered as it is from
a partially cathartic, partially reflective activity. However this perceived weakness can also be considered a strength in adding my personal views to the other personal views of the participants, for I to am a participating member within the case study context.

**Documentation and Archival Records**

Documentation and archival records are according to Yin (1994) and Denzin and Lincoln (1998) valid and useful sources of evidence for qualitative research. Hodder (in Denzin and Lincoln, 1998) makes a distinction between documentation and records. He sees documentation as created for personal rather than official reasons and including diaries and memos whereas records are of a formal nature, though he recognises that in practice these two words are often used interchangeably. A potentially large amount of such evidence was available to me in the form of the OCN art programme's validation document, 28 individual course units, staff and tutor handbooks, student and staff records, external moderator and course board reports, personal records, staff meeting minutes, advertising material and photographs of student work. Many of the records mentioned were available for the five year history of the programme and some for its predecessor.

The use of these sources would add to the types of evidence and help add to and triangulate findings from other sources. Yin (1994) sees the many strengths of such sources including their ability to be repeatedly reviewed, their coverage of a range of information across a wide time span and the fact that they were not created specifically for the purposes of the research. Hodder states that such texts are important to the qualitative researcher because "access can be easy and low cost, because the information provided may differ from and may not be available in spoken form, and because texts endure and thus give historical insight" (Hodder in Denzin and Lincoln, 1998, 111). However he draws attention to the dangers of seeing such written text as being in any way 'truer' than any other source, citing Derrida's assertion that meaning does not reside in the text itself but in its interpretation. Both Yin and Hodder agree that access to records may be limited by reasons of 'privacy', 'confidentiality' and anonymity. These concerns do apply to the records relating to this research but I am confident that they need not inhibit their use as long as the right of individuals are safeguarded.

The documentation and records available provide a background of course rationale, curriculum and structure, which underpin the programme, as well as information about student numbers and achievement, marketing strategies and information given to students
regarding the programme. Ongoing staff concerns would also be reflected in staff meeting and course board records. Issues arising from the interviews could be reviewed in the light of such records, and although records contain their own bias the multiple view approach will enable a richer and more accurate picture of this cultural world to be constructed.

Issues of Validity

The strengths and weaknesses of individual methods of data collection and methods of analysis are dealt with under the relevant sections of this chapter however it is necessary to comment on general issues regarding validity in the research process and the qualitative approach adopted in this inquiry.

Valerie Janesick in her chapter on qualitative research design in Denzin and Lincoln (1998) links issues about validity with generalizability and reliability. She says that the heart of qualitative research has been about the description of 'persons', 'places' and 'events' and that notions of validity from the quantitative approach have, in effect, been mis-assigned. She argues that "validity in qualitative research has to do with description and explanation, and whether or not a given explanation fits a given description", and that assumptions that the "trinity of validity, generalizability, and reliability" (Janesick in Denzin and Lincoln 1998, 50), themselves terms from the quantitative paradigm, should be applied to qualitative research, should be questioned. Like Janesick, Maxwell (1996) thinks that the "use of the term "validity" does not imply the existence of any objective truth to which an account can be compared" (Maxwell, 1996, 87).

Maxwell notes the three main types of understanding in qualitative research as 'description', 'interpretation' and 'theory'. He sees the main threat to valid description as potentially inaccurate observation, though this can be overcome to a great extent by video or tape recording interviews. As far as this research is concerned, all interviews were recorded and transcribed, though as Yow (1994) points out, care needs to be taken here to ensure that the transcription process, itself interpretive, doesn't alter the original meaning expressed by the participants. Maxwell sees the main threat to valid interpretation as "imposing one's own framework or meaning" (Maxwell, 1996, 89) on the material. Both the transcriptions of the interviews, and the theme analyses in this research will be given what Janesick calls a 'member check' in the form of participant reviews of the material. This should help to guard against misinterpretation and bias in
the research processes used in this inquiry. The threat to theoretical validity Maxwell sees as coming mainly from the researcher ignoring 'discrepant data' and failing to consider alternative explanations of phenomena. This danger can be partly addressed by the participant review process but mainly researcher awareness of this potential threat at crucial stages of the inquiry.

Reason and Rowan (1981) cite the two main threats to the validity of an inquiry as 'unaware projection' and 'consensus collusion'. They state that valid research rests above all on "the skills and sensitivities of the researcher, in how he or she uses herself as a knower, as an inquirer" (Reason and Rowan, 1981, 244). This sensitivity to the research environment and processes partly would address these potential threats.

However they then continue to adopt a more extreme stance in saying that "valid research cannot be conducted alone" (Reason and Rowan, 1981, 247). Whilst this inquiry is being carried out from within a particular educational setting and with the co-operation and participation of fellow artist/teachers in various parts of the process, it is not truly 'collaborative' in the sense which Reason and Rowan use the term. However given the research environment and other life commitments of the participants, it is difficult to see how many could give up more time than I have requested and I feel that this research is valid in its purpose and processes.

In qualitative research, 'triangulation', what Stake calls "a process of using multiple perceptions to clarify meaning" (Stake in Denzin and Lincoln, 1998, 97), is often used by researchers to check the validity and credibility of the findings. Reason and Rowan (1981) agree that 'convergent' processes can be used to enhance the validity of qualitative research and Janesick identifies the following basic types of triangulation as 'data triangulation', 'investigator triangulation', 'theory triangulation', 'methodological triangulation' and 'interdisciplinary triangulation. (Janesick in Denzin and Lincoln, 1998, 46-7). In its use of a variety of data sources such as interviews, and documentary and journal evidence this research achieves data triangulation. As I am the major researcher in this inquiry and participation of others is mainly as interviewees and reviewers of data and theme analyses, investigator triangulation is present, but to a limited extent. Theory triangulation is present to the extent that my own theoretical background crosses various fields of practice and participants also have a wide range of experience and viewpoints which they bring to the analysis of the inquiry data. Methodological triangulation is evident in use of interviews, official records and personal journal as sources from which to gain understanding, and cross reference those understandings to create a richer, more meaningful and perhaps more accurate picture of the focus of the inquiry. Finally, interdisciplinary triangulation will take place as a direct consequence of the multiple fields
of practice informing both my own analysis and those of fellow participants.

The concept of 'generalizability' in research is founded in the scientific method of the positivist paradigm. In such a context it is both a test of validity and the predictive process which underlies many physical laws. In qualitative research however, given the philosophical concept of contextual reality, the idea of generalizability has less currency though as Stake asserts "many social scientists have written about case study as if intrinsic study of a particular is not as important as studies to obtain generalizations pertaining to a population of cases" (Stake in Denzin and Lincoln, 1998,91). This research, as previously discussed, is focussing on a single case study which will have great validity and meaning for those in that specific world. The issues raised from this inquiry may have a degree of significance and validity for people in other similar contexts, depending on the level of similarity, but as Stake says this study should only be seen as a small step towards any grand theories or generalizations.

Ethical Issues Relating to this Research

Maxwell (1996), Yow (1994), Fontana and Frey, and Clandinin and Connelly (all in Denzin and Lincoln, 1998) all agree that the researcher's primary ethical concern is to safeguard the participants from harm. Fontana and Frey list the traditional ethical concerns of research as revolving around:

"...informed consent (consent received from the subject after he of she has been carefully and truthfully informed about the research), right to privacy (protecting the identity of the subject) and protection from harm (physical, emotional, or any other kind)."
(Fontana and Frey in Denzin and Lincoln, 1998,70)

As far as informed consent is concerned, most of the participants have known about the nature of my research for a few years and when I formally asked them to take part actively in the research process I did my best to inform them of the level of commitment and any level of risk involved. The risk aspect revolves mainly around the issue of right to privacy. Ideally the participants should remain anonymous, however due to the relatively small whole world population of the case study, and the fact that its actual college base is identified, there is a remote chance that certain remarks or quotations in the results section may possibly be recognisable, to other colleagues in that environment, as being by certain personalities. Given the size of the risk, the generally friendly nature of the environment and that participants are made aware of this possibility of breach of privacy I conclude that there is little risk of harm here. As to physical harm participants
are not being asked to do anything physical other than come to an interview. The nature of emotional harm is more difficult to judge and whilst I certainly don't intend harm to any of the participants its is possible than some may experience nervousness at the interview process or be upset or disturbed by their thoughts arising from reflection on the interview or theme analysis.

One of the reasons for engaging the artist/teachers, who form the focus of this enquiry, as participants, was to enable them to join in with the process of the inquiry and hopefully gain some level of personal development from it. Whilst not intending to engage fully in the process of 'collaborative inquiry' as defined by Reason (1994) for practical reasons, I do share his concerns about the alienation which is symptomatic of the traditional processes of research where people are seen as detached objects to be abstracted and measured in some way. There is a 'user' mentality in this latter approach which casts the researcher in a selfish mode, with he or she taking from others who are in turn giving. Whilst I acknowledge the selfish aspects of this research as being the pursuit of personal understanding and of gaining a doctorate for myself, I also want to contribute something to both the wider research community and to the participants in this research who are my friends and colleagues. There is considerable loneliness and isolation for many of those working in the present AE structures and it would be a very constructive outcome of this research if as Reason says "the individual person is restored to the circle of community" (Reason, 1994, 10), or if the beginnings of that community were formed through the shared experience of reflection. As Clandinin and Connelly say, "when we come together in research projects, all of us begin to live and tell a new story of our collaborative work together" (Clandinin and Connelly in Denzin and Lincoln, 1998, 161).

Ethics in relation to power issues of knowledge, gender, race and status have been discussed earlier in this chapter but Yow (1994) raises another issue that of the 'correct representation of the narrator's meaning'. This also relates to issues of validity and the extent to which acknowledged researcher bias misinterprets or misrepresents participants meanings. In this case study it is proposed that participants are involved in several stages of the inquiry both as sources of data and as reviewers in the analysis process and that these measures should help mitigate against problems of researcher bias. As Fontana and Frey suggest, we need as workers to "exercise common sense and moral responsibility ....to our subjects first, to the study next, and to ourselves last" (Fontana and Frey in Denzin and Lincoln, 1998, 72). I can but try to honour those ideals.
The Analysis of the Data

Any methods which are chosen to analyse the collected data need to reflect the researchers philosophical position, the research approach taken, the qualitative/quantitative nature of the research, the type of data collected and the purpose of the inquiry.

Clandinin and Connelly (in Denzin and Lincoln, 1998) in their work on personal experience methods of research, call the data collected as the 'field texts' which they argue are "not in general, constructed with a reflective intent; rather, they are close to experience, tend to be descriptive, and are shaped around particular events" (Clandinin and Connelly in Denzin and Lincoln, 1998, 170). They see the process of data analysis as the way of creating 'research texts' from the mass of data in the 'field texts'. The 'research texts', they argue, "are at a distance from the field texts and grow out of the repeated asking of questions concerning meaning and significance" (Clandinin and Connelly in Denzin and Lincoln, 1998, 170).

Early in this research I was very impressed by the integrity of Judi Marshall's research approach in her inquiry into 'women managers moving on'. Her research was based on in-depth interviews with a small group of women managers, from a variety of backgrounds, who had decided for a wide range of reasons to give up or change their working lifestyles. Her constructivist stance to collaborative meaning making was partly influential in my own choices of research methodology and methods. There are differences in the research context in that she was initially an outsider to the participants and I was working within the same environment as mine, and my participants are all drawn from one education programme whereas hers are all managers but from different settings. However there is a strong similarity in the purposes of both pieces of research in that they both focus on identified issues of personal responses to inherent pressures in their fields of practice and attempt to make meaning from the experience of the participants and to varying degrees, in collaboration with them. Initially she immersed herself in the interview texts and then conducted a qualitative content analysis of them, "mapping recurring issues, similar and contrasting experiences, and ranges of opinion onto large sheets of analysis paper, building up a sense of themes within the material" (Judi Marshall, 1995, 36). Given the nature of the focus of this inquiry such a form of theme analysis seemed an effective method through which to analyse and interrogate the field texts created by the interviews and personal journal.

Maxwell (1996), argues that the two main categorising strategies for analysing qualitative
data, from such sources as interviews and journals, as 'coding' and sorting information into broad 'themes and issues'. He sees coding categories as being either drawn from existing theories or more usually 'developed inductively' by the researcher from the data. This latter method is a key feature 'grounded theory' as proposed by Glaser and Strauss (1967) though their approach has already been rejected in this thesis as basically a positivist methodology applied to qualitative research to give it objective validity. However their concept of grounding the theory in, or forming it from the data is sound and reflects the constructivist stance adopted in this research. Given the nature of the focus of this inquiry and of the questions posed to participants, the choice of categorising by themes and issues seemed a logical and effective choice of method. As Clandinin and Connelly assert, it is "the search for these patterns, narrative threads, tensions and themes that constitutes the inquiry that shapes the field texts into research texts" (Clandinin and Connelly in Denzin and Lincoln, 1998, 171).

Yin (1994) also proposes 'explanation building' as an interactive process for analysing case study evidence. In this approach an original theory or proposition is revised and changed in several cycles of research and thus the "final explanation may not have been fully stipulated at the beginning of a study" (Yin, 1994, 111). This reflects Marshall's feelings (in Reason and Rowan, 1981) that there is great 'uncertainty' at first in the research process and only gradually does the meaning emerge. This research has a basic premise about the experience of fellow artist/teachers in a particular education setting and follows an iterative and tentative process of explanation building.

Regarding the interview data, the plan was to read the transcripts thoroughly and get a feeling of the material by immersing myself in it, then to cut up copies of the transcripts into specific issues, ideas, stories from each transcription. To enable the context of these pieces of data to be tracked and original meaning to be verified, in line with Maxwell's (1996) suggestion, I proposed to attach a code to each piece so as to identify the specific participant, and page of the original transcription. The next stage was to start the theme analysis by spreading all the pieces of paper out on a very large table and begin trawling for patterns, themes issues or whatever suggests itself. After completion of this process, the emergent categories and their attendant themes and issues were to be written up under their suggested headings to a protocol.

Protocol sections:
* the title of the category
* the number of items in each category
* the number of participants in each category
* a detailed summary of the issues raised with quotations
* the extent to which I think that the category is coherent and valid
To engage the participants in the analysis process and check my analysis against their experience, I planned to send copies of the analysis to all the participants asking for their comments. As discussed earlier, I also planned a focus group for those participants who wanted or were able to attend, to discuss the analysis and make suggestions for any changes, corrections or additions to it. The comments from the focus group together with any additional verbal or written feedback would contribute to the final re-working of the original material into existing or new categories. This would then form the basis of the research text from which the final narrative was written.

The personal journal was treated to similar methods as the interviews, creating individual notes which were sorted thematically. These form part of the triangulation of research material, a cross referencing and enriching process. All of this data was in turn set in the context provided by the official records and documents.
Part Three - Chapter 9

The Research Process

This section compares the actual process of research against the plans outlined in the previous chapter. It plots the changes in processes and why they happened and comments on the participants' reactions to the process.

It begins by discussing the conduct of the first round of interviews, the process of transcribing the tapes and the participants' reactions to the interview process and their transcriptions. It then details the theme analysis of the data from the interviews through its three stages then the verification of the analysis via the focus group. The outcomes of the personal journal are discussed and finally the whole empirical research process is reviewed in terms of both the verification process of the data analysis and the personal reflective process for the participants.

Conduct of the First Round of Interviews

Having planned to use interviews to test out my hypothesis as to the main concerns of artist/teachers in Adult and Continuing Education trying to help mature students move into the serious study and practice of fine art and engage with the discipline, I contacted staff who were teaching or had taught on the OCN Art and Design Certificate Programme at Northbrook college to ask them if they would take part. All the staff were willing to, and interested in taking part and already knew of my research and its general focus.

The artist/teachers who took part covered a wide range of skills, qualification and experience. All the 14 staff who agreed to take part in the research were practising artist/teachers and were working or had worked as part of the certificate programme team. There were 6 men and 8 women with ages, at the time of interview, ranging from 37 to 67. 10 have degrees or degree equivalents such as a Diploma in Art and Design. 2 have MA's. Others have qualifications relevant to their subject or learnt through workshop apprenticeships. 8 have teaching qualifications ranging from C & G 730 stage 1, to an Art Teachers Diploma or PGCE. 3 are external moderators for OCN. 3 run their own OCN programmes for different organisations. 7 have experience of working in FE
and HE from Foundation to Degree level courses. Also work for other educational establishments. Teaching experience ranges from over 30 years to just 2.

All the interviews took place over a two month period of August and September 1998. As planned, I offered to interview them at a time and place to suit them, and though many were conducted in my office or a classroom at the Adult Education Centre, others were conducted at my home or in their houses alongside morning coffee, Danish pastries and wine, lunch and afternoon tea. Thus the atmosphere of the interviews themselves was varied, ranging from a work environment with tea or coffee to the relaxed social setting of staff homes and refreshments. I felt that this approach allowed participants to choose the level of neutrality of the interview ground and level of informality which surrounded it. Their level of comfort with the situation possibly being important to the level of openness of their responses.

All the interviews were conducted by myself on a one-to-one basis and were recorded onto cassette tape via a recorder placed conspicuously between myself and the participant. I took copious notes during the interviews partly as an insurance against the possible malfunction of the recording process and partly to put down my initial reactions to what I thought the participants were saying for later comparison with the transcriptions. After initial informal conversation and set up of tape recorder I explained the interview process I wished to adopt and said that unlike my usual very talkative nature, apart from reading the questions and clarifying them if necessary that I wished to refrain from debate and let them do all the talking so as colour their responses as little as possible. This drew chuckles of disbelief from some.

I made clear that any responses that they made in the interview would be strictly confidential and that if quoted or used in my research or any publications which may arise from it, they would not be attributed to a particular source other than in general to staff on that particular programme. Issues of confidentiality and of effects on responses by the hierarchical relationship of myself as the researcher are important in this context. I feel that my relationship with the participants is good enough not to colour responses too much and the administrative colleague who helped transcribe the interviews remarked that I could not have intimidated them much because ‘they all had a good whinge’ about problems they were experiencing in working on the programme.

Having set the broader picture I then read out the introduction of the interview schedule, repeated when necessary and proceeded to ask the questions in order. The participants
were not at this point given the questions to read. I thought about giving them a written copy of the questions and asking them to answer but on balance I thought that the written copy may distract their attention or fragment responses and instead I repeated or clarified the questions as much as the participants requested. The interviews varied in length from approximately thirty minutes to an hour and a quarter.

During the interviews I tried as much as possible to stick to my role as questioner and not engage with the participants other than by making encouraging noises and nods. This was a conscious decision not arising from any pretence of neutrality, but rather to avoid my own strong opinions from colouring the responses unduly. My interventions were mainly in repeating or re-phrasing a question or in using prompt lines, such as those stated earlier, to elucidate further comments or exploration of a line of thought. The interventions varied from participant to participant depending on their level of confidence in the process or how many times they challenged me with questions. All variations from the attempted line of non engagement are documented in the transcriptions.

Transcription of the Tapes and Validation of Interview Material

I initially discussed with my supervisors the need to transcribe all the tapes and it was thought not necessary, however in the light of the richness of the material in the interviews I decided to transcribe all of the tapes. I transcribed some of the tapes, but the bulk of this work was done by an administrative colleague who did first drafts, which were checked and corrected by myself. All the transcriptions contain the participants' responses and my comments when they varied from asking the questions. After the first few tapes I edited out many of the er, ums and aahs as they broke the flow of the transcriptions and were a common feature of everyones responses in answering questions on the spur of the moment. I recognise that in some forms of transcriptions for analysis such details are important, however they have only a marginal significance in the proposed process of theme analysis.

The quality of the tapes varied and because some participants had a tendency to mumble some phrases were lost, but the bulk of the material was audible enough to transcribe accurately. My handwritten notes of the interviews were invaluable in translating some of the more difficult passages on the tapes and all participants received copies of the transcriptions for corrections, comment and personal reflections. Any passages which remained unclear are shown on the transcriptions as a row of dots.
Response to the Interview Process and Transcripts by Participants

All participants were given copies of their transcriptions for any comments or corrections and for their own reflection. Many responded verbally to the transcriptions and nearly all voiced embarrassment at the convoluted or rambling nature of their answers and the numbers of ers, umms and silences. Some wondered how I was going to make any sense of their 'ramblings'. Many found my uncharacteristic silence unnerving and wished it had been more of a dialogue, but they understood the reasons for my mainly encouraging but non discursive role as interviewer. Three responded in writing to correct mis-translations or clarify things they had said and these were acknowledged and corrections and additions entered into the material for analysis.

The Analysis of the Interview Transcriptions

My original intention was to make photocopies of the transcripts, read them and cut from them comments and issues raised which were pertinent to my research area. This proved to be difficult as participants had inevitably pursued their responses in non linear and complex arguments. I therefore read through the transcripts taking handwritten notes of the issues raised using both direct quotations and paraphrasing where necessary. Each of the issues or quotes picked out was referenced to the particular participant and page of the original transcription so it was possible to check for accuracy and site quotations in the context of the broader arguments being made by the participant.

Having completed this process in which I had engaged the material and submerged myself in the participants' arguments and viewpoints I became aware that the responses from the Fine Art staff were different from those of the more Craft based staff. Over much of the range their responses were similar but in the crucial area of the role of the artist/teacher, the three craft based staff were firmly into the teaching and transfer of craft skills rather than the development of the individuals' learning ability. I reflected that my research focus was about how to develop students into the discipline of Fine Art and that the inclusion of the more craft oriented staff into the interviews could dilute my findings in this crucial area. I therefore decided to put these three transcripts to one side for possible later comparisons and continue the analysis with the eleven remaining transcripts.
The First Theme Analysis

There were fifty A4 pages of handwritten notes and my intention then was to arrange the responses which I had taken from the transcriptions under the question headings used in the original interview schedule. However in re-reading the material I became aware that participants ranged widely across the focus area in their answers and many dealt with issues from later questions within their first responses to the first question. As the questions were designed to create a broad focus for participant responses this was not a particular problem and I decided to abandon the idea of sorting the responses under the heading of the original questions and let the material suggest categories.

The following process could have been carried out on a computer but I decided to do it manually mainly because using pieces of paper on a large table top allows items to be grouped and moved with ease, and gives the researcher an easy physical overview of all the material at a glance which a computer screen would not. Therefore I cleared a 7x3 foot table and attached strips of masking tape, sticky side up, and began cutting up my fifty pages of notes into separate items and grouping them as the items themselves suggested.

The first theme analysis of the 350 separate items evolved categories which I labelled:

<table>
<thead>
<tr>
<th>Role as tutor</th>
<th>Personal Mission</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spiritual dimension</td>
<td>Teaching Issues</td>
</tr>
<tr>
<td>Teaching approaches</td>
<td>Collegiateness of OCN</td>
</tr>
<tr>
<td>Changes in teaching approaches</td>
<td>Staff work and issues of students seeing it</td>
</tr>
<tr>
<td>Student responses /attitudes</td>
<td>What staff get out of it (satisfaction)</td>
</tr>
<tr>
<td>Artist / teacher</td>
<td>Effects on personal work / life</td>
</tr>
<tr>
<td>Personal views on art</td>
<td>OCN v Non OCN</td>
</tr>
<tr>
<td>AE structures / issues</td>
<td>+ some left over which did not fit these groups</td>
</tr>
</tbody>
</table>

The Second Theme Analysis

I reflected on the categories which I had created and realised that a revision was necessary. Many of the items contained issues which ranged across the first set of category titles and that the richness and complexity of the issues raised could be cut or analysed in many different ways. The purpose of the first sorting and categorising of the material was to pull out the main issues raised by the participants for my own uses and their reflection and to start a personal analysis as the prime researcher and begin to interrogate the field text in order to create a research text. I realised that I needed to further review the categories before analysis of the material could effectively begin.
I started to re-appraise the items placed under the categories to see if they were in the correct category and to group them within that category or perhaps move items to other categories or even create new ones. I quickly discovered that the categories called Teaching Issues, Teaching Approaches, OCN v Non OCN were far from adequate but the amount of pieces of paper were so daunting that I found myself almost willing items into categories for ease of classification instead of embracing the richness and complexity of the material. I reminded myself that it is important to let the material speak and set about reviewing the material once more reforming categories or forming new and smaller ones where themes suggested themselves. The broad nature of much of the material meant that separate items of data were often relevant to more than one category and that, however effective the sorting process was, much cross referencing would be needed when writing an analysis of the material.

The second theme analysis of the material produced the following categories:

<table>
<thead>
<tr>
<th>Role as Tutor on the OCN</th>
<th>Personal Mission</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collegateness</td>
<td>Issues about showing staff work to students</td>
</tr>
<tr>
<td>Effects on personal life / work</td>
<td>Student attitudes</td>
</tr>
<tr>
<td>Changes in teaching approaches</td>
<td>Responsibility for changing student lives</td>
</tr>
<tr>
<td>Facilities - lack of</td>
<td>Access/finance - issues for student access</td>
</tr>
<tr>
<td>Spiritual dimension</td>
<td>Hierarchy of courses and attitudes to AE</td>
</tr>
<tr>
<td>Artist / teacher</td>
<td>Need for developmental AE and social</td>
</tr>
<tr>
<td>dimensions</td>
<td>Developing independent artists</td>
</tr>
<tr>
<td>Student attitude change</td>
<td>Loneliness of being an artist</td>
</tr>
<tr>
<td>Evidence of independence</td>
<td>Difference between OCN and Non OCN</td>
</tr>
<tr>
<td>Staff satisfaction</td>
<td></td>
</tr>
<tr>
<td>OCN v Non OCN issues for students</td>
<td></td>
</tr>
<tr>
<td>and issues for staff</td>
<td></td>
</tr>
<tr>
<td>Curriculum versus student needs</td>
<td>OCN issues re- levels and curriculum</td>
</tr>
<tr>
<td>OCN and AE</td>
<td>Comparison with other centres</td>
</tr>
<tr>
<td>Interpersonal relationships</td>
<td>Condition of adult students</td>
</tr>
<tr>
<td>Student expectation of teachers</td>
<td></td>
</tr>
<tr>
<td>Teaching issues - divided into</td>
<td></td>
</tr>
<tr>
<td>emotional / technical / conceptual -</td>
<td></td>
</tr>
<tr>
<td>There were also 30 unplaced items</td>
<td></td>
</tr>
</tbody>
</table>

**The Third Theme Analysis.**

On reviewing the results of the second sort of the material into categories I was not convinced of the coherence of some groupings in particular 'Teaching Issues', and was uncomfortable about the 30 uncategorised items all of which suggested that the categories were not yet right. I also was aware that I felt I was almost too close to the material or at least getting rather blinkered in my reading of it so I asked my wife, who is also an educationalist and artist, to review the material. She suggested more smaller clusters for
the material under 'Teaching Issues' which turned into a broader title of Teaching and
Learning Issues' with eight sub categories including - Teaching Formal Values, Building
Confidence, Non Directive, Achieving the Standard, Encouraging Exploration and
Experiment, Routines of Teaching, Art as Life Changing and Teachers Viewpoint.
These new categories absorbed a number of the uncategorised items and forced another
complete reworking of the material with items moved about and some sections changed
or subsumed into others.

Items under Collegiateness were placed as a subsection of Effects on Personal Life /
Work. Issues relating to showing staff work to students were put into the new category
of Non Directive. On re-reading the Spiritual Dimensions section I felt that this was not
an accurate description of the items so I used part of a phrase of one of the participants
and re-named the category Artist / Teacher as Instrument. Hierarchy of Courses and
Attitude to AE became sub sections of OCN and AE. Student Attitude Change was
divided between Teaching Issues and Interpersonal Relationships. Developing
Independent Artists and Evidence of Independence were subsumed into Art as Life
Changing, Encouraging Experimentation and Non Directive. Loneliness of Being an
Artist was made a subsection of Artist / Teacher Viewpoint.

Final List of Categories Arising from the Third Theme Analysis of the
Interview Data

1) Personal Mission of Artist/teachers.
2) Artist/teacher as Instrument.
3) Role as Tutor on the OCN Programme.
4) What Teaching Staff get out of it. (personal satisfaction)
5) Effects on Personal Life / Work.
6) Artist/teacher as instrument. (duplicated by mistake)
7) Student Attitudes.
8) The Condition of Adult Students.
9) Interpersonal Relationships.
10) Differences Between OCN and Non-OCN Courses.
11) OCN v Non-OCN - Issues for students.
12) OCN v Non-OCN - Issues for Teachers.
13) OCN Curriculum Issues.
14) Curriculum Versus Student Needs
15) Need for Adult Education and for Developmental and Social Dimensions.
16) Art as Life Changing.
18) Encouraging Exploration and Experiment.
20) Teaching Formal Values.
21) Building Confidence.
22) Routines of Teaching.
23) Achieving the Standard.
24) The Artist/Teacher Viewpoint.
25) Additional Teacher Comments.
Validation of theme analysis

The theme analysis was then written up using the planned protocol as a format. (a full copy of the Third Theme Analysis is included in the appendix of this thesis) In carrying out this process a fourth major evaluation of the material was carried out and many items were re-attributed to different categories. By the end of this process I felt confident about most of the categories but some were in need of revisiting. However I thought it was time to validate my theme analysis and this is a twofold process. Firstly all the participants received a copy of the full theme analysis together with a letter asking for their comments either written or verbal. The analysis categories were numbered for ease of reference. Secondly all participants were invited to a focus group, with refreshments provided, to discuss issues relating to the theme analysis.

Focus Group

This was held on Friday 20th November 98 at my home and ran from 6 to 9 pm, longer than intended. The meeting was held around a large dining table with a wide range of refreshments provided. All participants agreed to the conversation being taped. To allow me to concentrate on the running of the process, my wife was the note taker. Most of the participants knew her and so were comfortable with her presence and she is both an experienced researcher in her own right and an artist and teacher (in a variety of fields) so understands the issues under discussion. In having Viv take the notes, which have been computerised for use in the analysis process, this has provided a further viewpoint on the analysis process and another check on my personal bias.

Seven respondents took part, a half of the original participants. Each participant was given a copy of the proposed agenda (text copy in Research Methods is the section about the conduct of the Focus group) and after some discussion it was agreed that the best way forward was to go through the sections of the analysis one by one commenting on the titles, groupings, contents of the groupings etc. Many participants had come with marked up documents and lists of points they wished to make so this process served both to validify the analysis whilst allowing participants to comment on or criticise it.

Several participants said how strange it had felt during the interviews because I had not engaged in discussion, as I usually do, and were pleased that I was going to take part in
the focus group. It was a difficult balance to hold to be chair, an engaged member of the
group and yet not influence the outcome too much other than attempt to keep it focussed.
Nearly two hours was taken on a discussion of the analysis and changes suggested.

There was considerable agreement as to the overall categories and emergent themes and
issues though some perspective differences which are evidenced in the transcription of
the discussions. Initial comments reflected a general opinion that there were too many
categories and that some overlap meant that I could collapse some together, though there
was general agreement supporting the method which I had used to obtain the data from
the interviews and organise it into themes. Several observed that I had duplicated the
Artist/teacher as an Instrument in 2 & 6. It was felt that categories 10 to 14 dealing with
OCN issues relating to students, teachers and curriculum could be merged and similarly
categories 16 to 23 united under a general Teaching and Learning Issues heading.

Part 2 the Brain-storm session lasted approximately one hour and focussed on what
they thought were the most important issues facing artist/teachers in adult education
when trying to engage students with the discipline of fine art. Some commented that
perhaps brain-storm was a rather over dramatic description of their capabilities by that
time of night. However they responded in an almost cathartic outpouring of their
experiences which provided a very rich addition to the existing material as evidenced in
the transcript in the appendix.

Of those who did not attend the focus group, one sent detailed notes of his reflections on
the third theme analysis many of which mirrored those suggested by the participants.

Personal Journal

During May 1998 I started to keep a personal journal relating to my role as Course
Leader of the OCN art programme and Adult Education Curriculum Co-ordinator. I
began with a series of pages of critical incidents which had occurred over the last few
years and then used it to note personal ideas, conversations with staff and students over
the most crucial period of the programmes year which covered final shows and
assessments and brochure development for the following academic year. Though very
personal and written from the combined perspectives of artist/teacher/educationalist and
manager, this contains much of the material and issues which helped to form the focus
for the staff interviews which followed in August and September. Analysis of my
personal journal was started in the same way as that of the interview transcriptions. I initially read through the journal making notes of the issues and numbering these with the relevant page numbers from the journal for tracking and reference purposes. The next planned stage was to cut up the separate items and match them to the corresponding categories which had emerged from the analysis of the artist/teacher interviews.

The problems started when I tried to match the separate journal items to the existing categories. Although my thoughts covered the same ground, many of my entries related to my position as Course Leader and AE Organiser and reflected a significantly different perspective on the issues which colleagues and myself experienced. I should have anticipated this, but the extent of the difference in perspective surprised me.

A similar protocol was used to write up the theme analysis as was used for the interviews. Where the items fit the existing analysis framework the same numbers and titles are used to enable direct cross referencing. Additional categories were created relating to my personal perspectives as AE organiser and Course Leader for the OCN programme and personal reflections on the research process. Some critical incidents relating to the OCN programme which took place before the journal was begun, and which form its opening pages, are transcribed in full as is a section about reflections on art and its challenge to existing concepts.

**Theme Analysis of Personal Journal**

Items from the personal journal matched the following categories evolved from the theme analysis of the interviews.

3) Role as Tutor on the OCN Programme
4) What Teaching Staff get out of it. (personal satisfaction)
7) Student attitudes
8) Condition of Adult Students
9) Interpersonal Relationships
12) OCN v Non-OCN Issues for Teachers
16) Art as Life Changing
21) Building Confidence
24) The Artist/Teacher Viewpoint
27) Adult Education and OCN

**New Categories created were:**

30) Management of OCN Programme and Adult Education
31) Personal Reflections on My Research
32) Notes from 1998 Assessments

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33) **Series of Critical Incidents:**

Conflict with a member of the course team.
New tutor clash with culture and personality of existing courses.
Incident of student and her portfolio selection for HE application.
The Cubism Affair

34) **Reflections on art and its challenge to existing concepts.**

**Documentation and Archival Records**

A review of the documentation and records relating to the OCN programme was undertaken. These included advertising brochures, course validation documents, student and staff handbooks, records of staff meetings, course boards and student surveys. These were searched for information relating to the focus of the inquiry, the issues raised from the interviews, and further evidence which may support or contradict the main hypothesis.

**Review of the Empirical Research Process**

In engaging the artist/teacher participants in this inquiry at each stage of the process I have attempted to ensure that my processes and analysis of the data have been verified by the participants as much as practically possible in the circumstances.

The participants were all colleagues and volunteers in the process. They represented a broad range of subject specialism from painting to sculpture and stained glass, and wide range of experience of teaching art in general and adults in particular from over thirty years to less than two. Also there was a reasonable gender split of eight women and six men.

After the initial interviews all the participants were sent copies of their transcripts for correction, comment and personal reflection. Five responded in writing pointing out corrections or amplifying certain points and corrections were made to the original transcripts. Others passed on their comments verbally mostly reflecting astonishment and sometimes embarrassment at what they had said. This was the first verification stage of the process.

I then made notes from the interview transcripts of points which were relevant to the
focus of the inquiry and produced a theme analysis from the data. After the completion of
the third theme analysis which I felt had a reasonable integrity, I sent copies to all of the
participants along with an invite to attend a focus group to discuss their reactions to it.
This formed a second reflective stage for the participants.

Seven participants came to the focus group and participated in the second verification
stage of my analysis process, which was a discussion of the theme analysis and its
categories. This formed a second verification stage for the research process. The
following open discussion about which issues they themselves felt were most important
as artist/teachers who challenge student's perceptions added more material and also
another layer of verification and triangulation to the research process. It also formed the
third reflective stage for the participants. Of those who did not take part, one sent a
detailed commentary on his reflections of the third theme analysis which had similar
suggestions to those focus group about the categorise and their contents.

Further verification and triangulation was gained through the contents of my personal
journal. Much of the contents fitted the categories obtained from the theme analysis of
the interviews however because of my additional roles as Course Leader and Organiser
in adult Education other categories were created relating to the perspectives attained
through these roles and personal recollections of my involvement in the OCN art
programme. Adult Education brochures and course records and documentation also
provide another angle on the focus of the inquiry.

This process has attempted to adopt good practice of qualitative research in its
verification and triangulation processes whilst also allowing participants use the process
for personal reflection and development as artist/teacher practitioners.
Part Three - Chapter 10

Discussion of the Results of the Empirical Research

The data collected from the interviews, focus group and my personal journal have provided a rich and varied body of material to analyse. An important part of the research process has been the engagement of the original participants in the initial stages of the analysis of the raw interview data into coherent categories grouped around particular themes which suggested themselves from that data. Practitioners are informed by theory, but some artist/teachers rarely question their own practice and teach within a very limited range such as painting for pleasure type courses, often in physical isolation of colleagues. Those artist/teachers who teach fine art as an introduction to that discipline or field of practice teach more comparatively and are trained to make comparisons between theories of art. The process used in this inquiry brought a group of such artist/teachers together to challenge and find commonality in views. The focus group provided a forum in which this process happened following a sharing of views from the interview analysis.

The discussion of the results takes place in stages. Firstly a review of the third analysis of the interview data, discussed with additional comments on the themes from part one of the focus group. The issues raised are reviewed to see to what extent they support the initial hypothesis that artist/teachers in adult education who introduce learners to the field of practice of fine art, face ethical and practical dilemmas arising from the conflicting pressures of their role, and inform the allied focal questions. Then the open discussion of the most important issues for the participants, which formed the second part of the focus group is treated to the same process. Finally the analysis of my personal journal and relevant archival material is reviewed by the same process and compared with the findings from the interviews and focus group. The third analysis of the interview material, a transcript of the open discussion brain-storm part of the focus group and a copy of the analysis of my personal journal are placed for reference purposes in the appendix along with two transcripts of original interviews.
A Discussion of the Results of the Third Analysis of the Interviews

The first three categories Personal Mission as Artist/teachers, the Artist/teacher as Instrument and the Role as Tutor on the OCN Programme have much in common. The Personal Mission of Artist/teachers (1) emerged as a category because of the strength of personal vision and sense of mission expressed by the respondents which surfaced in the interviews more in the passion and content of their arguments than through particular statements. One stated passionately that their mission was "to get the soul and the spirit and the heart to soar" whilst another sought to "combat ignorance by bringing rigour and a wake up call to people to broaden their views" and reckoned that the art educational process was "to do with the quality of peoples lives in a civilized society". Though this was initially a small category with only 4 participants it created a large amount of discussion and comment from the focus group. There was great interest at one remark in which a tutor had said that she had been distressed when friends and family had not understood her work, and she felt that she was "leaving them behind", and this had motivated her to "design courses to combat public ignorance of art". One commented that they were used to this in students but was amazed that "a colleague was emotionally clobbered" adding that "at least we have each other, the colleagues we work with, the students only have themselves".

A broad discussion developed about what in fact was being taught. One said "I sometimes think that we're helping people more with other things than the subject" and continued to observe that "it amazes me how little some adults who have all the material look of success, how little they've got about them in terms of general knowledge". This theme was picked up by another tutor who recognised the problems being created by the consumer culture. "They are in a culture which says I shop therefore I am. Their whole sense of worth is based upon whether they are able to buy what the market tells them they should be able to buy, and we are actually cracking into that and breaking it open and saying, actually it isn't worth anything, there are other things much more interesting". Many of these statements show a consciousness and deep understanding of the social and human condition by some of the tutors and a personal commitment to try and effect it for the better through the teaching of art. For these tutors there is a conscious choice in challenging students and for primarily, socially developmental reasons.

Category 3, the Role as Tutor on the OCN Programme, was comparatively large in terms of content and continued with similar comments to those in category 1. Tutors saw their role as communicating "personal passion and enthusiasm to students"
and helping individuals develop confidence through "creating a more valued person and self-worth in personal expression". One tutor was particularly interested in "positive affirmation" in relation to women returners and "helping people participate in culture". The necessity of a strong developmental approach was evident with one commenting that it is "essential to get students to constantly examine [their] views in the light of recently acquired knowledge" and to "check [the] voracity of long held beliefs". At the focus group, there was a discussion about whether the role of the tutor on the OCN programme was any different to that on any other adult education art class. One tutor felt strongly that he taught the same, and that only the curriculum was different, and another said that the "role of facilitator applies across the board". Yet another tutor felt that the "OCN is an example of good AE practice" and would want that good practice, not necessarily the accreditation, to spread to the majority of AE. This was with reference to AE courses having clear focus, aims and a developmental educational process, and drew the strong comment, "whether that means that the leisure class, Alwyn Crawshaw approach, is one we train a pair of Boffers guns and shoot down in flames, is something we might deal with later". This brought the further comment that "I don't see those as classes, more like clubs", the difference being that "a class [is] where you go to learn and a club where you go to play". There was a general agreement with this statement and the feeling from this category was that classes, whether OCN or not, should contain a developmental, educational process.

Category 2/6, the Artist/teacher as an Instrument, surprised me when it emerged. It only had three participants initially but drew considerable comment from the focus group. It relates to a feeling or belief by artist/teachers that they are in some way a conduit or instrument through which the process of teaching art is focused. One said "with my best work I feel I don't do it, it does itself, and the same with teaching. I am like an instrument something goes through". This was mirrored by another comment that "I believe that teaching is something which is given, something which passes through you". A third tutor remarked that he was "still astonished that you [can] turn it on every week. I thank someone that I can still do it. Its a strange feeling". This drew some puzzlement from the focus group but one tutor commented "very metaphysical", and later that he "hadn't thought of teaching as creative, but its true, it's the same process really, just working with different material". He continued, "the whole of that category is a very odd area that is very difficult to deal with outside something very obstructe and metaphysical, but I think something obstructe and metaphysical does go on in the teaching process...which is why its so hard to talk about. How do you do this? How do you actually teach? Part of its going on subconsciously...and the danger is you almost end up having to talk about it in almost religious terms and mystical terms, and
sounding a real prat". "Yes" said another tutor, "because they're actually the only words that begin to describe the experience". They continued, "at the end of a good session you have the same sort of buzz that you get after a performance or when you finish a piece of work or whatever... but you don't really know how it has happened, and its this sense that in theory I have been in control of this whole session but I haven't and where have I pulled it from?"

Part of these remarks come from the nature of the creative art process which requires a combination of awareness and focus which is alternated with a sort of letting go, of suspending judgement. In the Alwyn Crawshaw techniques approach to art, the accent is on control to achieve a predetermined end, but the creative process is a voyage of discovery, of seeing, or rather allowing other potential visual interpretations to emerge. It is a question of being open to these potentials rather than reproducing existing perceptions. This is the same for the teaching process, where the teacher is trying to develop the individual potential of the students and not fill them up which knowledge and skills like a bucket of water. This discussion also raised an important issue regarding the difficulty in teaching art in a way which challenges perceptions. If art is a form of visual philosophy, of understanding the potential for multiple visual and other realities, then artist/teachers may well sound like 'prats' to students who have a fixed view of visual reality, and view the process of art as philosophically unproblematic because they only see it is a simplistic process of skills application to a predetermined pictorial end.

Perhaps the most significant issue raised by these three categories is that over 50% of the participants voiced a conscious reason for teaching art which goes beyond what may be considered as their stated teaching role. All, in some way, use the process of fine art to enable the students to develop a wider understanding of themselves in relation to the visual reality which surrounds them and help them develop meaning making processes which challenge their own or socially transmitted perceptions, values and beliefs. The potential for conflict within an adult education service heavily premised on safe leisure activities, and with a student base that misunderstands the nature of fine art, is therefore quite large.

Category 4, What Teaching Staff get out of it, has close links with the previous four categories and the following one. Its rationale was formed around teachers' personal satisfaction arising from their role, and though small in terms of numbers of items, had six participants and raised interesting comments from the focus group. One said that "teaching is something where you can get your creative juices out of what your students are doing", and others that they got "pleasure at seeing students
succeed" and liked the "feedback and appreciation" of their efforts.
"Total knackering exhaustion" was the first heartfelt comment from the focus group which drew much support. In general the focus group supported the interview comments, confirming that they "take pleasure in seeing them [the students] change", but one added another dimension saying that "feedback and appreciation is really important...you are a bit isolated as an artist and being in there as a teacher is really important, not just about student work, but about yours". Another tutor took this further saying that "teaching is actually quite a valued way of an artist being socially useful as opposed to rather self-indulgent and locked away from things". He then set this in a political philosophy adding that "a Marxist interpretation would be socially useful if you do work that expresses the community or decorates it...but if you are not an artist who works that way, I think you have a lot of problems justifying it". Though not all agreed with this last comment, it does touch on the difficulty many artists feel in positioning themselves in a society which does not understand the nature of art but mostly conceives of it as having a decorative function or else is just self-indulgence on the part of the artist. It also shows a form of societally induced guilt about being an artist who is in some way useful but more broadly, it hints at the physical and mental loneliness which artists endure when their perspectives on life are not shared by the majority of the society in which they live. This is perhaps a powerful motivational factor for some artists to engage in teaching, to try and get others to explore the range of perceptual possibilities and reduce their own isolation.

Category 5, the Effects on Personal Life and Work of teaching in AE and on the OCN programme in particular, was one of the largest groups of items with nine respondents contributing. A series of comments focused on the negative aspects of teaching, of having less time and energy to do their own work, and one raised the problem of the adverse influence of teaching art and working with AE values on their own work. This last problem is perhaps one which many artist/teachers have to face when the values and processes of their field of practice are compromised by a different culture and can begin the infect their own working practice. This links with another comment that "teaching is stressful" which relates to the mismatch of teacher and student expectations as to what the teaching and learning of art involves. This theme is picked up in the categories 7, 8 and 9 and in teaching and learning issues.

Another major theme in this category relates to problems engendered by the nature of the structure of AE, and its standing in the wider community. Tutors said that AE doesn't pay enough, that employment was unreliable with uncertainties each year as to whether classes are going to run. One said that the "cost would be too great" if it wasn't such a
good personal learning platform, and many felt "undervalued" by the whole system. One tutor said that he felt "extraordinarily negative in that we can't seem to get the system to recognise the value of what's being done, and to treat staff accordingly". He recognised that this situation came about partly through the way government structures treated colleges and other educational institutions but observed that the net result was that the "people who get disempowered most are adult learners", adding that the "over 50's can't get a student loan", because "you won't have learnt enough to be useful in the market". Though this last remark may seem a little cynical, it was generally agreed at the focus group that lifelong learning was still a market, an educational market. The sense of being undervalued, caused primarily by the casualness of the whole employment structure in AE, could be seen to exacerbate the problem for artist/teachers whose field of practice requires one approach to the teaching and learning of art, whilst learning in the context of AE promotes a less challenging one. Interestingly it was felt that the OCN programme had put in place some of those missing structures, creating a collegianess to normally isolated staff and a forum where staff can discuss issues about teaching etc. Other comments pointed to the OCN systems, in supporting staff, gave more room and the programme a rationale to challenge students and "shake up the cosy company", and improving the quality of teaching.

Category 7, Student Attitudes, was one of the largest groups with 10 participants and 24 items. It contains material which is very similar to that in number 8, the Condition of Adult Students, and therefore the two will be reviewed together. There was a general feeling that adults come to art classes with preconceived notions and fixed ideas about art and learning, often saying that they are not going to be "infected" by modern art like Picasso. One said that "students don't want to investigate the maze" or do research and are often unmoveable about what they think they can learn. Another expressing similar views said that this often goes "hand in hand with a focus on techniques and many people get hooked on nuts and bolts", also that previous unchallenging learning experiences may reinforce resistance to the "ultimate goal of developing ideas". Another comment raised the problem of "students wanting gratification" and "success quickly" but remarked that the "learning process is not quick". This could be explained for older students by another observation that they "may not have the length of life [left] to engage in art practice through time", though for the majority a more likely explanation would perhaps encompass general misunderstandings about the nature of art along with personal "insecurity". Mature students, as one tutor observed, "come with a tremendous amount of life, layers and layers" and another said that many others come from "careers or retirement and take a great risk putting themselves on the line". Linked with this is the possible "influence of friends and family"
of students on what is acceptable and issues of "personal confidence".

The bulk of these comments deal with the problems created by students' stereotypical views of art and the learning process linked with levels of personal confidence which can conspire to create considerable problems for the artist/teacher in AE, through the conflict of perceptions, values, understanding and intentions which collide in the teaching/learning context. One tutor observed that "many students when they start, don't know what they want to do or what's possible", a factor which may contribute to the above issues and another commented on the motivational range of students attending OCN courses saying "some want to become practicing artists and others just use it as a way of engaging with the world".

The complex subject of Interpersonal Relationships formed the rationale for category 9, which was a fairly large grouping with eight contributors. Many of the comments dealt broadly with student expectations of teachers, reflecting a remark in category 7 saying that "students have fixed stereotypes of what tutors should be and should know". One said that student's expected technical knowledge and "expected you to know everything about the subject", and that they [the students] "didn't understand transferable skills" within areas of art. Several comments raised the problem of student opposition to new teaching processes especially when following an established traditional AE teacher. One commented that "if I stand up and propose bringing out individuality someone will ask, 'but what are you going to teach us?', and visa versa". Yet another observed that "if a student succeeds it is his [the students] fault, and if he fails it is your [the tutors'] fault". One tutor, who unfortunately left the programme said that he was "not prepared to satiate individuals' appetites for solutions". One female tutor talked of hidden agendas going on with students and that "some students wanted male approval [which] pisses me off". Another added that "sometimes with students there is a battle as to who is the leader" for class control. All of these heartfelt comments paint a dramatic picture of teacher/student relationships and whilst they may not be the general experience of teachers in AE, they are common amongst staff on this OCN programme and arise as difficult issues for artist/teachers who stray from the accepted models of AE tutorship in art, and who try to engage students with active and developmental learning in the field of practice of fine art.

Teaching as a two-way flow of ideas and communication was raised, along with the "need to be reasonably open" but it was also pointed out that this can "backfire, and you have to be careful in areas where you are vulnerable to accusations". In relation to the last point, another tutor commented that she was "very conscious of keeping things on an
even keel, keep conversation off politics, religion etc.". "Bollocks!" was the response to this statement from a member of the focus group who was incensed at keeping things off politics and religion. "I bring them in deliberately', he said. "I say where I stand. If we don't we're turning off what art has been about this century. You bring them in, in relation to what you're teaching". A lively discussion followed.

"But I stop them having [those sort of] conversations, it fragments [the group].
"But bring it in relation to their work".
"But as tutor you're facilitator".
"[you] have to let them comment its undemocratic. [Its] essential that these issues are addressed, the politics of gender etc.".

"But somewhere I worked said we musn't tackle these issues".
The frustrations here are palpable. Both tutors are socially and politically very aware but with different approaches to the range of subjects that it is desirable to raise in art classes. If art is about making meaning in a social setting than the inclusion of any relevant subject matter for discussion could be supported, but the cost could be 'fragmentation' or dissent and disturbance within the class, especially given an expectation in the group of students that art is philosophically unproblematic and basically the learning and application of skills.

Categories 10, The Difference Between OCN and Non-OCN Courses, 11, OCN v Non-OCN Issues for Students and 12 OCN v Non-OCN Issues for Teachers are, as the focus group commented very similar and so I will review them together. 10 only had four items, and 11 and 12, 16 and 13 items respectively.
Comments on the difference between teaching OCN and ordinary art classes were evenly split, with staff on the one hand saying that there was "little difference" whilst others said "I had almost to put on a different set of clothes" and I felt more relaxed in a Non-OCN course. I'm not carrying the burden of making sure students reach a successful outcome". Staff felt that OCN students were livelier and more motivated than ordinary AE art students and that they will "commit themselves to working hard" and are more likely to engage in experimentation. One felt that a group of OCN students in a class "can have a knock-on effect and lift the class" whilst another reported the experience of a small group of OCN students in an ordinary class being "dragged back into recreational mode" by the bulk of the students.

From the teachers' point of view one found the OCN students more creative and a "stimulus not to succumb and say, "OK if they're happy". Another that its nice to put more expectation on students, even to bring a bag, [I feel less like a doormat" and "I wouldn't teach now on a course without a specific educational aim". For some it also
raised issues of their teaching and they recognised that it had raised the level of their teaching. One remarked that "over the years you get levelled, and however hard you struggle you only lift up a small percentage. With ordinary classes you can take them to the point where their technique, their insight and their vision works in a certain area of fulfilment". This last comment is interesting, and may well be a common experience of artist/teachers in AE. Though the approach is not without challenge, it settles for a finite balance within the student where their ability, expectations and insight match and form a comfortable plateau of attainment. This is not the club referred to earlier, but neither is it a truly open-ended process of development and discovery, yet for many students it is perhaps what they wish for, rather than the alternative offered by the a real engagement with the field of practice of fine art with its infinite variety of possibilities and no comfortable solutions.

Category 13, deals with OCN Curriculum Issues, and as the focus group pointed out the Curriculum versus Student Needs, is really a sub section of 13, so I will review them together. Category 13 is a medium sized group with 14 items and six participants whereas 14 is quite small with only 7 items from 4 participants. There were a series of general comments about advice for students as to their points of entry and what to do if they reach the limit of their ability before they finish the programme. Some students take on too many modules and sometimes staff find too great a diversity of abilities in one group to teach effectively. Several comments acknowledged the range of options in the arts at Worthing AE and the "fairly good pathway" from beginners to degree level. Some wondered whether we still needed a bridging programme for some students particularly in the area of cultural and supporting studies which includes art history. The focus group commented on the bureaucracy of the OCN system and reckoned that it should be "OCN type courses without the bureaucracy". "But pigs might fly" someone sighed. The discussion continued with one tutor saying that "AE has historically always been an access or pathway through to qualifications. Its all been split up so badly" and the WEA hijacked by the middle classes" another retorted. "Now its been split again with OCN courses coming in. Its sad".

This last short discussion shows the extent to which some adult educationalists, in this case artist/teachers, see a decline in the last twenty years from the highpoint of investment in liberal adult education to the present day. Many experienced the initial problems when AE in some areas was absorbed by FE Colleges and certificated courses often creamed off by college departments, who continued with their 16 to 20 age group focus. This meant in many cases that the AE routes were fragmented but that FE programmes did not fulfil the special needs of mature students. A steep learning curve
has meant that many organisations, like Northbrook College, now have well integrated progression routes with AE linking into relevant Programme Areas to provide a good opportunities for mature students. However every twist in the funding knife produces new threats and opportunities for embedded programmes and uses precious staff energy which is better spent in planning improvements to courses rather than fighting for their survival. There were several comments from the focus group about the disempowerment of students, tutors and providers due to changes in government policy and funding, and it was suggested that this should perhaps form a category of its own.

Other comments in this category revolved around tensions between a devised curriculum and the needs of the students who turn up to the class and there was a "danger of becoming curriculum bound". Some felt that this might herald a "drift away from good Adult Education practice" represented by the "negotiated curriculum" and although the OCN was a "good logical structure", students were not always logical. This raises the possibility of another dilemma for staff where the OCN programme offers them the rationale to engage students with their field of practice, but its very structure may inhibit the teaching process which they feel is necessary to deal with observed student needs.

Category 15, the Need for adult Education and for the Developmental Social Dimensions, was medium sized with only 5 contributors, but it created a lot of discussion with the focus group. The first set of comments in this category deal with the need for adult education in society. One tutor observed that "there will be a great increase in AE student numbers with the social and economic changes" that are taking place, and questioned whether we have "enough space and teachers of the right quality" to meet the demand. He recognised that there were huge issues at "political, county, college and departmental levels regarding resources, attitudes, funding and ethics". Another stated that AE provides a "focus, and mental stimulus for huge numbers of people", that its effects should not be underestimated on NHS bills and that "people would end up in psychiatric units" without it. These issues point more to a problem for Adult Education in general and the wider socio-political community, than for artist/teachers directly. The consequences of people living longer and retiring earlier from formal paid work or going part-time, means that a greater number of the population are going to have more time for personal development, and adult education is at present one of the major focuses for a combination of social and educational experiences.

It is the need for a social dimension to adult education which forms the core of the second group of comments in this category. One argued that "there should be a mixture of certificate as well as leisure courses", recognising that although funding is mainly
"attached to learning which is measured", students often "need to combat personal loneliness". They also saw AE as "covertly a social role" which is a "crucial element" in society. Another tutor stated that "you can become cynical working with non-certificate groups because you know they feel they don't have to [do the work]. But its important that they can explore other elements of their personality without pressures or structures of formal delivery...its another level of studentship, of learning". These comments highlight the complexity and range of student needs with which AE is trying to cope, and they aroused a lot of comment and from the focus group. The term 'leisure' was discussed and one tutor said that it had become a "defiled term". An argument arose concerning exactly what sort of learning should be included in the adult education sphere and what should be consigned to clubs. One tutor saw leisure courses as places where students "don't have to learn" and another noted that "what we seem to be saying is we'd ideally like to see the quality of provision and the focus and structure of the teaching on all courses to be the same as they are on OCN", and continued that therefore the kind of attitude found in leisure courses "belongs out in the clubs and societies and not in AE". Another tutor was upset by the general assumption that little learning happened in clubs. He had joined one and found that thought the level of members was very mixed, the sessions were structured with good tuition available.

What comes out of these comments and discussion is not so much a disagreement what on are good teaching and learning processes, but a confusion over the meanings of words such as clubs and leisure which carry connotations which are often misleading and do not necessarily describe the reality of a given learning situation. Also the extent to which AE should provide contexts for personal social development which are more introductions to the environment in which formal learning can take place, rather than structured courses with learning objectives. There was no disagreement within the focus group that this latter focus for personal and social development was needed, rather the extent to which it could or should be incorporated into the AE system.

The next eight categories from 16 to 23 form an identifiable section which deals with a broad range of teaching and learning issues. Category 16, Art as Life Changing, had 11 items from 8 participants. One tutor observed that "it gives them [the students] a totally new way of life", and another recognised that "you are offering people a freedom they've never had before...bit much for some, wonderful for others". But this process is seen by one tutor as "a constant battle of dialogue, trying to chip away at student's prejudices and stereotypes", and another saw the process as deconstructing and "getting them to construct their own ideas".
Regarding whether teachers have the right to encourage student development, one tutor said that "it's important to let them access wider fields of experience" and another declared that "I have an absolute duty, if I see a student is ready to begin to make their own flight, to help them do that and make them realise they are ready". This links closely with category 17, which deals with Issues Relating to the Responsibility for Changing Peoples' Lives, which though only very small as a category, drew interesting comment from the focus group. One tutor argued that teaching was not just about students learning to draw, for when you suggest that they might go onto do an FE or HE course "it effects their family and lives...you are disrupting established lives". They continued to say that it was however really up to them [the students] and that "we are not career counsellors, you can only point out the positives and negatives" but that you have to "address the issue on behalf of the students of how difficult it is to make a living as an artist". This pointed to a considerable awareness of teacher responsibility for the students well-being which was picked up in the focus group.

The first comment from the focus group was "well, its always our fault" mirroring a statement from category 4, "Guilt. Ruin their lives forever". Another remarked that "I don't think OCN loses the therapy quality at all. Us as amateur social workers, rears its head just as much in the OCN...as in other classes". An interesting discussion followed. I asked if the responsibility for changing peoples' lives was something you just accept? and the response was "can you change that to developing. Development I'd accept. You develop the person then its their lives that change as a result". There was general agreement about this from the group. It was pointed out that in the end it was the student who made the choice but there was acknowledgement that it could be seen "as a disruptive process". Another tutor picked up this theme saying that he remembered a "previous government member saying we don't want AE because it makes women dissatisfied with cooking the dinner for their husbands, and we don't want this going on". "It was the pill that did most of the damage not AE", said a female member of the group, "they still blame AE for making people dissatisfied with their lot" someone added. It is interesting to observe that apart from some personal guilt, all the members of the focus group were solid in their support for, and belief in, the developmental aspects of their role as artist/teachers, and for some it was a conscious part of their raison d'être as teachers. One tutor observed that the OCN was "hugely biased towards women", a gender balance reflected throughout the AE service. Another continued that it "probably indicates that it is women who have mostly missed out on the education process...[and are] trying to claw something back". There is strong evidence here that some of the staff have a clear understanding of the socio-political issues relating to gender, second chance and emancipatory education and see AE as a way of addressing issues of equality and
self-actualization. Given that staff are so aware of the possible effects on students of what they do, it is not surprising that some feel a degree of guilt, but one tutor offered a philosophical response to this concern saying that "I've got a certain amount to share with people, then they go on to other people [tutors]. . .I'm not responsible for their total development" (from category 25). Whilst this may not absolve artist/teachers from their attempts to engage students in a developmental process, it does perhaps put their own part into perspective.

Category 18, Encouraging Exploration and Experiment, was a reasonably large and coherent group of items from seven participants. Like categories 18, 19, 20 and 21 it drew no comment from the focus group other than an agreement as to its content.

Experimentation is one of the key art processes which the OCN tries to get students to engage in and one tutor whilst acknowledging that the programme gave a them licence to do this "without the risk of them [students] running away, the process created an anxiety in relation to certification which "may curtail the very experimentation you want". This is an interesting 'Catch 22' situation with no obvious solution other than assuring students that its the process not the result which is important, and that is something many find hard to understand or accept. Another tutor, referring to the teaching of life drawing commented that "you start them with a pencil...then give them a two inch brush... a lot don't like it, some may learn to like it but it keeps them on their toes. When you see a student using ink and cotton buds and its [the ink] dripping down the page, you realise you're getting there". Other tutors remarked on the difficulty of getting students to abandon their preconceived ideas saying "if only students would just open their eyes and respond to the world around them...they keep trying to get something on paper without looking", and, "at every stage there are students painting flowers in pots and I'm trying to get them to throw them on the fire". This demonstrates a deep frustration amongst many of the staff at the power of student's preconceived ideas as to the nature of art as a means to an end, and the process as mere technique to gain that end. This is illustrated by another comment about students who "keep asking for demonstrations, but its hard to explain how I did it because it evolved on the paper" She continued that its a "funny combination... what happens on the paper is something separate from what's going on in the brain". In experimenting you play to some extent, observing the results but allowing the materials to dictate some of the results. Sometimes it works and sometimes not, but what you learn and not the creation of a good picture is the point of the process. Several staff commented on this saying that "I know that you have to do lots of crappy drawings to get a good one" and "I often see student's 'failures' as successes and they don't
understand this". It's hard to convince students that it's the mental shifts which you make through art processes such as experimentation which are important, not the creation of an acceptable object to show your friends. Once again there is a mismatch between the student's understanding and expectations of what art and learning about art entails to that of the artist/teacher.

**Category 19, Non-Directive Teaching,** is a medium sized grouping with 6 contributors. It deals with teacher attitudes towards the teaching process and their strong belief in not wanting to influence student's work. Comments include, "they've got to stand on their own two feet", and "holding back - keeping your fingers off their work is hard but they have got to find their own way". Also "some say teaching is showing people what they already know", and "good teaching is guiding without saying, 'that's what you've got to do'. I try and get them to discover what it is for themselves". This insistence on students finding their own way or path is at odds with both the general student view of teachers as people who are there to show and tell, and of art which is just a matter of skills acquisition, which again is the job of the teacher to help them become proficient. Artist/teachers who do not meet these particular student expectations of the 'this is how to do it' art teachers, potentially face student disappointment which can lead to hostility and complaints to the institution about the teacher's ability. One more there is a fine line to be walked between student expectations and the artist/teachers integrity relating to the processes arising from their field of practice. Some tutors, along with many in the formal art education field, are reluctant to let students see their work just in case they follow their style.

**Category 20, Teaching Formal Values, is a small but coherent category about what types of teaching work at different levels of student attainment. One tutor felt strongly that a "strong, skills based, technical input was necessary at levels 1 and 2", and although he saw himself as primarily a facilitator, he thought that "if you try and do facilitation before the nuts and bolts, they [the students] think its arty crap and wander off". This links with points raised in the previous category. Students need a certain amount of skills and understanding before they get the confidence to experiment and start exploring their own path.

**Category 21, Building Confidence, is a medium sized grouping with six contributors. It focuses on one of the greatest problems for any teachers in AE, that of helping students to develop confidence in their own abilities. One tutor commented that "its important to develop their confidence [because] initially they and terrified", and
another that "you have to build a nurturing environment in which they can get the confidence to take risks". A third said that "students panic when you take their waterwings away...they can get quite aggressive... they are paddling on their own and they don't like you. 'They don't like it up em Captain Mainwaring'". Yet another stated that he tries to be "sensitive about students entering...taking a big step into an area with its own kind of esoteric rules and dynamics". All these remarks reflect the awareness of the artist/teachers of the need to be sensitive to the students psychological state, and balancing this with the need to help them develop as artists and people and learn to swim or fly for themselves. This requires considerable abilities in the tutors to be able to judge students' state of mind and readiness for experimentation and change. As one tutor put it, "you wonder if you are doing the right thing, but when you see the delight on their faces!". Another told of a group of people who having gone for several years on an organised painting trip, formed their own small club and even organised their own trip to Paris to visit the galleries. That is an unusual outcome in AE but one which perhaps indicates a level of success in personal development equally valid to the attainment of any qualification.

The Routines of Teaching, category 22, is comparatively small and not particularly coherent, as commented by a member of the focus group, but it contains some interesting material which may have best been placed in other categories. The first group of comments, about which there is general agreement, are about the need to change your routine as a teacher to "keep it fresh for yourself and [the] students". One of the focus group said that they needed "to take risks with teaching like students in learning. You don't know what will work". But another retorted that her "course is structured around the capacity of my car" and that the logistics of teaching her subject were awesome. This latter situation was caused not by her own inhibitions but the lack of resources for teaching sculpture found in this and other AE centres.

The other comments are more about balancing different approaches to teaching like being "laid back and strict at the same time", or the problems of compromising an exploratory approach to learning art with 'tricks of the trade' and 'soft options'. One tutor put it clearly saying that "its important to look professional. They [the students] like to know they're in good hands. As Gilbert and George say, 'look professional...don't take any shit'". The notable artist duo's maxim may be fine if your professionalism is understood and accepted, but artist/teachers who approach their role in AE with methods from their field of practice may find them severely challenged by students with very different expectations.
**Category 23, Achieving the Standard** is also a small and not totally convincing grouping. The items are mostly related to issues arising from the standards set by the OCN programme. There are two comments in this category which relating to the focus of this research. The first, "it's not what they turn out, but the way they work that's important in assessing if they should go on or not", is interesting in that it refers once more to the value of a students working processes in judging whether they are ready to move onto another OCN level or FE course not the finish of their work, which is so often what students think. The other remark is about students on Non-OCN courses which the tutor says "don't go on exploring. Its the pressure of what's around them as well as friends and family". This points to previous discussions about the nature of AE leisure art courses and the pressure on students from fellow students and their family and friends to conform to the socially held perceptions of art with all the limitations of personal inquiry, expression and growth which that entails.

**Category 24, The Artist/Teacher Viewpoint**, is a large and coherent category with 23 items from 7 participants and deals with what it means to be an artist/teacher. The first series of comments are about the relevance of being an artist if you teach art. One tutor remarked "if you don't do art yourself, you can't realise the students' problems". Another said that "it would be difficult to do it with realism if it did not come from my own experience". and a third stated that she was "completely committed to experiential learning, and can't really expect students to learn to learn something I have not experienced". All of these tutors felt the necessity to be artists themselves in order to be equipped to lead students into the field of practice.

Interestingly many tutors found a great similarity between the role of artist and that of teacher. One said that he knew "no other condition than artist/teacher" and another that she found it difficult to "find the limits between artist and educator, particularly considering the role of the artist at the forefront of change", continuing that "I am an educator and an artist and those things are aligned to each other". There is an interesting analogy here between teaching and art both as processes of change and development, and of making meaning. Teaching from this perspective could almost be considered an art in itself with the student as the medium. Art is in effect a process of inquiry a way of learning via the use of visual media.

Several comments focused on what it means to be an artist. "I feel passionate”, said one tutor "about things to do with being an artist...its a very courageous thing to do. An artist is someone who is breaking new ground. I am not interested in reproducing the status quo...it's not a political or psychological thing, its an aesthetic thing". Another said that
he was "a responder. I am moved by juxtapositions of spatial relationships". These are very personal, philosophical interpretations of these artists rationale for being artists, and demonstrates their deep awareness of both their own aims, and relationship to their field of practice. Its not surprising therefore to find other comments which portray what one artist/teacher calls "a huge divide between what tutors do and what students do". He asserts that "as a practicing artists you live it, breathe it, dream it, and that makes you operate differently". He continued to explain that this "made negotiation with students tricky. They can't be like you, they can't follow the same path, but they can share". Another said that they were involved in a particular reality that much of the world did not share. These comments show how different the artist sees the world from the non-artist and several commented on how lonely an existence this can be. The artist learns to inquire into the nature of reality and interpret and portray it in its infinite forms whilst much of the society brought up in the positivist tradition looks for a visual representation of an unproblematic and certain truth. This, perhaps starts to penetrate one of the core reasons for the problems which artist/teachers face when engaging students with a field of study whose philosophical basis runs counter to the prevailing socially held paradigm.

Category 25, Additional Teacher Comments was medium sized but made up of fairly unconnected statements. One tutor observed that it was "part of the age" that we have to "do what the media wants", a reflection on the power of the media in forming peoples views and creating market demand. Another tutor, in a similar vein, declared that the "cost accounting mentality of the last 30 years would ultimately lead to the gassing of 9/10ths of the population because they are not viable". Though this remark may seem somewhat extreme, it does reflect the socio-political drift towards measuring the worth of human endeavour only in relation to its contribution to the market economy and ignoring contributions to the development of individuals and the wider society. In education this has been felt through the switching of funding from the liberal humanistic curriculum to qualification structures dealing with training for work. AE is very vulnerable in such a climate, being easily marginalised as a leisure activity, and the subject of art with its reputation for both subversion and personal self indulgence fares little better against such limited measures. A related comment focussed on the need for both those in education and the wider society to shift their understanding as to their definition of a student, seeing the present system as 'undemocratic' with preconceived notions of adult students 'capacity to learn'. These issues have close links to arguments raised in category 28. Other comments in this category are dealt with under more appropriate sections.

Category 26, Changes in Teaching Approaches, was a large group with 22 items from 9 contributors. Many staff admitted to being more organised and prepared
for classes since working on the OCN programme. One commented that the FEFC inspection had a beneficial side in making him put everything on paper and although he said that it "didn't change the way I worked" he did find it easier to 'fine tune' his plans. He added to this comment at the focus group saying that "because we've been forced to defend what we do, we've actually had to think about it in a sharper and more concise way than we would have done". It is interesting to note that the imposition of OCN structures and FEFC requirements, both of which are usually seen as negative, bureaucratic, time wasting interference in the business of teaching, has been seen.

Other comments in this section relate to changes in approaches to teaching which tutors have made in the light of their experiences in the field. They include "I've learnt to be more gentle [with students]", "I talk less...you develop a non-verbal language of looks, poses and grunts", "I used to interpret stillness and quietness as negative and overcompensate by doing more and more". All of these comments show a deepening understanding and subtly of the responsive nature of the teaching process to the learning process and student needs. Other comments show an understanding of personal changes including from one that "perhaps I have lost a bit of arrogance and gained a bit of wisdom" and from another that "I feel I know less, but I am more certain about fundamental things". All of the comments in this category demonstrate an acute awareness by many of this group of artist/teachers of the complexity and depth of the learning processes in which they are involved.

Category 27, Adult Education and OCN, is another large section dealing with funding and resourcing issues and how AE is perceived by mainstream college staff. One tutor observed that OCN had been set up to validate existing learning but that it was beginning to drive courses in an NVQ way. Another remarked that "its in danger of altering the nature of AE" but someone else acknowledged that AE had already 'changed forever'. A more positive view was put forward by a tutor saying that "what AE has done is bring up those issues [quality, progression etc.]. Its set a model of what a good AE programme should be", adding "but I'm not sure it needs the OCN to do it". A member of the focus group commented that "its almost as though when AE lost its funding and became leisure, OCN has come back in and almost re-established what AE used to be". There is an indication here of some notion of a golden age of AE which existed in the heyday of the 1960's and 1970's when the liberal humanistic philosophy was at its most influential in the service. I am not so sure that this reality ever existed other than in the idealised form of memories, however such remarks do perhaps point to the effects of attrition on the philosophical beliefs and values of these staff caused by the severe reduction in funding over the last twenty years and the marginalisation of their
practice by the drift towards the leisure industry by AE and its increased vulnerability to market forces. Clearly some artist/teachers still see the advent of the OCN programme as restricting their personal room to manoeuvre in response to student needs whilst others see the support and structure which it provides as a positive educational feature.

A further group of comments deals with an area also effected by lack of funding that of facilities and resources. Here there are a series of complaints about both rooms and facilities both on the main college site and in some of the other venues including schools and community centres used across the area. These include "lack of materials, storage, caretakers waiting to lock up on time [when students may need to continue working for a few minutes]", "inappropriate venues for the old or infirm" and "the need for a student common room". Unfortunately these are not unusual comments in relation to AE which has always been the 'poor cousin' of the education service in the UK. This situation is the direct result of the value placed on the service by successive governments and to some extent by the lack of value which adults place on education in general in this country. With present costs in this centre averaging just under £2 per hour, many students say that classes are expensive until you point out the cost of a pint of beer in comparison.

Attitudes to AE and the quality of both students and staff form another group of comments. Several staff spoke of the need of 'the college' to "recognise the importance of staff and students' work [in AE]". One stated that he knew that from working on mainstream college courses that "there was a certain amount of underestimation of what really did happen on OCN", by main college staff. He observed that there was "a hierarchy of courses from BA down to AE and OCN and this is totally the wrong way round...you need to nurture the so called lower groups". Unfortunately this is a common experience of both AE staff, students and organisers, and although in Northbrook College, close ties with the Art Division has dispelled much of this prevalent attitude, the continued association of AE with the 'leisure' label perpetuates the myth of it as merely a social or recreational engagement in trivial pursuits.

The final category 28, Access / Finance - Issues for Student Entry, is comparatively small but deals with issues of equality of access to educational provision. One tutor proclaimed that she was "an idealist" adding "I quite strongly believe that education should be available to all the people all the time despite their circumstances". Another observed that AE "tends to be a very middle class activity" and that "access should be for all". Yet another tutor stated that "if AE has a mission, it must be to provide ongoing education and training, whatever, for adults, and that becomes
impossible for a large percentage of the population if they don't have funds". These powerful declarations of the need for equality of opportunity reflect the feelings of many of the artist/teachers who took part in this inquiry. Programmes such as the one which boundaries this case study, raise extra funds which can enable fee concessions to students who may have financial hardship but throughout the AE service, such concessions are by no means in general operation with individual organisations making such decisions on the basis of their own priorities and levels of available funding.

A Review of the Discussion Which Formed the Second Part of the Focus Group

This part of the focus group was billed as a brain-storm session to allow the participants an open forum in which to raise and debate issues regarding their artist/teacher roles in AE which were the most important for them personally. It should be remembered that they had just spent 2 hours working through their reactions to the third analysis of data from the interviews. As those discussions had ranged widely, it may be that the choice of issues in this part of the session was shaped as much by a concern to add to or expand on issues already covered than a specific sense that the issues raised here were actually the most important to them. Although the discussion took the form of a free flowing and rich dialogue in which all present took part, sometimes all at once, the content of the discussion focussed around a series of related topics It is these emergent topics which will form the basis of my review.

The opening declaration of the discussion was a heartfelt "fright of overwhelming them [the students] and losing class and income". This relates both the fragile status of the AE tutor's employment conditions but also to the mismatch of expectations between what the artist/teacher and students see as both the role of the teacher and the nature of art. Another tutor raised the problems faced when trying to get students to experiment, saying that it was this openness of possibilities that "terrifies them [the students]" continuing that "when they say that they don't know what they're doing, and I say good, because you've got a journey to go on and you don't know where you're going to get and you have to take that risk".

"But you're supposed to show me", said a devils advocate.
"No I'm not".
"Then I want my money back".
This exchange parodied an all too real reflection of the experience of those present. The pressure to conform to student expectations is very strong in such a market-led service. One tutor said that for some adults "its like school again and woe betide you if you don't play your role". That role being the one who knows and fills the student with knowledge.

Even students who demand that you give them 'the answer' get a degree of sympathy however because as one said "you just keep hoping that you can win them round, don't you".

There were several remarks about the difficulty of pitching the level and approach to students correctly, and sadness when students left. One tutor commented that "I automatically assume that I'm doing something wrong [if I lose students]". Another replied that its the fault of "the entertainer business. If its a leisure class, they expect entertainment". In a service where students have, rightly in many ways, better representation and influence on their education, these increasing powers when fed by a misunderstanding of the teaching/learning process and of the nature of the subject, when let loose in a market led service like AE, can be destructive of the best teaching practices through ignorance. Though good AE teachers may start where the student is, if they don't engage in anything but the most basic responses in the learning situation, then artist/teachers will find themselves compromised between their own practices and values and those of the students. The readiness of students to criticise staff and complain about their performance has increased and as tutors said you need to "have a hide like a bloody rhino" or "laugh yourself, when your teaching is criticised".

Comments about the difficulty of getting students to experiment, mirror those from the interviews as do remarks about not wishing to influence students' work too much. Participants commented about their own experiences as college and of institutions and groups of artists they had known saying that its "important to stay objective" and not "impose your own tastes and feelings" on students. One felt that there was a danger in trying to help them to evaluate their own work in that you may be just "brainwashing them into agreeing its looking promising", but another tutor replied that she physically brings the students all together "at the end of a session, even if the work is not finished, to see how it is developing and they all make comments. That actually sets the scene from which they can take risks and feel its alright, because other people are taking risks". This process called the 'group crit' is standard practice in art colleges but not so common in AE. Many staff teaching on the OCN are adopt this method of developing students evaluative skills and personal confidence.
Other comments which mirror those found in the interviews raise the problems of dealing with personal favouritism or dislike of particular students and people who use a variety of tactics to get their own way or 'brownie points', from "those who deliberately join a class that is below the skill level that they have got, so that they can shine and get the good boy, good girl tick" to "those who will use the gender game" or aggression.

The whole area of managing a group of adults is fraught with problems, and this formed the largest part of the discussion. The amount of concern which arose relating to the psychological problems of students which tutors have to contend with, somewhat surprised me. One tutor raised the question of how far one's role as counsellor should go. Another said that they had a manic depressive in their class who wanted to apply for foundation, and they were not professionally equipped to deal with that. Yet another tutor said that she had a very problematic young man in her class but that gradually she had built up trust and he could now accept some criticism of his work and let it be put up with the others. The same tutor whilst trying to get a group of students to experiment and analyse what they were doing as part of the OCN said "one told me that she shouldn't do that because she's a manic depressive, shouldn't analyse why she's doing things". Another tutor said that he always got a student left over after the class with some problem to discuss. "The awful thing is it makes you realise that there are thousands of people out there who have got nobody to unburden themselves to".

This perhaps points to one of the causes of conflicts of expectation between artist/teachers who are trying to engage students with the field of practice of fine art and those of the student's. If as one tutor said that people come for "such mixed reasons", then for many the idea of any real engagement in the process of art may be secondary to other motivations. As many people see art as a form of relaxation or therapy, or a process of self-expression again in the cathartic or therapeutic sense, then the fundamental challenge to visual and other perceptions which a serious engagement with fine art causes is almost bound to create a conflict between the student's expectations and the artist/teachers processes. Such conflicts may be exaggerated if the student is suffering from some form of mental illness, loneliness or lack of self-esteem or confidence.
Review of the Theme Analysis of My Personal Journal

The review of the theme analysis of my personal journal and of the critical incidents reported, will take a similar form to the process used on the theme analysis of the interviews and the focus group. Issues relevant to the focus of the inquiry will be discussed in relation to my initial hypothesis and allied questions though not all the categories will necessarily be referred to. The review of the theme analysis of my personal journal, the process of which is described in the chapter on Research Process, raised an interesting if not unexpected difference in the emphasis of the contents, given my course leader and AE managerial roles. Of the existing categories formed from the theme analysis of the interviews, only ten had matching items which numbered 26 in total, whilst the three new categories of Management of the OCN Programme and AE, Personal Reflections on My Research and Notes from 1998 Assessments, contained 60 items between them. However the Series of Critical Incidents, and Personal Reflections on Art and its Challenge to Existing Concepts, which form categories 33 and 34, do contain much material and comment relating to the original categories and issues raised in the focus group.

Category 3, the Role as Tutor on the OCN Programme had only one item but one which shed light on the potential for staff problems with student expectations or behaviour. The external moderator remarked that the programme didn't just take the best students, but gave everyone a chance, which meant that it covered a range of ability from almost special needs upwards. He added that many courses say that they do this but we actually do it, and that its democratic but brings its own problems. Although the programme tries to place students at levels relevant to their attainment and needs, this judgement is based primarily on their existing art skills. Students in beginners classes may well have high levels of formal education in other disciplines or be confident and centred members of society. Others may be there to gain confidence, make friends or re-direct the course of their lives. Although the artist/teachers are there ostensibly to teach art, their teaching role may have to encompass dealing with students with an enormous range of abilities and motivations. In attempting to offer an equality of opportunity, which is a major rationale for AE, the programme is probably creating a difficult situation for the artist/teachers who have to be responsive to a such a diverse range of abilities and needs. This problem is reflected by an issue raised in category 9, Interpersonal Relationships, where I was faced with two diametrically opposing views of a new tutor. One student was full of praise, the other upset, anxious and damning in her assessment or the tutor. I discovered eventually that the unhappy student had a phobia about the use of a particular medium but had not told the tutor. It is possible that a more

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experienced tutor may have spotted this, but it illustrates the extent to which artist/teachers, as other tutors in AE, need skills far beyond teaching technique and into the realm of therapist and counsellor. Conversations with my wife and a former AE tutor raised the issue of tutors being forced into a mould of teacher, in the instructional sense. If mature students don’t behave like adults, then in Transactional Analysis Theory, they force the tutors in the parent to student child mode. One FE art tutor said that her one excursion into AE teaching led to her being forced by the students into taking a dominant teacher role which was against her practice as an artist/teacher.

The open nature of AE, in an attempt to create an equality of access to learning, does encourage situations in which tutors can be faced with students who have considerable personal problems. Concerns about student behaviour stemming from psychiatric or other illness formed a large part of the content of the focus group discussion. Under category 8, the Condition of Adult Students, I reported visiting a class where the female tutor was feeling very nervous about a male student who had made suggestive comments to her and who she felt had a lot of problems. As the tutor tried to do her pastel demonstration, the student, who was over six feet tall, started to play imaginary tennis. He clearly have severe psychological problems and needed the sort of specialist help which the class was not equipped to deal with. Whilst this is an extreme example, it highlights a growing trend, fostered partly by the 'health in the community' policy, to use existing services like AE, to help reintegrate people into society. The problems, as members of the focus group pointed out, are that firstly staff are not trained to deal with students with severe mental problems and secondly they get little or no warning of such students turning up in their classes.

Category 16, Art as Life Changing, had only one item, but an important one which reflected the problems which students can face when they develop, and their partner does not. One ex student now taking a degree in art, came to see me in a very distraught state. She had expanded her horizons and found that she could not only paint, but think and write academically. Her interests and level of engagement with life had radically altered and her partner was alarmed and telling her in effect, once she got her degree and got this temporary madness out of her system, she could settle down again and things would revert to normal. It was the 'Educating Rita' syndrome and one which is not uncommon when adults return to learning.

Category 24, the Artist / Teacher Viewpoint, contained seven items, but the one which is most relevant to this research was a comment from a retired OCN tutor who said that "the biggest problem is that there is a gap between what you as an
artist/practitioner/teacher knows students need to learn, and what the students think they need". This observation supports comments from both the interviews and focus group. Although it is usual for any learner entering a new field of study to have little knowledge of the terrain, the general societal misconceptions about the nature of art are often so deep rooted that the teacher faces a task of getting the student to unlearn their preconceptions before the journey into the field of practice can begin. This, as this tutor observed, is a major cause of the mismatch of expectations between student and teacher and thus a root cause of the dilemmas which artist/teachers face in AE. He added that the teachers job is to walk that fine line.

In category 27, Adult Education and OCN, one comment reflects issues already raised by the interviews and focus group relating to the lack of communication between AE staff and mainstream college staff. Mainstream staff have never come to any of the OCN shows and this I find sad. It also serves to continue misunderstandings as the quality of AE students work in relation to mainstream students and the myth of all AE being painting for pleasure and not real art.

Categories 30, Management of OCN Programme and Adult Education, was the first of the new groupings with 27 items in all. Two sets of comments have a direct relevance to the focus of this research. Firstly, the problem of OCN and funding via the FEFC. With large developmental programmes such as the Northbrook one, the funding has allowed the building of support structures, resources and materials to create a reasonable environment for both students and tutors. However, the OCN accreditation system has developed into a bit of a funding bandwagon, particularly for AE, whose organisers saw it as a way to counter some of the funding cuts which the service has suffered. The result has been the gradual tightening up of criteria for funding claims by the FEFC Audit, which, in applying unsubtle, across the board criteria, is in danger of seriously damaging the ability of programmes such as this, to continue with their developmental work, and thus reducing the very part-time educational infrastructure which is providing routes for participation by those adults who have other life commitments and cannot benefit from mainstream provision.

An attack of illness amongst key OCN staff which effected two major programmes, raised awareness amongst OCN course leaders in the area that the core staff were all 50 ish, and there were few new young staff entering AE teaching as a profession. The staff structures in AE, apart from in some very large centres, is non-existent with even many organising staff being part-time and virtually all teaching staff on short term contracts for hourly paid contact teaching. If AE wishes to become more professional, with better
trained and committed staff, then there needs to be a commitment on the part of education organisations to the well-being of those staff. The usual and persuasive argument against long term contracts is the need to stay responsive to student/market demands whilst not maintaining financial responsibility for staff whose subjects are not in demand. This however, in the curriculum area of art and design, only serves to encourage artist/teachers to give the students what they the students think they want, thus ensuring student satisfaction and continued employment for themselves. The casualty here is both the artist/teachers who have to deny the truth of their own field of practice and go against their beliefs and values as both artists and teachers and the students who are denied the chance of engaging with the nature of the discipline of fine art, and who are instead given palliatives.

Many of the items in category 31, Personal Reflections on My Research are more pertinent to the reflective section of the final chapter, however one comment has considerable poignancy in relation to ethical dilemmas which artist/teachers may face in AE. In hearing that the Fatwa had been lifted on Salman Rushdi, I remembered meeting adult educationalists from around the world at the AAAC Conference in Cincinnati in the USA. Many of these fellow teachers had been put in prison in their own countries for daring to help people to read and write or think for themselves, and I was humbled by their bravery and integrity. Their ethical dilemmas were related to personal values verses personal safety, whereas the ones being discussed in this inquiry are not quite so dangerous for the teachers involved. However the artist/teachers in AE do often face the choice between compromising their professionalism as artists and educators or loosing their income and livelihood.

I included four stories in my journal which were for me critical incidents which illustrate many of the tensions within such a programme operating within the AE service, and which form category 33. The first was an unfortunate row with a valued member of the course team which arose out of the actions of a group of his OCN students. Nine students from his level one class used their priority booking rights to re-enrol back into the same class for the following year. The first I heard of this were complaints from some new students that the class did not seem to be a beginners, and that they felt excluded from the group. When I looked into the situation I found that the group of students who re-enroled into the same class were adamant that it was their right, but that they did not want to continue with the OCN now they were in the class. I was furious that the students had abused our system for ensuring that students on the programme could progress onto their chosen route and had in effect jumped the queue and attempted successfully to subvert the advertised nature of the class, excluding new beginners and
alienating new students. The students concerned were unashamed at their actions. They wanted the convenience of coming to that tutor and subject at that place and time and had in effect achieved their end. The result is unfortunately the tendency which creates the club syndrome rather than a sense of educational progression. For the nine students the solution was perfect. For the overall balance of the centre's art curriculum and the sense of structure and progression it was damaging. It was the effect of student power or market forces subverting attempts to create a balanced curriculum across the whole catchment area with a balance of day and evening provision spread throughout the week. The students saw a chance to make it their class, and the tutor who both knew and liked them, and was also mindful of the fact that his popularity with students ensured his continued employment, did not want to confront them even though he was unhappy with the situation. Ideally, discussions with the tutor when preparing the plans for the year could have possibly prevented this, and closer re-enrolment monitoring of OCN students would have identified the problem before the term started. For me, this incident raised much of my personal frustrations with the AE system in the UK. The leisure model of classes as a social, fun morning out, though valid in its own right is highly questionable as an educational experience if it starts to take on club like attributes with the same members returning to the same place with the same tutor, year after year. However the pressure for 'bums and seats', a healthy financial balance and happy customers creates a pressure on organisers and teachers alike to succumb to this model. For artist/teachers whose values lie in their field of practice of fine art it can be a dispiriting choice between continued employment and the compromising of their educational and artistic beliefs.

The second incident, also raises the issues of student power in AE. A new tutor with wide experience of teaching in FE and on Access programmes joined the team to teach sculpture. She took over from a very experienced tutor who was much loved by the students and who taught the subject in a fairly traditional way. She was by comparison young, fairly feminist and upfront in her approach expecting them to work, doing research, developing ideas and experimenting with processes and materials. The students clearly wanted help to make their ideas work. I tried my best diplomacy on both sides but the gap in expectations was too wide on too many fronts. I went to a formal group criticism with one group who were waiting for me to say that I thought the work was rubbish, but instead I raved about it as refreshing, adventurous, lively and very exploratory of the focus. One student said out loud "but we have had to do it all ourselves". "Isn't that the whole idea", I replied. Many of the students in the two classes saw the teachers' role as showing and telling. Of being the one who knows and can make student ideas work. This situation reflects what staff said in the interviews and the focus group about the role which students want to cast the teacher in. For artist/teachers
the choice can be between going along with what the students want and compromising their practitioner integrity or sticking to their beliefs and facing the ensuing wrath of the students. It is necessary as an educationalist to start from where the students are, and to lead them gently towards new approaches. Uncompromising artist/teachers may fail to communicate to students and create problems themselves. However extreme, this is not an isolated incident. Staff are continually having to walk a fine line between their own knowledge of what students need to do to engage the field of practice of fine art and the students complete misconceptions of both the field of practice and the teaching learning process. Sadly the tutor in question resigned, and is a great loss to our teaching team on the programme.

The second two incidents both deal with student's highly emotional reactions to staff in teaching situations. In the first incident a student of long standing was applying to a degree course and wanted advice on what to put in her folder. Her tutor went through the folder with her but the student was furious with her suggestions and asked me for a second opinion. I apparently concurred almost drawing for drawing with my colleagues' suggestions which made the student even more angry. She thought that somehow we had colluded. I pointed out that such a folio was not about her favourite pieces of work but a broad selection which would portray her breadth of skills and ability, and that my colleague and I had years of experience in helping students compile folios and we knew what we were doing. The second incident occurred when a student, having been introduced to Cubism, shrieked at the tutor and myself saying that it was a 'rip off', and that we should not collude in teaching such fraudulent ideas. We prevailed on her trust of us, and to have a go. She started researching Braque, making cubist paintings and eventually understood that it was just another way of seeing. Both students apologised for their behaviour, but the violence of their reactions in each case was disturbing. One student has now got her degree and the other is most of the way through one.

I interpret these incidents as representing the students' internal struggle with their old perceptions of what art is and their new found understandings which may be uncomfortable and feel confusing and alienating. They demonstrate that the learning process is not comfortable for the student, but that it can also be heavy going intellectually and emotionally for the tutor too. For artist/teachers to follow beliefs, values and processes arising out of their own field of practice and personal experience is anything but a soft option and in the culture of much of AE, it runs against the grain of much endemic practice.
The last section for review in my journal, number 34, was the results of a discussion which I had with my wife Viv, who is also an artist and teacher, about the nature of art and its challenge to existing concepts. We came to the conclusion that art was like philosophy, you can't do it until you practise it. That art is a process of visual inquiry and that the only route is through practice, which is why artist/teachers push students so hard and know that like the Tao, it can't be told but can only be approached through the development of one's own language. Many students come to AE thinking that art is about technique, but techniques are only like an alphabet which are useless without structures, ideas and the creative process. We concluded that art is a very sophisticated, abstract activity and is rather akin to advancing through the levels of consciousness in Buddhism or Particia Cross's developmental models and that the programme is trying to do this in a pre-degree level when the subject is 'visual philosophy'. Given this view of the art process it is perhaps not surprising that Artist/teachers in AE meet so much hostility when they try to engage students with the field of practice of fine art whose very nature is about making meaning through the visually inquiry and interpretive process into the nature of reality.

A Review of the Documentation and Archival Records Relating to the OCN Programme.

The materials available for analysis include course validation documents, course reviews, student surveys, student and staff handbooks, unit assessment criteria and course advertising material from handouts and the main AE brochure. Fundamentally they serve to validate the existence of the programme as described, its intentions, content, staffing, size and geographical location.

I was surprised to find that there was little direct indication of the issues which form the focus of this inquiry. Course reviews and student surveys tend to deal with the day to day issues and practical problems of running such a large and physically disparate programme, such a communications between the centre and students and opportunities for staff to meet to discuss problems. Course reviews and student surveys do repeatedly raise the issue of resourcing for the programme relating to materials, equipment or the state of rooms. Although this has improved greatly over recent years with money from the FEFC supporting the acquisition of more materials, equipment and support staff time, there are still problems with access to decent facilities for subjects like sculpture and stained glass which require specialist facilities.
The nature and rationale of the programme is described in the course document as providing a "part-time, structured pathway in art, design and craft, for mature students who want to engage in serious study, whether for progression to FE or HE, professional advancement or personal development" and the general description in the main brochure talks similarly of "structured and progressional study". Course descriptions attempt to give a flavour of the learning experiences which a core level 2 module dealing with the formal values of art offering to "expand your ability to record and communicate direct visual experiences [with an emphasis on] the development of skills in a variety of media and provide a sound foundation for artistic development". By contrast the composition course offers to "lead students to the essence of painting and composition by encouraging them to look beyond the surface appearance of natural forms and to value the rhythms, spaces and structure in their work". The unit assessment outcomes and criteria also attempt to put into words the nature of the learning experience and what is required of students covering conceptual, technical, analytical and critical skills, as well as research into art, experimentation and personal development. The problem here though is that there isn't a language which adequately describes what happens and students learn through the process what studying art is about. The words, detached from personal experience, mean very little and can be seen through layman's eyes as reinforcing the socially held misconceptions of art and learning. The danger of trying to be more explicit may be to confuse potential students even more, make the process sound threatening, beyond their capabilities, pompous, and end up putting people off who may very well benefit from such a learning experience. However, on reflection, there is nothing in the literature for students which says that the learning experience may sometimes be a little uncomfortable and perhaps this may help to prepare students for learning experiences when they do get traumatic.
Conclusion to Part 3

In concluding this part of the research it is necessary to review the extent to which the findings of the empirical research have informed the main hypothesis that "artist/teachers in adult education who introduce learners to the field of practice of fine art, face ethical and practical dilemmas arising from the conflicting pressures of their role", and the allied focal questions raised in chapter one. The empirical research, although initially conceived of as traditionally following the literature search, in fact ran in parallel with it. As the complexity of the issues raised by the interviews and focus group became apparent, so this in turn led to more reading, which in turn often led me to think of the data in a different way.

From the review of the empirical data, it is clear that artist/teachers in AE face a series of ethical and practical dilemmas which can threaten their integrity as practitioners in both art and education. The pressures to conform to market forces and socially held expectations of their role include pressure from students and AE organisers to give students what they want, to the loss of employment. The evidence from participants points to the causes of the tensions which create dilemmas for artist/teachers being found mainly in the conflicting expectations between practitioners and students as to the nature of art and of the teaching/learning process. Tutors stated that many students joining AE classes had a view of art as a simple process of learning how, through techniques, to portray the accepted picture of external reality. The artists themselves however knew that the process is far more complex involving inquiry into the nature of reality and exploring different ways of interpreting that which has been understood. The student's view of art as an unproblematic learning of techniques links closely to how they see the teachers' role as one who has the knowledge and whose job it is to show them how to achieve their desired result. Previous experience from school may reinforce the stereotype of the teachers role as the one who has power and knowledge and who transfers that knowledge to their students. Overlaying this in the AE service is a set of assumed values relating to its courses as leisure orientated, friendly, socially orientated, where learning is fun and not frightening, and where adults can come along, have a good time and learn a new skill. Staff are also very aware of the fragility of their tenure and the 'bums on seats' rationale which underpins much of the AE service, and that their continued employment depends on student satisfaction. If the measure of success is 'keep the customer satisfied', then any attempt on the artist/teachers part to question the nature of the customer/students understanding of what they need as opposed to what they think they want is fraught with the dangers of challenging what is almost an unspoken conspiracy between customer and provider that learning is a matter of a simple exchange.
of money for knowledge.

Many of the artist/teachers in this case study voiced clear motivations as to why they taught using a process of challenging student's perceptions of the world. Two were uncomfortable with the word challenge and its confrontational overtones, and preferred to call it a developmental process, though there was complete agreement as to what this process was and the tensions which it could create both within the student and the teacher/student relationship. Some had clear socio-political motives relating to the combating of ignorance, notions of the "quality of life in a civilized society" and ideas of personal empowerment through learning to question the 'voracity' of beliefs. Others were less conscious of personal motivations, their approach arising directly from their own experience and knowledge of their field of practice. All the participants agreed that if learners wanted to engage with the field of practice of fine art then they had to adopt the process of inquiry into both the nature of reality and their own perceptions.

As to the question, what right do artist/teachers have to challenge students in the ways discussed, although two saw it as a moral imperative, most saw it consciously or unconsciously as a necessary part of the process if learners want to engage in the practice of fine art. If the students are serious, it is not an option. The allied question, what ethical/moral code or values do they [artist/teachers] use to decide which students, if any, they may challenge or engage in the field of practice, relates to decisions made by any teacher as to the readiness of students to engage in certain learning activities. The simple answer may seem to be that as the students have signed onto the particular course or programme then they have, in doing so, agreed willingly to partake in the related learning processes. However as many of the participants pointed out, students entering AE art programmes have misconceptions as to both the nature of art and the learning processes which they have to go through in order to become practicing artists. The nature of art is seen by prospective students as an unproblematic representation of an accepted visual reality and the resulting teaching/learning process as the inculcation of necessary skills and techniques with which to render socially accepted visual interpretations. Most of the tutors were also very aware of the mixed motivations of students attending art courses and the wide range of student attitudes arising from the 'condition of adult students'. As the focus group highlighted, there is a great awareness and concern amongst tutors about the psychological state of many of the students attending AE courses, particularly in relation to art which is seen by many non practitioners as a relaxing and therapeutic pastime, but which when engaged seriously entails a philosophical inquiry into the nature of reality and ones own perceptions. For those suffering from manic depression or many other mental problems as well as those
attending as a refuge from the uncertainties or tensions in their lives, to be faced with processes which challenge already fragile psychological states, can be very destructive. As AE has a totally open access to anyone who self selects entry to its classes, and even the OCN programme only has a simple interview procedure to determine the suitability of the programme and level of entry to the students needs, such problems seldom emerge until students are one the course. The teachers at the focus group raised their common concern that they did not have the necessary skills to deal with students with serious mental conditions, and felt very exposed. As in other curriculum areas, artist/teachers used their professional judgement as to the readiness of students to be engaged in particular stages of the learning / development process. A combination of teacher training and practical experience had made teachers aware of the personal needs of individual students and develop skills in judging when, if, and how to engage students in learning processes which require them to challenge their perceptions. Even tutors with long experience of making such judgements can suffer considerable hostility from students going through developmental processes, but as evidenced from one of the critical incidents in my personal journal, a tutor new to teaching in AE whose expectations are contrary to those of the students can find their position both intolerable and untenable.

In challenging students learning art to the point where it causes them to re-frame their values, beliefs and perceptions, the implications for the learning setting in AE relating to mutual expectations, have already been alluded to. Artist/teachers are aware of a considerable mismatch in expectations between themselves and the majority of students regarding both the nature of art and the teaching/learning process. This has the potential to create tensions within the class situation causing confusion and discontent on the part of the students and dilemmas in the tutor who is balancing truth to their own field of practice with pressure to conform to the expectations and values of the AE service and personal financial imperatives of maintaining their employment. As one tutor described it, "walking the fine line".

The empirical research shows that artist/teachers are aware of the potential impact on students as learners, of using teaching strategies which challenge the learner's perceptions. Some talk of the need to create a supportive environment in which students can take risks, and have an affirmation of their self-worth as they develop new perspectives. There is also an awareness by many of the staff of the potential risks to learners and their existing relationships and way of life, if they pursue engagement with the field of practice of fine art. Fine art is a powerful process for inquiry, self expression and meaning making, but a very insecure means of making a livelihood. Its potential for change can, as evidenced by the personal experience of one tutor and a critical incident
from my journal, alienate the artist/student from their partners, friends and relatives, and completely disrupt the pattern of their lives. On the positive side, students who open themselves to the possibility of change, also access within themselves their potential to develop as meaning making beings. They become empowered to create and re-create their own understanding of the universe which they inhabit, rather than unquestioningly accept culturally received perceptions, beliefs and values.

The implications for artist/teachers of engaging students in art through approaches which challenge the learner's perceptions, can be both positive and negative. Success can bring considerable personal fulfilment and sense of achievement when students grasp the process and begin to develop new ways of researching into and interpreting their new understanding of the world through visual means. However the negative aspects can include considerable personal discomfort and guilt as to whether they have done the right thing. Evidence from the interviews, focus group and my journal points to the tensions which this approach creates within the learner when they are confronted with new perceptions of the world which conflict with their previous understanding of visual reality or the nature of the teaching and learning processes. As these new perceptions often contradict socially held norms, the conflict within the learner between their existing constructs and new perceptions can be confusing and traumatic, leading to considerable emotional turmoil which is often vented on the person who they see as causing the discomfort, the teacher. If a teacher misjudges the readiness of a student or a group of students to engage in this process it can result in a serious conflict between themselves and the student or student body, lead to a breakdown in the teacher/student relationship. In extreme cases, as evidenced in this research, students may complain to the education management or even the position becoming so untenable for the teacher that they resign from teaching a particular group. For most, however, the result of using this teaching/learning process is a temporary rough ride which resolves itself when the student either begins to accept and internalise the process or rejects it.

For the education organisation, there are also mixed implications of practising these approaches to teaching and learning. Having programmes which aim to develop individuals as artists can bring attendant funding, which allows for better physical resourcing of activities and thus benefitting a wide range of students. Funding may also allow for tutor support structures to be put in place, thus creating a more professional environment for staff and forums where ideas and problems can be shared. As some participants mentioned, the development of the OCN programme in Northbrook AE, has raised the expectations of students in the seriousness of many of the courses, and of the professionalism of the teaching staff. For the organising staff it has brought a welcome
level of serious educational endeavour and sense of achievement to a service which many feel is driven by financial imperative, and whose 'leisure' label has helped to marginalise its position, and trivialise how it is perceived by the wider educational and social community. The negative side is linked closely with the clash of expectations which attempting to provide this form of educational experience causes in an environment whose values are so imbued with ideas of leisure and social entertainment. In this programme alone, the struggle against these prevailing values has caused the organisers and programme leader, considerable problems in dealing with the anger and confusion of students who want courses to remain relaxing and relatively unchallenging environments in which tutors help them to bring their unquestioned ideas to fruition. The promotion of customer power has meant that students are more vocal if they feel dissatisfied in some way, and though in general the growth in student rights is a very positive development, when this turns into an attack on the introduction of good educational practice and the loss of valued artist/teachers, as evidenced in this research, it reflects a sad indictment of consumer power when it is used uphold student's superficial self-interest.

There are various factors which influence the artist/teachers decisions as to whether they engage students in learning processes which challenge their perceptions. From the evidence of this research, it emerges that many of the participants would teach this way regardless of OCN or other forms of programme structure and support. In normal AE classes, such approaches would be guided by the speed at which the group or individual wanted to engage or progress, whereas this OCN programme gives a rationale and support for teachers to pursue the process with greater determination. The certificate programme in effect gives them licence to teach in this way and collegiate and managerial support can helps them to weather problems arising from student discontent, which is often a by-product of the learning experience. Without the support of the institutional setting, tutors would be left to help those few who are ready and willing to accept the challenge whilst keeping the others happy with more traditional AE pursuits. In many ways the Northbrook Adult Education OCN programme is lucky in being mainly based in a college and on a site where mainstream art foundation and degree courses are running. Students are aware of the nature of the art courses to which many of them aspire and tutors can use the work of the mainstream students as an example for their own students. However, even given this situation, it can be seen from the evidence of the research that it has been problematic for both artist/teachers and the AE organisation to introduce a traditional art college approach to the engagement with the field of practice of fine art, into an AE setting. It has taken over ten years of work to develop this programme and embed it into the AE system, yet the mismatch of expectations between
students and artist/teachers still persists and can feel like a constant war of attrition for those artist/teachers who continue to try and introduce students to the field of practice, rather than succumbing to the pervading painting for pleasure paradigm.

It is clear from the evidence of this empirical research that artist/teachers face considerable ethical and practical dilemmas when they attempt to introduce students to the field of practice of fine art. The environment of adult education, whose education ethos is heavily influenced by consumer demand, and the prevailing misconception by many adult students of the nature of fine art and the teaching/learning process involved, conspire to create a hostile context for artist/teachers who wish to follow the tenets of their practice and challenge student's perceptions. They face great pressure from the students and the service, to conform to student perceptions of their role, compromise their own values, and become popular and employed tutors.
Part Four

Introduction

This final part of the thesis consists of one chapter which reviews the whole inquiry.

It begins by revisiting the thesis and focal questions then discusses to what extent the original hypothesis was supported, and the extent to which the focal questions were addressed and answered. It continues by reviewing the extent to which anything further was discovered about any of the other issues raised.

The key findings of this inquiry are listed, then the contribution of this research to both theory and practice are claimed. This is followed by reflections on the research process and an extended discussion on the implications of this research for artist/teachers, AE organisers and providers, and government policy makers.

The strengths and weaknesses of this research and its findings are considered, followed by a proposed process for the dissemination of the research. Further suggestions for research arising from this inquiry are made, and finally a short conclusion gives a personal overview of the inquiry and the importance of its findings for contemporary AE.
Part Four - Chapter 11

Review of the Inquiry

The Thesis and Focal Questions

This thesis arose from the perspective of myself as an artist/teacher and organiser within the context of the state supported adult education service in the United Kingdom. From my own experience in this field of practice and feedback from artist/teacher colleagues, I observed a mismatch of expectations between artist/teachers and their students as to the nature of fine art and the allied teaching/learning process. As the focus of this research became more tangible I formulated the hypothesis that:

Artist/teachers in adult education who introduce learners to the field of practice of fine art, face ethical and practical dilemmas arising from the conflicting pressures of their role.

Allied to the hypothesis were a series of questions about the nature of artist/teachers, their motivations and perceptions of their role in adult education and the nature of the tensions they face.

The focal questions were:

Q 1. Do these tensions exist?
Q 2. Do artist/teachers consciously choose to challenge students?
Q 3. Why do artist/teachers challenge students?
Q 4. What ethical/moral code or values do artist/teachers use to decide which students, if any, they may challenge?
Q 5. What right do artist/teachers have to challenge students?
Q 6. What are the implications of challenging students to the point where it causes them to re-frame beliefs -
   a) for the learning setting in terms of mutual expectations
   b) for students as learners and as members of families, peers and way of life
   c) for the artist/teachers
   d) for the education organisation
Q 7. To what extent are artist/teachers decisions based on the influence of the institutional setting, colleagues and staff team - expectations and support, (differences with art college setting), how can you do the traditional art college thing in an AE setting?

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To what extent was my original hypothesis supported and the focal research questions answered?

This inquiry began in a traditional way with a literature review. However as the focus of the inquiry coalesced, my own philosophy evolved, and the complexity of the issues became apparent, the inquiry developed into a qualitative process in which all aspects of the research process informed each other. Although the literature search partly fulfilled the traditional function of ascertaining what is known about the focus of the inquiry, because of the complex nature of this research covering several fields of practice, it also forms a major part of the research process informing both the hypothesis and the focal questions. The literature search addressed the fields of practice of fine art, traditional educational practices in fine art, adult education and its position in relation to the broader education sphere, research philosophy which itself has close parallels with research in fine art, the wider socio-economic context, and elements of quantum physics and eastern philosophical thought. Therefore the following discussion will be informed by the results of the dual research processes of this inquiry namely the literature search and the empirical research. Findings from both the literature and empirical research have been convergent, and both strongly support the original hypothesis that 'artist/teachers in adult education who introduce learners to the field of practice of fine art, face ethical and practical dilemmas arising from the conflicting pressures of their role'. The questions will be discussed individually and in numerical order.

Q 1. Do these tensions exist.

The literature points to the potential for tensions in this particular context arising from a wide range of influences from the social, economic and political environments and the fields of practice of art and education. The economic forces of the global market economy have effected government education policy by pressuring it to focus resources onto education which directly meets the needs of industry and commerce in an attempt to maintain living standards of the nation. The mirrored decline in the funding for liberal humanistic education and adult education in particular, was matched by the rise of political pressure to commodify education and make it compete in the marketplace. The adult education service in the UK was always, as Newman (1979) stated, market led, with a confusion of aims from personal, social and political development, to second chance and remedial education (Russell Report, 1973). However, the traditional entrepreneurial spirit of the service driven by the imperative of survival, caused adult education to compete for business in the new leisure industry of which education was now a part. The emphasis of the measure of success moved from the quality of the curriculum to financial security and the number of students which a centre attracted. The pressure on organisers and teaching staff alike was to please the
student/consumers in order to ensure the continued survival of both individual courses and
the service as a whole. The effects on the teaching of art were raised by Adkins (1981),
Oxlade in (Jones and Chadwick, 1981), and Jones (1988), who observed the 'palliative'
nature of much of the art provision in the AE service during the 80's.

It was shown by the literature that artist/teachers in adult education faced possible problems
arising from the confusion of expectations between themselves and the student body as to
the nature of art and of the teaching and learning process. For large numbers of mature
students who have had little formal art education, art is mainly viewed as an unproblematic
process which re-creates a culturally agreed visual representation of reality through the use of
various techniques as argued by Adkins (1981) and Oxlade in (Jones and Chadwick, 1981).
This goes hand in hand with a view of the teaching and learning process as the transfer of
knowledge from the teacher to the student via instructional means. It is further overlaid by
the prevalent view in our society that art is relaxing and therapeutic, which it can be, and its
promotion by adult education centres as fun, relaxing and technique oriented. For
artist/teachers who have had a traditional formal art training or apprenticeship, the practice of
fine art is an inquiry into the nature of reality. It is, as Heron (1998) and by Briggs and
McCluskey (in Pylkkänen, 1989) describe, a creative, re-creative and meaning making
process which explores interpretational possibilities, not one which confirms culturally held
perceptions. The allied teaching and learning process is one of questioning perceptions,
values and beliefs as essential to the process of visual inquiry. Therefore, for artist/teachers
who wish to teach in adult education, there is a potential mismatch of expectations as to what
art is and the necessary teaching and learning processes needed to engage in it as a field of
practice.

The empirical research confirmed that tensions exist for artist/teachers in AE who attempt to
engage students with the practice of fine art. The artist/teachers who participated in this
research were aware of the pressures on them to conform to student expectations in order to
maintain their employment. They had a clear sense of their role as artist/teachers operating
from a background of the field of practice of fine art, but were also aware of pressures to
compromise their values and practices arising from the environment and values of the adult
education service and the expectations of students. The combination of the 'bums on seats'
model of AE, together with its promotion of 'learning is fun', partly created to encourage
nervous learners but also to appeal to the leisure market, helps create an ethos of
unthreatening and unchallenging learning which is the antithesis of that found in the field of
practice of fine art. The research found that this mismatch of understanding and expectations
as to the nature of art and its attendant teaching and learning processes caused both ethical
and practical dilemmas for artist/teachers who faced a clear choice between adhering to the
values of their practice with the possible consequences of loosing their employment, or compromising their own beliefs and values to stay popular with students and hence keep employed. Although these are the extremes of the potential outcomes of the dilemma, they are, as evidenced by the research, very real possibilities as at least two of the artist/teachers left the programme rather than compromise their professional integrity.

Q 2. Do artist/teachers consciously choose to challenge students?
It was clear from the response from the majority of the participants that they were very conscious of their teaching and learning strategies and aware when they challenged students' perspectives. Some however did not seem to show this awareness and with a few participants it was not clear the extent to which their reflection on the research process raised this to their consciousness.

Q 3. Why do artist/teachers challenge students?
Regarding the question, why do artist/teachers challenge students? Both the literature and empirical evidence contributed explanations. Traditional approaches to induction into the theory and practice of fine art, involve the artist in processes of inquiry which question the nature of reality and create visual interpretations through interaction with the chosen media, as defined by the Second Report of the National Council for Diplomas in Art and Design in 1970 (cited in Ashwin 1975). In some forms of art the conceptual nature of the artist's knowing may not even be translated into visual imagery but remain in concept alone. The philosophical nature of fine art is the reason why artists continually challenge or question their perceptions, therefore when they as teachers attempt to engage students with the field of practice, they automatically challenge their student's perceptions. Some artist/teachers may not adopt this process consciously but use it in a reproduction of their own learning experience and working practice. For artist/teachers who have had formal teacher training, there is more likelihood that they take such approaches consciously. It is clear from this empirical research that many of the participants had clear reasons for adopting particular teaching strategies, many of which went beyond purely practitioner considerations to include social, cultural and political motivations, though it is not clear how many of these had their consciousness raised by the collaborative research process.

Q 4. What ethical/moral code or values to artist/teachers use to decide which students, if any, they may challenge?
The ethical and moral codes used to make these decisions seem from the empirical evidence to be a mixture of those drawn from art and adult educational practice, plus personal values and beliefs about the nature of the individual, concepts of personal or socio-political development and empowerment, and cultural development. The values which they use do
base their judgements on also have strong links with their level of consciousness of the process, their reasons for teaching in this way and the extent to which they see such methods as necessary to their role as artist/teacher.

Q 5. What right do artist/teachers have to challenge students?
As to what right artist/teachers have to challenge student’s perceptions, a simplistic answer is because they are appointed by a valid authority and are thereby given licence to practise as teachers, facts which are verifiable by archival records such as brochures and contracts. However, most of the artist/teachers in this study felt that there is no option to this course of action if the students actually want to engage in the practice of fine art. For those teachers who are conscious of the personal empowerment and development which are possible through such approaches to learning, it seems unethical to them not to offer students the opportunity to engage in these potentially life changing processes. Many of the participants in this research supported this latter viewpoint though they were also conscious of the damage that such experiences could cause students who were unprepared or unready for such challenges to their perceptions. There was a clear acceptance of responsibility by some staff for using developmental learning processes, qualified by the statement that they used their best educational and psychological judgement to decide if students were ready for such exposing experiences. However they also acknowledged that students also had the responsibility for their own actions in deciding to engage the processes or not and that all the guilt for eventual outcomes was not solely that of the artist/teachers.

Q 6. What are the implications of challenging students to the point where it causes them to reframe beliefs?
There are a wide range of implications when artist/teachers challenge students to the point where it causes them to re-frame beliefs and perceptions.

a) For the learning setting in terms of mutual expectations.
For the learning setting this research shows that there is a considerable mismatch in expectations in the learning setting between students and teachers. The reasons for the different perceptions have been discussed above and elsewhere in this thesis however one of the causes of the mismatch may be due to the lack of clear explanation to students in the AE brochure as to the specific nature of certain art classes and how they may differ from the expected norm. This may be due partly to the eagerness of AE marketing to get customers and a genuine desire not to frighten off potential students, but another contributing factor could be the difficulty of putting a developmental learning experience in art, which is often a visual cognition experience, into words. The shock that can accompany transformative learning experiences may not translate meaningfully into words, and perhaps would not sit
comfortably in brochure offering learning for the leisure market.

b) For students as learners and as members of families, peers and way of life.
The implications for students as learners of this type of learning experience is documented by adult educationalist such as Brookfield (1991) and Mezirow (1991), but there is little comment in the literature which specifically refers to learning art in the adult education context. The adult education literature talks of the possibly disorientating nature of such experiences for learners and the need to create supportive environments to help them cope. There is also some reference to the possible alienation of students from their partners, friends and relatives when they begin to re-frame their perspectives on the world. Many of the participants in this research showed great awareness of all of these implications along with levels of concern and guilt as to their part as catalysts to change in the process, yet all were sure about the student's right to have the offer made, Its is the student's decision ultimately if they accept the offer or not.

c) For the artist/teachers.
The implications for the artist/teacher are only hinted at in the literature, but the potential for practical and ethical dilemmas becomes apparent when the literature from various fields of practice are brought together. The resulting clash of expectations caused by differing perceptions of the nature of art and the teaching and learning process, between the artist/teacher and students can cause the teachers to moderate or compromise their teaching / learning process in order to stabilise the learning environment and keep the class and incidentally their continued employment. The research participants recognised the conflicting pressures between their field of practice and the students' expectations. Some, notably those with a more traditional mainstream education background, left the situation because the emotional cost of the resulting conflict was too high for them, and they would not compromise their integrity. Others learned to walk what one called 'the fine line', between student expectations and the values of their own practice, drawing on what they called 'good adult education practice' by starting where the students are and offering them the choice of engaging with the processes of fine art. Though they too report having to take considerable antipathy and even abuse from students, they also point to the positive side, that wonderful feeling when learners engage with the field of practice of fine art and begin to change their perceptions and develop as people and artists. For some of the artist/teachers who took part in this research, this emerges as both their prime motivation and their reward.
d) For the education organisation.

For the education organisation the implications are also mixed. The confusion of aims of adult education which is well documented in both the education literature and various government reports, along with an increasingly self-financing brief, has caused it to try and become all things to all people. Even centres such as Worthing, with over 5,000 students each year, have to run courses with mixed rationales in order to offer a broad curriculum. Its art programme though offering some purely recreational art courses, nevertheless tries to provide a wide range of subjects from life drawing and watercolour to sculpture and allow for progression both sideways and upwards. It also recognises the needs of a broad church of students who may have very different motivations for joining a particular course. The certificate programme gives the teachers the licence and rationale to engage students into the field of practice of fine art, at present raises additional funds via the FEFC which in turn can be used resource staff and student support, and reinforces good developmental educational practice. It does however have a negative side. With mixed rational classes there is an increased tendency for students who only want a cosy, social class, with a teacher who provides them with ready made answers and help to achieve their desired visual outcomes, to complain to the organisation. The tendency of some students to want a club like atmosphere is common in many art classes, and positively encouraged by some centres and staff. The developmental educational approach is almost the antithesis of this, and many of the staff on this programme and myself as AE organiser have experienced the conflict from the battle of wills between these two opposing viewpoints. Unfortunately sometimes we have lost staff and sometimes students, and there is evidently a need to address this issue both in terms of teacher training but also in terms of advertising and trying to make it clearer to prospective students what the differences in courses entails for them. Also, along with any government funding, comes a whole host of quality standards and recording, audit procedures, staff and student support and advice and information systems which have to be in place. Though many of these are educationally sound and do help to improve the service, they are costly in staff time and can often divert teaching and support staff from direct teaching and support roles.

7. To what extent are artist/teachers decisions based on the influence of the institutional setting, colleagues and staff team - expectations and support, (differences with art college setting), how can you do the traditional art college thing in an AE setting?

From the reactions of the participants, it is clear that their decisions to teach art in a way which challenges students' perceptions to the point that they re-frame beliefs, is greatly influenced by the institutional setting and the support which they receive from colleagues and
management staff. Though many of these artist/teachers would teach similarly on non-certificate programmes and in other AE settings less supportive to their values and beliefs as artists and educationalists, the requirements set by certificate programme together with collegiate and organisational support has allowed them to be less covert and more positive about their own position as artist/teachers, and be less compromising of their professional integrity. The establishment of the programme over many years has caused the development of a shift in expectation amongst many of the staff and students, which was noted by the participants as giving a more 'serious' feel to many of the classes and a definite shift from the painting for pleasure atmosphere which prevails in much of AE. Even this, however, is maintained through a constant war of attrition against the prevailing AE leisure ethos, and demonstrates the difficulty of maintaining such a programme which practices intensive art college approaches, in an AE setting.

Was anything further discovered about any of the other issues raised?
The additional major finding to come out of the empirical research was that of the participants' concern at having to deal with often mentally ill or disturbed students, which has close links with issues of student attitudes and interpersonal relationships. This arose as an important issue from the open discussion in the focus group and somewhat surprised me in the intensity of the feelings which emerged. Three of the staff at the session knew of students in their classes suffering from clinical manic depression who had been sent to art classes as a form of therapy by their doctors but with no knowledge of the centre or tutor. Many of the staff through their experience and sensitivity to the condition of students, become aware of the psychological problems displayed by students ranging from depression, to tension caused by the effects of life in general. At the other extreme, the case of the student playing tennis during a pastel demonstration raises serious concerns for the safety of both staff and students. Several commented that students are often referred by agencies without the knowledge of the teachers, and in fact the open enrolment policy of most centres allows adults to self select entry to almost any class. Whilst in most cases this is, practical, democratic and desirable in relation to equal opportunities, the lack of any effective filtering opens the tutors to having to deal with students who may require specialist help.

In the particular case of artist/teachers who attempt to engage students with the field of practice of fine art, their teaching/learning strategies such as challenging students' perceptions, may be harmful to the student's condition. As one tutor stated, when she asked one her students to do a bit of experimenting and analysing, the student replied that she was
a manic depressive and that she was "not supposed to be doing things like that just let it ride". The artist/teachers' concerns were twofold. Firstly that they needed to know, when possible, if students had particular psychological problems or illness so that they were forewarned of possible problems, partly for basic personal and class health and safety reasons, and partly so they could plan their approach to those particular learners in a way which may not adversely effect their health. Secondly, that their role as teachers had an element of student support and pastoral care but that they were not trained to meet the expectations of formal counselling or therapy. Mezirow is clear on this issue. He recognises that teachers may have to deal with psychological problems caused because "transformative learning and emancipatory education must address distortions in psychological as well as epistemic and sociolinguistic meaning perspectives" (Mezirow, 1991, 204-205). However, he makes a clear distinction between adults who "are having commonly encountered difficulties in dealing with familiar life transitions and those who have extreme neurotic, psychotic, or sociopathic disorders and require psychotherapy" (Mezirow, 1991, 205).

Though there may be a training issue here for staff in recognising symptoms of certain conditions and dealing with students who have behavioural difficulties, the major part of this problem relates more to the advertising and enrolment systems of AE organisations which allow these situations to occur. Unlike some physical activity courses, art programmes give no warnings as to possible consequences to students of studying the subject. The enrolment form does have a section on disabilities which include visual and hearing impairments and allergies or 'other medical condition' but these are voluntary, and given the stigma attached to mental illness in this culture, it is not surprising that students would defer from mentioning such a condition on a public form. In addition, certificate programmes in mainstream education would normally interview prospective students, and many applicants would already be 'tested' against the tensions of formal intensive education. These factors would mitigate against students who are looking for therapy from either applying to or gaining entry onto an unsuitable course. The confusions in AE between leisure and formal education, whilst offering adults an unthreatening way back into learning, also opens an increased possibility of students gaining entry to courses which are unsuitable for their needs or even potentially damaging. This is not a simple issue to address given the ethos and practices of Adult Education, but the level of concern expressed by the participants in this research does indicate that there is a serious issue which does need tackling by AE organisations.
The Key Findings of this Inquiry

The key findings of this inquiry are:

* That artist/teachers in adult education who attempt to introduce learners to the field of practice of fine art do face ethical and practical dilemmas arising from the conflicting pressures of their role.

* That these dilemmas revolve around compromises between the professional practice of artist/teachers and their values and beliefs on one hand, and the pressures which they face from both students and AE organisations.

* That these dilemmas include:
  
a) the artist/teachers' moral rights to challenge students' perceptions to the point where they are forced to re-frame their beliefs and the possible repercussions this may have for their way of life.
  b) The need to use teaching/learning approaches that challenge perceptions to effectively introduce students to the field of practice of fine art, versus the potential personal implications of dealing with considerable student resistance and aggression towards the process together with the potential loss of earnings if class sizes reduce.

* That the dilemmas are caused by the mismatch of expectations between the artist/teachers and the students as to the nature of fine art and its allied teaching and learning approaches.

* That the teaching and learning approaches used by artist/teachers which challenge students' perceptions share commonality with the best practice in adult education relating to transformative learning and personal empowerment.

* That the teaching and learning approaches used by artist/teachers which challenge students' perceptions are contrary to the predominant methods found in adult education which focus on skills acquisition and end products.

* That artist/teachers are concerned at the amount of counselling and therapy which is increasingly expected of them. They have a concern for students' well-being, and would often like to be helpful and to ensure that they don't cause any harm. However, there is also a concern for the well-being of the
class, and a wish to focus on the art agenda rather than the personal agendas brought by some students.

That some artist/teachers have motivational reasons for teaching art which go beyond the pure subject matter of art to include social, cultural and political rationales. Although much of their own artwork does not contain direct social comment, they demonstrate a commitment to change society through teaching people to practice and understand fine art, and as a consequence moving learners into an awareness of different perspectives.

The Value of this Research

Contribution to Theory

Much of the contribution from this research is listed as the findings. There was very little on this topic in the literature, and this study makes a particular contribution in bringing together a number of sources from different fields of practice as well as producing new data from the empirical research about the concerns and experience of artist/teachers in AE.

In reviewing the literature on fine art and the philosophy of research it became evident that there are considerable similarities between some approaches to inquiry used by artists and those used by researchers who adopt a phenomenological position. These are particularly close where artists and researchers hold visions of reality which are based on a premise that reality is socially constructed phenomena and not something which is there to be discovered as a single fixed truth.

In reviewing the literature on teaching/learning, theory and practice in fine art and adult education, there appears a considerable similarity between the process in fine art of challenging students' understanding of visual reality, and that in AE of challenging students' constructs and beliefs. Both processes can lead to a transformation of the students' perceptions of themselves in relation to their understanding of the external world, liberate them from stereotypical socialised norms and help them develop inquiring minds as part of a personal meaning-making strategy.

This inquiry makes a contribution to theory in demonstrating and recording a partially collaborative research method. Though none of the techniques are new in themselves, the
carrying out and documenting of the process and results provides further support for this collaborative approach to research by demonstrating that the theory works in practice.

This research makes a considerable contribution in publishing a record of artist/teachers reports about their practice. There is little direct information about the experience and concerns of artist/teachers in AE so this research provides an evidential basis about their experiences and to some extent their motivations, philosophy and professional and personal concerns. It demonstrates that artist/teachers in adult education who attempt to introduce learners to the field of practice of fine art do face ethical and practical dilemmas arising from the conflicting pressures of their role.

It also demonstrates that in contemporary AE artist/teachers balance personal professionalism, integrity and the process of challenging perceptions, against their personal emotional and financial security. The empirical research points to the causes of these dilemmas as being partly due to the difference between the AE and Art college ethos. Good AE practice similar to that in art colleges, but the leisure industry/social club approach found widely in AE together with an apparent general misunderstanding of the teaching/learning process and the nature of fine art amongst the adult population causes a mismatch of expectations between some artist/teachers and mature students. It is quite likely that teachers in any other discipline in which the values and perceptions of an individual are challenged by a requirement to acknowledge and sometimes adopt multiple perspectives, might experience similar dilemmas.

Contribution to Practice

There have been contributions to practice which are specifically related to the group of artist/teachers who participated in this inquiry. For individuals there was a confirmation of sharing a 'professional attitude' and approach to the teaching of art. It also provided considerable team development for those working on the OCN programme and helped with the review of the certificate prior to re-validation adding some new ideas for improvement.

For those who participated in the research it gave them both the process and opportunity to develop as individuals by recognising how they could be reflective practitioners. This was a conscious part of the research design which led to many of the artist/teachers becoming conscious of their motivations and verbalising them.
In the light of findings which indicate that much of the conflict which artist/teachers face is caused by their attempts to challenge students’ understanding of the nature of reality, this research also raises the possibility that traditional AE tutor training is rather too mundane and practical. It maybe that the teaching approach in AE is limited by the training we currently use and that if staff were involved in reflective practice in a more formal way that this would raise the level of consciousness of teachers. This would help prepare artist/teachers for the dilemmas which they may face in their role in AE.

Part of the dilemmas which artist/teachers face are caused by the lack of understanding of students as to the nature of fine art and the teaching/learning process. There is a demonstrable need to prepare students more for classes which may challenge their fundamental constructs and beliefs. Better advertising would help with brochures being clearer about the different types of engagement required in different classes. Also a more subtle approach may be through existing classes where teachers could at least make students aware of another level of engagement in art beyond that of reproduction.

This research also raises a series of issues which need to be acknowledged by AE organisers. In the quest for survival AE has allowed its curriculum be increasingly shaped by the customer led pressures of the leisure industry market. This inquiry shows the dilemmas which can arise for artist/teachers who try to adhere to the tenets of their training in both art and education, when they try to practise in contemporary AE. If AE is to answer Mezirow’s call to provide opportunities for adults to engage in transformative learning, and not collude in maintaining a misguided societal understanding of the nature of fine art, or learning in general, then organisers and teachers alike need to address these issues.

**Reflections on the Research Process.**

When I started this inquiry six years ago my philosophical stance as an artist, teacher, educationalist and adult education organiser was firmly in the new phenomenological paradigm. As a researcher in the formal sense however I was still struggling intellectually with internal conflicts between the positivist traditions of much of my education and the wealth of experience from my art and yoga practice which contradicted the validity of this approach when dealing with issues related to making sense of peoples' lives. As I began to read in a range of disciplines and fields of practice from quantum physics, biology,
eastern and western philosophy, art and the philosophy of art, adult education and research philosophy, I found a common philosophical thread linking both their visions of reality and of the process of inquiry as a meaning making process. Though my intuitive side had long abandoned positivist explanations for the workings of the universe, my intellect still held to the logical rationality and clarity of the positivist paradigm with its promise of detached methodology eventually uncovering the one reality.

A major turning point in my understanding of and approach to research happened when I read Danah Zohar's "The Quantum Society" (1993). For the first time I understood the basic idea behind quantum theory, of reality being what Zohar calls a 'responsive potential', not fixed but relative to the researcher and their methods of inquiry. The particle / wave duality is a paradox. If one form of measure is used a particle is seen and if a different measure is used the result is a wave. Both exist simultaneously, but the resulting reality of one or another phenomena is caused by the type of intervention of the researcher. This, 'how you see so you find', approach to inquiry is well known in the field of fine art where students are taught to question their socialised perceptions of reality and literally see with different eyes. My conversion to the new paradigm was total but I still had some concerns regarding the acceptability of qualitative methodology within my host university, though things were changing and my supervisors very supportive. My final confirmation to a totally qualitative approach to my research came with my reading Denzin's and Lincoln's 'Handbook of Qualitative Research' (1994). For the first time I felt at home with their description of the researcher and research processes. I recognised myself as a 'Bricoleur' and empathised with their views of reality, and the nature of research processes related to social phenomena.

Having finally settled on a focal area for my inquiry and formulated a hypothesis and a series of allied questions, I designed the empirical research around a case study using primarily interviews to generate data. However, I was also very interested, if slightly nervous of, the idea of collaborative research. I did not feel that a totally collaborative approach, as espoused by Reason and Rowan (1981) and Reason (1994), would work given the particular nature of the context. I felt that I was too far down the line of inquiry for that level of participation to be engaged without the risk of potentially dramatic changes to the purpose and line of the research. Also the whole point of the inquiry was that it was something which I had noticed from my unique perspective as artist, teacher, adult educationalist and adult education organiser. I realised that I was a practitioner researcher, researching my own practice and that of my colleagues but that the motivation and driving force of the inquiry was mine. However, I wanted to engage participants in the process of the inquiry so that they could benefit personally from
reflective and developmental processes. Engaging them in the analysis process would also increase the validity and richness of the research findings.

The whole process of the research has proved very successful. It raised interesting and valid findings whilst allowing an opportunity for the participants to benefit from personal reflection and self-development. My own late awareness of the collaborative research process combined with a degree of nervousness at empowering others in a project which was so personal and in which I had invested so much, led me to a limited and somewhat late involvement of my colleagues as participants in the inquiry. If I was doing this research again, or similar research in a similar context, I would definitely involve participants much earlier in the process and aim for a much greater level of collaboration in the whole research. From the moment I interacted with participants the whole inquiry took on an energy and power of its own. Abstract theorising and personal perspectives were infused with rich data which in turn prompted further excursions into the literature and the creation of a parallel inquiry process. The whole experience of allowing participants to collaborate in the research process was for me a positive one both in practical terms for the inquiry itself and ethically in that participants were not just used and abused by my extraction of their experience for purely personal gain. Instead they contributed to research which validates their own values and practices as artist/teachers and which hopefully, in a wider context will help other colleagues.

The process of handling data and transforming it from an oral format to text, then cutting it up and re-arranging it in different forms for analysis was simultaneously unnerving, awesome and fascinating. In engaging the participants in parts of this process, I had to balance my personal concerns for control with my desire for more collaboration. I was aware that amongst the participants and myself there was a considerable difference in our respective journeys, levels of understanding and commitment to the project. I was the instigator of the research, the driving force behind it and the one with the most invested in completing it, though many of the participants became aware of the broader significance of the research for their practice and some have helped in many practical ways to enable me to complete it. Also the level of awareness and engagement in the process on the part of the participants has been to the level of the theory of their own practice whereas I have had to engage in the meta level of theory as well.

On a more practical note the other thing which I would do differently would be to use a very good quality tape recorder when taping interviews in future. The machine which I used created tapes of variable quality causing the transcription process to be much more painful than necessary. As participants checked transcriptions for accuracy, this was not
Personal Reflections on the Research Process

The results of the research process have been very confirming of my own observations as an artist/teacher, adult educationalist and organiser. However I have found the process strangely lonely and isolating, not just for the obvious reason of countless hours sat in front of the computer, but rather in the way being an artist makes it difficult to share ones new and developing vision of the world. I find that, as with art, I continually get transported to a meta level of thinking. This increasingly happens at work when a chance remark by a student or colleague will set off a train of thought in me, which if it comes out verbally, leaves a set of blank faces or responses about 'Paul being off on his own planet again'. This increased awareness of the range of factors which may be involved in an apparently simple issue also creates a difficulty for me in my role as Course Leader and AE organiser. When you have an awareness of such a breadth of psychological, socio-economic, political and philosophical factors which effect a particular issue, the sense of the whole complexity can make personal, low level decisions and actions seem pointless or at least insignificant. It makes decision making very lonely, and reduces the number of people who you can communicate with across the whole spectrum of one's thoughts.

The Implications of this Research

Many of the issues raised by this inquiry have implications not only for artist/teachers and the AE service in which they work but for the art curriculum in AE, and government policy relating to education policy and how it interrelates with those of Health and Social Services. Many of these issues relate to underlying philosophical values of developing and balancing the needs of the individual and the community whilst fostering ideas of tolerance and democracy within the constraints of a global market economy.

One of the key issues raised by this inquiry is the inherent difference between reflexive and non-reflexive learning and the problems caused in AE by the confusion of these in many AE settings. In art terms, reflexive learning equates with the creative, meaning making processes found in the field of practice of fine art whereas non-reflexive learning equates with a view of art as a techniques based process for the reproduction of socially accepted perceptions of reality. As Adkins (1981) and Oxlade (in Jones and Chadwick, 1981) assert, much of the AE art curriculum is techniques based and focussed on art as
reproduction in a primarily no-reflexive learning process. Though Oxlade calls this a 'palliative' approach, for many people art is a therapeutic and relaxing subject which helps relieve the stress caused by other aspects of their lives. As I found in a motivational survey on the Arts and Crafts programme of Northbrook College AE (Martin, 1992), a large percentage of adult students attending these classes stated their main reasons as relaxation, personal therapy and the need for informal social contact. The leisure oriented art classes fulfil a much needed social function in these respects and their importance should not be denied. However, the present structure and financing of AE has led to a situation in many AE centres in which there is a confusion of aims in much of the art provision between the reflexive and non-reflexive approaches. This has in turn created an art curriculum in which the undifferentiated nature of courses has led to the leisure ethos pervading much of the programme. Some larger London AE centres such as Richmond with upwards of 10,000 students, have managed to make clear distinctions in the nature of their art provision providing both leisure courses and structured pathways to enable those students who wish to engage in fine art. There are however, considerable logistical difficulties for comparatively small centres to offer a range of art courses to meet both of these needs. In the Northbrook provision, the certificated art programme gives some indication as to the nature of the courses involved, but many of the courses outside this particular programme also attempt to teach art in a reflexive way. Even here though the leisure ethos pervades the curriculum, as evidenced in this research, and the resulting mismatch of expectations between artist/teachers and students, causes the artists /teachers considerable ethical and practical dilemmas in balancing the values of their professional practice with the needs of the students and their own continued employment. One step to help remove some of the confusions of expectations could be the development of course descriptions which helped explain the differences in the rationale of courses without being either patronising or putting off potential students by making reflexive type courses seeming too threatening. Work needs to be done in developing a language which can effectively explain the differences in course content and approaches thus making student choice more informed and removing some of the causes of artist/teachers professional dilemmas.

This research highlighted participants' concerns about the insecure nature of their employment in AE, which has implications for the artist/teachers themselves, the management of AE and the balance of the art curriculum within AE. Most AE tutors are employed on short term contracts for specific courses and paid for contact teaching time only. As much of the AE provision is self-financing, the viability of courses is premised on their popularity with student customers, and therefore a tutor's personal popularity or subject popularity. There is considerable pressure for both AE management and tutors to
compromise professional educational integrity and deliver programmes which reflect customer choice and students' own perceived needs. The flexibility of the AE tutor employment system has been a helpful strategy in its survival in the leisure education market place, allowing rapid changes in curriculum and staff, as fashion and the market have dictated. The negative side of this equation has been the lack of job security for artist/teachers and tutors of other subjects, and little development of subject specialist teams within the AE system, with the exception of some very large centres. This has had the double effect of keeping staff professionally isolated in their work and applying considerable pressure on them to promote and teach art in a way which supports the general misconceptions of their field of practice. For artist/teachers it means the compromise of their personal values as artist/teachers in order to stay employed, and that art as a meaning making process becomes a covert strategy within their education practice rather than an overt one. There are also broader issues for artists and the field of practice of fine art which relate to what Riley (1999) states is the isolation of artists from the wider community. The findings of this research support the assertion of Riley and others that there is a lack of understanding of the nature of art by the non-artists in the community. If adult education has a role in cultural transmission and personal development then it is important that it's art curriculum reflects the true nature of fine art and does not continue to promote it as a wholly leisure and non-reflective activity. It is important for fine art, for artist/teachers, for the development of individuals and the educational integrity of Adult Education that these issues are addressed.

For the management of AE the implications focus on to what extent should success be measured in terms of student numbers if core educational values have to be abandoned or severely compromised to achieve this. Old arguments about getting people in first, building their confidence, and then persuading them that there is more to learning, may have validity for a percentage of students, but it is also a patronising stand-point which has been used to subvert the educational mission of the AE system and reduce its curriculum to that of a lowest common denominator. For practical and educational reasons there needs to be a balance of provision to meet the needs of the student group, the question in the curriculum area of art is whether this balance has shifted too much away from the values of the field of practice towards a non-reflexive approach. In attempting to meet a wide number of perceived student needs including basic and remedial education, relaxing pastimes for stressed people, social contact for the isolated members of society, second chance education, personal development and social and cultural education, Adult Education has, in much of its provision, become an educational stew. This research has highlighted some of the symptoms faced by artist/teachers in one centre, which this confusion of aims in the AE curriculum has partially caused. It is
perhaps time for those managing AE to re-appraise their curriculum and view it in terms of to what extent it meets various student needs or the espoused educational and social aims of the service. It is possible that with a greater clarity of vision and purpose, and more honesty about the rationale for the setting up of particular courses or programmes, that the AE service could begin to re-establish its educational credibility, be more effective in meeting identified needs and help establish better links between fields of practice such as fine art and the wider community. There is a broader issue here than just fine art. Many people still leave school without a broad cultural education and often only receive work related education or training thereafter. If personal and community development through lifelong learning, as outlined in 1998 by David Blunkett in the Green Paper 'The Learning Age: a renaissance for a new Britain', is to be attained, then organisations like the AE service are going to need to develop curricula which address these issues and be clearer about the rationale and focus of courses which are offered.

For artist/teachers there is another possible way to both represent their interests and that of their field of practice. Education has been for many years a field of practice or proto profession without any professional body to represent it. It has relied on unions which have the rationale of protecting status and service conditions and not professional representations on behalf of particular disciplines, fields of practice or education theory and practice. The result has been that successive governments have been able to marginalise educationalists professional arguments. It may therefore be a constructive step for artist/teachers to form a professional body to represent their professional views as both artists and teachers. It would then be possible to make formal representations to both government, funding bodies and education organisations, regarding the nature of fine art, distinctions between various forms and teaching approaches to art and their respective benefits to individuals and society in general.

There are issues raised in this inquiry which have implications for government policy in the funding of adult education in general and art specifically. The underlying question is why should the state subsidise the study of art, which, as the painter Bridget Riley (1999) observes, has been seen as a 'self indulgence' pastime throughout this century. There is evidence that art in the form of carving and painting has been part of human activity for over 35,000 years, and Arnheim sees art as "a fundamental means of orientation, born of man's need to understand himself and the world in which he lives" (Arnheim, 1969, 294). This 'meaning making' essence of art recognised by Riley (1999), Arnheim (1969), and Briggs and McCluskey (in Pylkkänen, 1989) becomes an essential part of any education system at a time when, as has been argued previously, the political and economic certainties of the old world order together with the scientific
Certainties of modernity are crumbling and in a state of constant flux. Art does not offer people the certainties of simplistic fundamentalist religions, rather in its reflexive mode, it provides a way of inquiring into the nature of reality which in turn can lead to the recognition of multiple viewpoints. In doing this it can help develop tolerance to other viewpoints and create the possibility of new ways of thinking and perceiving the world. As several participants in this research pointed out, these are necessary attributes of a civilized society and governments would do well to recognise the potential contribution to creative thinking, personal expression and social cohesion which this form of art does, and could increasingly make.

In his forward to the government's Green Paper on education 'The learning Age: a renaissance for a new Britain' (1998, Cm 3790) cited previously, David Blunkett, the Secretary of State for Education and Employment, supported a vision of education which encouraged a creative and inquiring life, akin to Socrates 'examined life', and recognised the intrinsic benefit to the individual and the wider society of such a process. For art in AE however, the financial support for programmes such as the one at the centre of this case study which champion the development of inquiring minds, is premised on a series of FEFC criteria which are based primarily on a concept of linear progression devised for mainstream FE. Success is ultimately measured on the number of students who have completed the programme and gained access to relevant higher level programmes. For mature students who have little time to spare in their busy lives but who want to seriously engage with the study of fine art, it may take them several years to reach Foundation level at which point they may not be able or wish to commit themselves to higher level certificated study. The Northbrook OCN Art programme and others like it do not fully meet the rather simplistic audit criteria. If personal development in relation to developing inquiring minds and creative thinkers was a criteria, the programme would meet it well, but the nature of the student group and their needs and other life circumstances creates an inbuilt failure to meet standard FE progression targets. Bizarrely, getting students direct to HE programmes, which we have regularly achieved, does not count under the present criteria for Schedule 2D funding from the FEFC.

The issues raised in this research expose the serious gap in government policy when dealing with mature students with other life commitments who can only devote a small amount of time each week to study. In attempting to provide a serious programme of study over timescales which suit the needs of the students', this programme and others like it fall between the two stools of policy. On the one hand, there is the highly centralised and instrumental FEFC which is geared for traditional FE modes of study and driven by the needs of government education and training policy for work preparation.
and skills updating. On the other hand there is the leisure provision which has no mandatory financial support and whose curriculum is formed mainly in response to market forces. The present system of funding makes it difficult for AE centres working under full cost recovery regimes, or with comparatively little LEA financial support, to properly resource, challenging, developmental and progressional art programmes.

The Training, and Employment Network (TEN) briefing on the government White Paper "Learning and Skills" (July 1999) offers some hope for the future. The FEFC and TEC's will be replaced by a single funding body the National Learning and Skills Council (LSC) which will fund FE colleges and work with LEA's to develop 'arrangements for adult and community learning'. A welcome change is the proposal to abandon the fallacious distinction between Schedule 2 and non-schedule 2 funding. Although these proposals seem potentially beneficial to the plight of AE, other proposals to encourage a broadening of providers, whilst superficially of potential benefit to the range of provision for customer/students, could have the opposite effect. It takes a broad student base to be able to offer progressional pathways across areas of the curriculum. Most centres, however small, can run a watercolour beginners class, but fewer students are interested in study at higher levels, so the maintenance of an OCN level 3 equivalent class, or higher needs a pyramid of students to support it. If more providers enter the market and split the base numbers, existing provision at higher levels will be effectively compromised. Whatever the future holds, it is important that the new funding body becomes aware of the particular problems facing AE if the changeover period is not to prove more damaging to AE than the present regime.

So far I have been discussing the implications of issues raised which relate to reflexive art and in this particular case, certificated art programmes. However it needs to be recognised that there are serious implications for government policy regarding non-reflexive art courses. As Rogers (1977) observed generally about AE, and Martin (1992) more specifically to the Northbrook AE art and crafts programme, students go to adult education classes for a wide variety of motives which are not necessarily dependent on the subject matter. Many people attend the Northbrook art classes for relaxation, therapy or to meet people and enjoy themselves. The courses fulfil a useful social function in providing a focus for those who may be retired or seeking respite from difficult or stressful life circumstances. As many artist/teacher participants pointed out, this helps to keep many people healthier both mentally and physically and must save considerable money from the National Health Service budgets. Though this function of AE has been recognised, the separate nature of government departmental structures, thinking and budgets, has led to little practical support. In 1990, Pilley reported to the Council of Europe on Adult Education, Community Development and Older People, forecasting a
growth in the number of retired people as a proportion of the whole population due to earlier retirement and increased longevity. He argued that as "employment takes up a smaller part of life...the danger increases of...a slide into purposelessness" (Pilley, 1990, 3). Mee and Wiltshire (1978) had recognised this danger over ten years before and indicated that AE may help to remedy this problem, however there has been little or no practical evidence of government action to facilitate an AE service response.

It should not be assumed that in equating the certificated programme with teaching/learning approaches which are reflexive and challenge of the students' perceptions, that this does not occur in non-certificated art courses. Many of the participants in this inquiry claimed that they taught similarly on both types of courses. However, much of the art provision is as Adkins, Oxlade and Jones point out, treats art as reproductive, and classes are focussed around the acquisition of the necessary skills with which to render socially acceptable visual images. These classes do however fulfil the social functions discussed above and often form the first introduction for many people to art. Even these basically non-reflexive techniques classes can develop people considerably. The very process of looking and recording even at basic levels can raise the possibility in students that things are not quite what they seem or were thought to be. Observation is a good, basic research technique, and even in its simplest form is about checking what you are seeing, and discovering that the first time you often don't see things clearly. This is not only a step on the way to becoming an artist, but is also an important skill of citizenship.

One issue which was for me a surprise and which has broad implications both nationally and locally was that of artist/teachers facing students with varying degrees of mental or psychological problems with little or no foreknowledge of these problems. The open access of AE has always made this a potential problem, but over recent years staff felt that they were having to deal with more disturbed students suffering from manic depression and other illnesses without either training or warning. This has proved a problem, particularly in reflexive art courses where students are encouraged to question their ideas, perceptions and reasoning, processes which are potentially detrimental to conditions such as manic depression. Staff are concerned not to damage students by their actions but also are aware of their responsibility for the health and safety of other members of the class. Some of the artist/teachers in this research share my suspicion that the increase in incidents experienced by us over the last few years, if accurate in a wider sphere, is the result of the 'health in the community' policy. If this were to be so then there would seem to be a serious need for the representatives of the health service and social services to liaise with education providers in providing suitable courses for
clients, and that staff are both warned of a students history and are trained to deal with
certain psychological problems. It would be necessary for any such process to carefully
balance of the rights of the individual with those of teachers and the wider education
community of students. This is an issue for government policy regarding the
modernisation of state services and the creation of an integrated service which focuses on
a clients complete needs and not just part of them.

Reflections on the Strengths and Weaknesses of this Research
Process and its Findings

The main strengths of the empirical research are founded on the philosophy of the
Interpretavist/Constructivist paradigm which holds that the knowledge and truth of social
phenomena are creations of the mind and not external realities to be discovered by the
mind. As the primary researcher in this inquiry I developed the research process to reflect
this philosophical stand-point. As a practitioner researcher I researched my own area of
practice and that of some of my colleagues using qualitative methods to attempt to learn
more about the issues facing artist/teachers in contemporary adult education.

The research took the form of a case study which was boundaried by focussing on the
staff on one particular programme which appeared to raise many practical and ethical
issues for myself and the teaching staff. The research methods chosen included semi
structured interviews, a focus group, the keeping of a personal journal and searching
documentary evidence, all accepted qualitative techniques which provided rich sources of
data. All of the then present programme staff, and some past staff, elected to participate
in the inquiry and thus it was a whole population survey. The artist/teachers themselves
were all working on other art or craft courses and did not just have experience of
teaching on this one programme, and many had considerable experience of teaching both
in adult education and on FE and HE programmes, thus enabling them to relate their
responses to this inquiry to a wider educational context. The research was infused with
the richness of experience and understanding of artist/teachers collaborating to make
meaning of their own practice.

The collaborative aspect to this inquiry was important, not only for reflecting the
philosophical position on which the research was based, but also for issues relating to
ethical research practice, the quality of the data and findings, the development of
individual and team practice and the validity of the research findings. Positive research
methods which view the objects of their research in a detached and clinical way to
preserve objectivity and hence confirm the validity of their findings, also risk selfishly taking their requirements for little benefit to the objects or people which are the focus of their research. They also potentially risk damaging or abusing those who take part, particularly if observations are done covertly. Though it may be unnerving for the primary researcher to encourage participation in the research process, if handled carefully and sensitively, the process can reward both the researcher and their participants. This research attempted this in offering artist/teachers the chance to collaborate in the research process. In engaging participants in several stages of feedback and analysis, the accuracy of the data was confirmed and the analysis was informed by their observations and reflections. This process helped to insure that the findings of the theme analysis were tested against the understanding of the participants thus confirming their validity within the context of the research. The participants in reflecting on the data and the analysis of the material, and joining in the focus group, had the opportunity singularly and together to reflect on their practice as artist/teachers in AE. From some comments made by participants, I conclude that the personal development aspect of this research for the participants was reasonably successful. In terms of team development, many of the discussions which this research generated, formed the basis of an affirmation of what we as practitioners are trying to do, and helped focus thoughts on improvements to practice which have helped towards the re-write and successful re-validation of the OCN programme which is at the heart of this inquiry.

A combination of the underlying philosophy, the choice of research methods, the collaborative process and the practitioner based focus of this inquiry make the findings and implications of this research very strong within the context of the inquiry. Because of the broad experience of myself and other participants within AE, extending to other centres and programmes both certificated and non-certificated, as external moderators to courses in other centres and colleges, and also as artist/teacher in FE and HE art programmes, the findings of this inquiry potentially have validity for other artist/teachers in other AE settings and for those facing mature students in mainstream FE and HE. However, it has to be acknowledged that though strong in its own context, the findings of this inquiry were based on the experience of a comparatively small number of artist/teachers working on one programme in one adult education centre. Therefore the generalizability of the findings are questionable when applied to other AE centres of mainstream provision. As I have argued previously, the AE service varies widely in size and curriculum across the country, and even within individual counties, however its core ethos and inherent confusion of aims is widely found throughout the service, and I am confident that these findings would be mirrored in other centres. The experience of many of the participants in working in other AE settings and education contexts also
strengthens the viability of the findings in relation to other AE and mainstream settings which attempt to engage adults with the field of practice of fine art.

Another possible weakness of the research was the potential for group think both in responses to the interview and in the interpretation of the data. Many of the staff had worked with me to develop the programme over ten years, creating a challenging art programme out of what was a basically 'painting for pleasure' oriented curriculum. This possibility is compounded by the power relationship that I, as AE organiser and Course Leader, have with the participants as their academic manager and employer. In one sense we do share a strong professional group think that adults should have the right to be able to engage in the study of fine art and be challenged in ways that questions their perceptions and offers them the possibility of transformative learning. As artist/teachers it is unethical for us not to offer this chance, though this does not deny the need for courses which offer a leisure or therapeutic approach. As to the potential for problems created by any power relationship between myself and the participants, this is countered by the openness and collegiality of the relationship, and the amount of criticism of our own centre and my management voiced by participants which can be evidenced by the interview and focus group tapes. As a colleague who helped me transcribe the tapes remarked, "they're not frightened of you are they, they have quite a moan about conditions on the tapes". This still remains a potential weakness as in spite of my best efforts, some element of group think and power relationship must have affected the outcome of the research.

In reviewing and bringing together ideas and information from different fields of practice including fine art, adult education, research philosophy, sociology and economics, it was not possible given the scope of this inquiry to do complete justice to all these areas. However, the strength of this approach lies in the potential richness and breadth of meaning which such a multi-dimensional perspective can bring to such a complex research focus.

Overall, I think that my research process was very appropriate given the complex nature of the research focus, and that its findings have great validity for the particular AE setting and may have validity for other AE settings, individual artist/teachers in AE, and for artist/teachers who attempt to engage mature students with the field of practice of fine art in mainstream education. Though the idea and focus of the research was mine, engaging participants in the process is a powerful way to make meaning within a given situation.
Dissemination of this Research

All the artist/teachers who participated in this inquiry will be presented with complete copies of this thesis. It is hoped that this may help continue the reflective process which was begun during this inquiry.

Abridged versions of findings of this inquiry will be presented to the Principal of Northbrook College, the Head of Commercial Activities who is responsible for AE within the college, the Divisional Manager of Art and Design and to members of the AE Administration team. Full copies will be available for reference for them and other college staff.

Articles will be created from this thesis and presented to NIACE and other relevant journals for publication.

There is the potential for a book for artist/teachers in AE and perhaps broader, relating to the problems of engaging mature students with the field of practice of fine art.

Suggestions for Further Research.

* Repeat this research, expanding the range of artist/teachers taking part to include those working on similar programmes in other AE settings. This would help ascertain to what extent the findings of this inquiry are generalisable across AE.

* Produce a comparative study on artist/teachers in AE who do not teach art courses which are overtly challenging of students' sense of reality, but who teach the painting for pleasure provision. Results could then be prepared to see to what extent they share the concerns expressed by the artist/teachers who participated in this inquiry.

* A similar study could be carried out with artist/teachers in FE and HE to see to what extent they face same dilemmas, especially when dealing with mature students.

* Similar studies could be carried out to discover to what extent teachers in other disciplines which use teaching and learning strategies which challenge students'
perceptions, experience similar problems.

Research into the development of a language or way of conveying to potential students the difference between leisure art classes, and ones which engage them in the practice of fine art. This would need to be mindful of the compound problems of lack of understanding by many adults both of the nature of fine art and of teaching and learning which is not purely instructional.

A broader research issue relates to the rationales of government funding of AE. If, as is argued, AE provides a focus for the retired, a social setting for the lonely, relaxation for the stress induced by other areas of students lives, and a meaning making process for those who want it, then the extent to which this saves money in Health and Social Services budgets needs to be assessed. If this can be proved then there is a sound argument for the Exchequer to fund AE partially on the basis of preventative health care.

Conclusion

In starting this inquiry six years ago I likened it to a personal odyssey, and although this particular piece of research is coming to an end, that odyssey of meaning making still continues. I have discovered that being a researcher is like being an artist, it is not the end product, the thesis or painting, which matters most to the artist/researcher, but the process of learning and transformation. Like the Tao or Nirvana, if one thinks one has attained that state, it has been lost. Life is a process of change. To embrace the possibility of change is to engage in life, and to deny this is to deny the very meaning of existence. It is this very urge to engage with life and encourage others to engage it, which is both the motivation for the artist/teachers who participated in this inquiry, and the main cause of their discomfort. The ancient Greeks talked of trying to eliminate or mitigate against 'tuche' or bad luck, and much of the thrust of Western society has, since then, been aimed at making our lives more comfortable and long lived. The scientific and industrial revolutions have indeed produced, for some societies, a much safer and enhanced lifestyle than was possible even 200 years ago, and the potential to raise the living standards across the world to an acceptable, humane level. This amazing revolution in technology may offer physical comfort and salvation but it has not solved the psychological problems which have afflicted individuals and communities, and which
result in the hatred, fear and jealousy which wreak such havoc on this little planet, Earth.

One of the few hopes for humankind is to develop individuals' ability to inquire into the world around them and their internal thought patterns. Only through challenging their own accepted constructs, beliefs and values in the light of experience, can people move from ignorance to a better understanding of themselves and the societies in which they live. In challenging students' understanding of visual reality, artist/teachers are, consciously or unconsciously, offering the possibility to students of transforming their understanding, and engaging in a meaning-making process. It is the uncertain view of reality which this process reveals which frightens some and liberates others. In this consumer driven world, where almost all experiences are available at a price, the meaning-making process which fine art offers is not that attractive to consumers who are used to exchanging money for anything from knowledge and skills to a new car. In AE, the certainty of acquired skills and finished and socially acceptable painted images, aligns much closer to the tenets of consumerism. Students can come and learn new skills and make objects which are acceptable to their friends, relatives and peers, and the students, teachers and organisers are all happy. However, if AE is still, in part, an education service, it must at least accept Mezirow's challenge to provide the possibility of emancipatory learning for those who want it. If empowerment of learners and transformative approaches to teaching and learning are to survive overtly, then artist/teachers, AE teachers in general, and AE organisers need to address the issues raised in this research. I hope that this research will, in some small way, help to raise the consciousness of these issues in both artist/teachers and AE organisers and that AE will not totally succumb to the pressures of the marketplace, and that those artist/teachers who venture to read this thesis will recognise that they are not alone.
Third Analysis of Data from Interviews

(completed 8.11.98)

1) Personal Mission of Artist/teachers

7 items in this category from 4 participants

Type of comments:

- to get the soul and the spirit and the heart to soar
- to combat ignorance by bringing rigour and a wake up call to people and broaden their views
- didn't like it when at art college friends and family didn't understand my work - felt I was leaving them behind
- designed courses to combat public ignorance of art
- hated elitist attitude at college that it didn't matter that the general public could not understand it
- I like to encourage people because I get such a lot out of it myself
- its to do with the quality of peoples lives in a civilized society

Though this category relates to the 'role as tutor' on the programme, it emerged as a separate section because of the strength of personal vision and sense of mission expressed by the respondents. Taken as a whole many of the artists/teachers responses showed a strong sense of personal mission but more in the passion and content of their arguments than any particular statements made.

2) Artist/teacher as an Instrument.

4 items in this category from 3 participants.

Type of comments:

- with my best work I feel I don't do it, it does itself, and the same with teaching - I am like an instrument something goes through
- I believe that teaching is something which is given - something which passes through you
- I'm still astonished that you (can) turn it on every week - I thank someone that I can still do it - its a strange feeling

It relates indirectly to all the other categories in that it is a glimpse of the artist/teachers underlying beliefs of their relationship to a wider reality.

3) Role as Tutor on the OCN Programme

17 items in this category from 5 participants.

Type of comments:

- to communicate personal passion/enthusiasm to students
- role as performing tasks in the way OCN requires
- role as facilitator - to introduce people to new ideas, develop existing roles, give confidence, extend their views of art
- essential to get students to constantly examine views in the light of recently acquired knowledge - check voracity of long held beliefs
- promote self-motivation and independence as artists
- creating a more valued person and self-worth in personal expression
- to help people find an outward expression
- positive affirmation particularly in relation to women returners
- helping people participate in culture

This category arose directly from the original questions asked in the first round interviews. It is therefore valid in its own right but the responses were so broad that references are to be found across a wide range of categories including all the sections under Teaching and Learning Issues, Student Attitudes and Interpersonal Relationships, Personal Mission etc. The comments above give a flavour of the responses.

4) What Teaching Staff get out of it. (personal satisfaction)

8 items in this category from 6 participants.

Type of comments:
- its the adrenalin, that's what I get out of it
- teaching is something where you can get your creative juices out of what your students are doing
- pleasure at seeing students succeed
- feedback and appreciation

This category was strongly suggested by the data but also has links with Interpersonal Relationships, Effects on Personal Life/Work, Personal Mission and Role.

5) Effects on Personal Life/Work

25 items in this category from 9 participants.

Type of comments:
- series of comments relating to pay in Adult Education - biggest thing it doesn't pay enough - uncertainties about employment each year - cost would be too great if it wasn't a good personal learning platform - demands of OCN can outweigh what we can give but if we were fully employed - links here with AE structures, student attitudes and expectations and the extent to which challenging students may effect employment prospects in a 'bums on seats' system - if you don't give what's required (by students) to a certain degree then you haven't got a class.

- series of comments on negative aspects on personal work of teaching - less energy/time to do own work - adverse influence of teaching art and AE values on own practice

- teaching is stressful - relates to teaching role and mismatch of teacher/student expectations

- working experimentally with students has made me experiment/research more - rise to their challenge etc

- collegianess created by OCN structures - normally staff are isolated in AE but OCN brings staff together more - have support of other tutors, discuss issues about teaching, levels etc. - other comments relate to this process challenging individual approaches -
shakes up the cosy company - improves the quality of teaching. this relates to AE 
structures in general.

Overall this is a confident category relating to both the positive and negative effects of 
teaching art, particularly OCN on artist/teachers. There are links with personal 
satisfaction, AE structures and general links with many of the categories.

6) Artist/Teacher as an Instrument

4 items in this category from 3 participants.

Type of comments:

Comments in this category relate to a feeling or belief by artist/teachers that they are in 
some way a conduit or instrument through which processes of teaching or art are focussed.
- with my best work I feel I don't do it, it does itself and the same with teaching
- I'm still astonished that you turn it on every week, I thank someone that I can still do it, 
it's a strange feeling
- Its something that passes through the teacher from the collective subconscious or 
whatever.

This is a firm category of positive statements

7) Student Attitudes

24 items in this category from 10 participants.

Type of comments:

- series of comments about the difference between younger students and adults - mature 
students more challenging - often insecure without the bravado of youth
- adults come with preconceived notions and fixed ideas about art and learning - say they 
are not going to be infected (by modern art) don't like Picasso and blindly accept 
Renaissance ideal
- students don't want to investigate the maze - or research - often unmoveable about what 
they thought could be learnt - this goes hand in hand with a focus on techniques 
and many people get hooked on 'nuts and bolts' - yet they need to get into the 
research and development of ideas before they can make things.
-students who have been subjected to a process of 'non teaching' often have few skills 
and are resistant to ultimate goal of developing ideas - this links with - blank 
 canvasses are easier and more receptive.
- problem of students wanting gratification - want success quickly - but learning process 
is not quick! also linked with this a certain amount of guilt at enjoying themselves 
and want to know if it is right - this links with confidence section.
- influence of friends and family etc re what is acceptable and good can be a limiting 
factor in development but still have a - socially stabilizing effect. Again linked with 
personal confidence.
- students can have fixed stereotypes of what tutors should be and should know. This 
has links with the sections relating to the Condition of Adult Students and Student 
Expectations of Teachers
This is a firm category which relates directly to the Role as Tutor, Personal Mission, Student Expectations, the Condition of Adult Students and Interpersonal Relationships as well as many of the Teaching/Learning Issues.

8) The Condition of Adult Students

8 items in this category from 4 participants.

Type of comments:

- some comments deal with the reason why students come to OCN art classes - some want to be practising artists others just use it as a way of engaging with the world
- OCN as a stepping stone - many students when they start don't know what they want to do or what is possible
- mature students come with a tremendous amount of life, layers and layers - related to this many come from other careers or retirement and take a great risk putting themselves on the line.
- older students may not have the length of life to engage art practice through time - links here with Student Attitudes re-speed of success and Teaching/Learning Issues.
- other issues relating to psychological/emotional reactions to subjects or art historical references which may trigger reactions within the student and occasional student work which shows disturbing psychological problems.

In writing up this category I am less sure of it - it relates strongly to Student Attitudes and Expectations of Teachers and may be a part of an overall group containing these categories.

9) Interpersonal Relationships

19 items in this category from 8 participants.

Type of Comments:

- a series of comments deal broadly with student expectations of teachers - students wanted/expected technical knowledge, expected you to know everything about the subject - students didn't understand transferable skills - lots of opposition to teaching processes especially following an established teacher - If I stand up and propose bringing out individuality someone will ask but what are you going to teach us, and visa versa - if a student succeeds it is his fault and if he fails it is your fault - I was not prepared to satiate individuals appetite for solutions.
- student behaviour and group dynamics - Hidden agendas going on with students - some students wanted male approval..pisses me off - sometimes with adults there is a battle as to who is the leader - it still upsets me when students are rude to me.
- worried about constant emphasis on what the students think - can I have a list of priorities of what I expect of students like being on time etc.
- Teaching is a two way flow of ideas and communication - need to be reasonably open but it can backfire and you have to be careful in areas where you are vulnerable to accusations.
- very conscious of keeping things on an even keel, keep conversations off politics,
- maintaining objectivity is difficult both with personalities you like and don't like.

This broad category deals with the relationships between staff and students, it links closely with Student Attitudes, the Condition of Adult Students and Teaching/Learning Issues.

10) **Difference Between OCN and Non-OCN Courses**

4 items in this category from 4 participants.

**Type of comments:**

- definitely a difference, I felt more relaxed in a non-OCN course. I'm not carrying the burden of making sure students reach a successful outcome.
- not a great deal of difference - non OCN more relaxed.
- I had almost to put on a different set of clothes - make a personal adjustment.
- little difference - levels different but it's still communication and enabling development.

These were collected in one group because they were direct statements on the issue but it is dealt with at greater depth across the sections relating to OCN v Non-OCN, Curriculum Issues, Student Needs etc.

11) **OCN v Non-OCN Issues for Students**

16 items in this category from 8 participants.

**Type of comments:**

- OCN students do things such as experimentation which they wouldn't do otherwise - conversely - sometimes you can get more experimental work from non-OCN students because they are not under pressure to succeed.
- OCN students livelier and more motivated - will commit themselves to working hard - OCN courses lose therapy quality - more a feeling or urgency.
- issues with mixed OCN Non-OCN classes - can have knock on effect and lift class - non-OCN students could feel left out - OCN does divide group, sometimes sense of frustration with those not taking accreditation - small group of OCN in a group can be dragged back into recreational mode.
- OCN and grades can make people feel important - peoples confidence and ability can grow in a quicker way.
- important that students still have the choice to take OCN or not.

This is a reasonably coherent category but with many links to other groups in this section and Teaching/Learning Issues.

12) **OCN v Non-OCN Issues for Teachers**

13 items in this category from 7 participants.

**Type of comments:**
- with non-OCN courses often students have been going for years but not developed, won't change - OCN more creative, a stimulus not to succumb and say, "OK if they're happy" - I wouldn't teach now on a course without a specific educational aim - Nice to put more expectation on students even to bring a bag, feel less like a doormat.

- OCN is a pressure but a good pressure - it does provoke the issue of ones teaching - raised level of teaching

- OCN takes more time to prepare - its enlarged my knowledge of painting (because more research was necessary)

- I used to think AE was to give interest to retired people or mainly leisure, OCN has changed that - over the years you get levelled and however hard you struggle you only really lift up a small percentage - with ordinary classes you can take them to the point where their technique, their insight, their vision works in a certain area of fulfilment.

Having written up this category I am not sure of its coherence or validity as a separate section and it may be divisible into Effects on Personal Life/Work, Teacher Viewpoint etc. needs reviewing.

13) OCN Curriculum Issues

14 items in this category from 6 participants.

Type of comments:

- series of comments regarding level 3 OCN of programme - perhaps more advice needs to be given to students wanting to progress to level 3 - is level 2 the limit of their ability - do they realise the commitment required at level 3 - students taking on too many modules

- there are lots of options at Worthing - there is a fairly good pathway (from beginners to BA)

- series of comments regarding elements of programme and bridging to BA - Question whether there is still a gap from OCN Programme to BA especially relating to academic studies (CASS/art history) and focus on specialism such as painting - feel we are still a bit off beam.

- sometimes too big a diversity of skills in one group from little ability and vision to almost BA entry.

- would be nice to have OCN type courses without the bureaucracy of funding that goes with it.

This is mainly a firm category though a few of the items may be considered as closer to other sections - it has connections with Student Attitudes and Teaching/Learning Issues.

14) Curriculum Versus Student Needs

7 items in this category from 4 participants.

Type of comments:

- all these comments deal with the inherent tensions between a devised curriculum and
needs of the students who turn up to the class - danger of teaching becoming curriculum bound - difficult to balance social enjoyment and leisure side with learning - drift away from good adult education practice - negotiated curriculum - OCN good logical structure but people are not always (logical) - you can be more opportunistic with non-OCN course and take it in the direction it seems to want to go.

A tight category with links to Teaching/Learning Issues, Changes in Teaching Approaches and Need in Adult Education for Developmental and Social Dimensions.

15) Need for Adult Education and for Developmental and Social Dimensions.

9 items in this category from 5 participants.

Type of comments:

- series of comments about the need for Adult Education - there will be a great increase in AE student numbers with social and economic changes - have we enough space and teachers of the right quality - huge issues at political, county, college and departmental level regarding resources, attitudes, funding, ethics etc. - AE provides a focus, mental stimulous for huge numbers of people - NHS bills would be a lot smaller if there was more AE - its effects should not be underestimated, people would end up in psychiatric units (without it).

- series of comments about need for social dimensions in AE as well as developmental/certificated routes - there should be a mixture of certificate as well as leisure courses - funding attached to learning which is measured but often students need to combat personal loneliness etc., its covertly a social role, its a crucial element - you can become synical working with non-certificate groups because you know they feel they don't have to, but its important that they can explore other elements of their personality without pressures or structures or formal delivery.....its another level of studentship, of learning.

This is a coherent section with links to all sections about curriculum issues, the Condition of Adult Students and Teaching/Learning Issues.

Teaching and Learning Issues

This is a main section which has 8 categories

16) Art as Life Changing

11 items in this category from 8 participants.

Type of comments:

- it gives them a totally new way of life - you are offering people a freedom they've never had before....bit much for some, wonderful for others - its important to let them access wider fields of experience.

- there's a constant battle of dialogue trying to cajole and chip away at students prejudices and stereotypes - its deconstructing...getting them to construct their own ideas.
- teachings about everything that's going on, theatre, movies, opera, food etc. - its an holistic thing... honing various aspects of their lives, not just the subject but they themselves.

- regarding do teachers have the right to encourage student development - I have an absolute duty, if I see a student is ready to begin to make their own flight, to help them do that and make them realise they are ready.

This is a firm category which links with Personal Mission, Role as Tutor on OCN and other Teaching and Learning Issues as well as Artist/Teacher and Teacher Viewpoints.

17) Issues Relating to the Responsibility for Changing Peoples Lives

4 items in this category from 2 participants.

Type of comments:

- one major issue is the responsibility for developing people and changing their lives by suggesting they go onto FE or HE - its not just they are learning drawing, it effects their family and lives...you are disrupting established lives - its up to them really - we are not career councillors, you can only point out positives and negatives - have to address the issue on behalf of the students as to how difficult it is to earn a living as an artist.

This is a firm category which links with Art as Life Changing, Personal Mission, Role as Tutor on OCN and other Teaching and Learning Issues as well as Artist/Teacher and Teacher Viewpoints.

18) Encouraging Exploration and Experiment

18 items in this category from 7 participants.

Type of comments:

- one of the main aspects of OCN is that you can challenge students to experiment...without risking them running away - certificate always problematic...students will change approaches but it also creates anxiety which may curtail the very experimentation you want - you start them with pencil...then give them a two inch brush...a lot don't like it, some may learn to like it but it keeps them on their toes - when you see a student using ink and cotton buds and its (the ink) dripping down the page you realise you're getting there.

- if only students would just open their eyes and respond to the world around them - problem to get them to keep up perception / looking - they keep trying to get something on paper without looking.

- at every stage there are students painting flowers in pots and I'm trying to get them to throw them on the fire - you want them to have the ideas but also enjoy the materials - they keep asking for demonstrations but its hard to explain how I did it because it evolved on the paper - funny combination...what happens on the paper is something separate from what's going on in the brain.

- I know that you have to do lots of crappy drawings to get a good one - art is up and down...often lots of pre drawings before the finished thing - therefore I often see students 'failures' as successes and they don't understand this.
This is a coherent category with connections with other Teaching and Learning Issues, Role as tutor on OCN and Student Attitudes.

19) **Non-Directive Teaching**

15 items in this category from 6 participants.

Type of comments:

- series of comments on not wishing to influence students work - don't want to influence students too much - they may have all sorts of hang ups and they may rely on you too much...they've got to stand on their own two feet - holding back - keeping your fingers off their work is hard but they have got to find their own way.

- some say teaching is showing people what they already know - good teaching is guiding without saying, 'thats what you've got to do' - I try and get them to discover what it is for themselves.

- series of comments about showing teachers artwork to students - I'm reluctant to let students see my own work...I try and censor/not show those who I feel may be damaged or try to copy die style - I don't want students to follow the way I do things.

A fairly coherent category with links to Role as Tutor on OCN, Personal Mission, Teaching and Learning Issues and Students Attitudes.

20) **Teaching Formal Values**

6 items in this category from 5 participants.

Type of comments:

- technical areas are easier to tackle than ideas - I give them a strong skills based technical input at levels 1 and 2 - I see myself as a facilitator but I cannot do that until level 3 ish - If you try and do a facilitation before the nuts and bolts they think itsarty crap and wander off - life drawing trains the eye - my own focus in art is on spatial values and aesthetics of painting...very important but very difficult to teach.

This is a small but cohesive category with inks to other Teaching and Learning Issues, Role as Tutor on OCN.

21) **Building Confidence**

14 items in this category from 6 participants.

Type of comments:

- series of comments about building confidence - you have to build a nurturing environment in which they can get the confidence to take risks - its important to develop their confidence - initially they are terrified - students panic when you take their waterwings away...they can get quite agressve...they are paddling on their own and they don't like you - 'they don't like it up em Captain Mainwaring' - I try and be sensitive about students entering...taking a big step into an area with its own kind of esoteric rules and dynamics.

- need to be truthful with them even if you have to gloss it a bit -
You wonder if you are doing the right thing but when you see the delight on their faces
pleasing shock...that group from the Bude trip who have carried on meeting on their
own and even gone to Paris -they've grown up under your wing and now they're
winging it their own way

This is a very firm and distinct category with connections to Student Attitudes, and other
Teaching and Learning Issues.

22) Routines of Teaching
6 items in this category from 5 participants.

Type of comments:
- if you are busy teaching it is easy to get into a routine - the more experienced you are
the easier it is to do courses off the top of your head...you can lose your instinct and
intuition then - need to periodically change the programme to keep it fresh for yourself
and students.

- comments on being a teacher - be laid back and strict at the same time - you've got to
tell them it takes time - issues of compromise and tricks of the trade versus problems of
soft options - its important to look professional - they like to know they're in good hands
- as Gilbert and George say, 'look professional...don't take any shit'.

On writing up this category I am not sure that it warrants being separate some comments
relate to Teacher Viewpoint etc., I will review it after participants have had a chance to
comment on it

23) Achieving the Standard
6 items in this category from 5 participants

Type of Comments:
- its important that the tutor who teaches them assesses them as they know the amount of
help given
- techniques level not a problem but students often come to a block, it can be soul
destroying if they are trying for the OCN
- its not what they turn out but the way they work that's important in assessing if they
should go on or not
- non-OCN students don't go on exploring - its pressure of course of what's around
them as well as family and friends

These are very mixed comments and I am not yet convinced that they make a coherent
separate category. They relate to Teacher Viewpoint, Student Attitudes and the Condition
of Adult Students.

24) The Artist/Teacher Viewpoint
23 items in this category from 7 participants

Type of comments:
- series of comments about relevance of being an artist if you teach art - if you don't do
art yourself you can't realise the students problems - my experience as a painter is relevant to teaching students...difficult to do it with realism if it did not come from my own experience - I'm completely committed to experiential learning and can't really expect students to learn to learn something I have not experienced - my experience as an artist helps me help them

- series of comments about the condition of artist/teacher - I know no other condition than artist/teacher - its difficult to find the limits between artist and educator, particularly considering the role of the artist at the forefront of change - I'm an educator and an artist and those things are aligned to each other - I don't know which feeds which most, artist or teacher

- comments about the difference between artist/teacher work and what students do - huge divide between what tutors do and what students do - as a practicing artist you live it, breathe it, dream it and that makes you operate differently. Therefore negotiation with students is tricky, they can't be like you, they can't follow the same path, but they can share - always a battle between what you like to do and produce and what they're doing and producing - I'm involved in a particular type of reality that not the world share - I separate my own work from teaching to preserve my own sanity - it can block my own creativity - because we live fairly isolated lives students level can influences too much

- we live fairly isolated lives - lonely being an artist

- comments about what being an artist is - I feel passionate about things to do with being an artist - its a very courageous thing to do - an artist is someone who is breaking new ground - I'm not interested in maintaining the status quo - its not only a political or psychological thing, its an aesthetic thing - I am not a leader, perhaps because I am a responder - I am moved by juxtapositions of spatial relationships - I am being creative through facilitating others to be creative

This is a strong and coherent category with links to many other categories such as Personal Mission, Role of Tutor on OCN, many of the Teaching and Learning Issues.

25) Additional Teacher Comments

13 items in this category from 8 participants

Type of comments:

- serious painters need more focused time than 2 hour classes - don't have time to develop things as in Bude trip

- its part of the age - we do what the media wants - cost accounting mentality of the last 30 years would ultimately lead to gassing 9/10ths of the population because they are not viable

- we have to shift an understanding as to what a student is, age, qualification...present system undemocratic - try not to have preconceived notions of (adult) students capacity to learn

- its important for people who teach to be taught, to experience what it is like to know nothing, to be in a group where they are trying to find out and you are not the expert

- I've got a certain amount to share with people then they go on to other people...I'm not responsible for their total development
This is a fairly unconnected group of comments which relate to other sections and may need to be re-considered as a category.

26) Changes in Teaching Approaches

22 items in this category from 9 participants

Type of comments:

- more organised in notes and preparation - do less seat of my pants - since OCN I structure programmes more, all of them - I'm more organised - have more defined layout of course than in the past

- I have re-written the programme many times but its mainly funding driven... course development would have happened anyway - FEFC inspection made me put everything I did on paper, it was hugely beneficial though it didn't change the way I worked... but its easier to fine tune

- changes in approach to teaching - I've learnt to be more gentle (with students) - I talk less now, give less information... you develop a non verbal language of looks, poses and grunts - originally tackled issues 'head on', learnt through mistakes to us students own ideas - I used to interpret stillness and quietness as negative and overcompensate by doing more and more - I've learnt not to expect people to learn too much at once

- comments on personal changes - interesting what I have learnt and what I have learned to learn - perhaps I have lost a bit of arrogance and gained a bit of wisdom - got more confident as a teacher - I feel I know less but I am more certain about fundamental things

Though this covers a variety of comments it arose directly from one of the questions asked in the interviews and I think is a valid category with wide links to Teaching and Learning Issues as well as Role as Tutor on OCN

27) Adult Education and OCN

20 items in this category from 7 participants

Type of comments:

- comments about OCN, funding and Adult Education - originally OCN set up to validate what was there, now it is beginning to drive it in an NVQ way - its in danger of altering the nature of AE - AE has changed forever - what OCN has done is to bring up those issues (quality, progression etc.) Its set a model of what a good AE programme should be... but not sure it needs the OCN to do it.

- comments about facilities and resources - accommodation problems, Worthing is bad compared to purpose built facilities in Blackpool - loss of craft room is bad, you need not just good facilities but a sense of permanence and good space for adults - students have a genuine grievance in facilities which are getting worn out - problem of inappropriate venues for old or infirm - general problems of environments in schools... lack of materials, storage, caretakers wanting to lock up on time (when students may need to continue working for a few minutes) - need for a student common room

- having to transport large amounts of materials about in car at great cost (to tutor) because AE centres are not properly equipped
- comments about attitude to AE and hierarchy of courses - college needs to recognise the importance of staff and students work (in AE) - I know there was a certain amount of underestimation of what really did happen on OCN (by main college staff) - there is a hierarchy of courses BA down to AE and OCN and this is totally wrong way around...you need to nurture the so called lower groups - people are still snobbish about AE...an ex OCN student introduced me as her Foundation teacher - people still see it as crochet.

- comparison with other centres - Brighton is very similar to Worthing, pass rates, retention etc., - Eastborne has got aura but little in the way of materials, Connaught has little aura but is getting materials in place, Worthing has aura because of its closeness to main college and some materials.

This category is broad but fairly strong many of these comments relate to structure and resourcing and therefore effect and relate to many of the other categories.

28) Access / Finance - Issues for Student Entry

7 items in this category from 3 participants

Type of comments:

- I'm an idealist, I quite strongly believe that education should be available to all the people all the time despite their circumstances - many students can afford it but we have those like single mums who find it difficult, and unemployed...could we cover these people (financially) or we will lose some and it will be a shame - many deserving people out there who need help and we should help them - it tends to be a very middle class activity, access should be for all.

- If AE has a mission it must be to provide ongoing education and training whatever for adults and that becomes impossible for a large percentage of the population because they don't have the funds. I suppose OCN is helping here.

This is a firm category with links to Adult Education and OCN and underlies all references to AE and its structure and references to ethical dimensions of teaching/learning.
Second part of the session was an open discussion in which participants raised issues which were most important for them.

- "fright of overwhelming them and losing class and the income" - I've got two classes with low numbers and its inhibiting me considerably
- "challenging without scaring"
- I'm still completely surprised at people's responses, difficult to gauge how effective I'm being - great danger when you are there being looked up at, it has a dreadful effect on me - hear myself rambling on - its nervousness really
- I drew a few lines and H said, "you're a real artist" and I got so embarrassed, I tried to defend and said no I'm not an artist
- its enormously difficult, no ones got an answer - step outside and see where you do succeed and where others see it - like last week - you were a stonking success
- "but that's even more frightening than not being"
- "you have to accept its terrifying"
- they'll find you out
- I've only got so many tricks
- "you could try and work out how many you need for a programme - 6 might be enough" (much laughter)

- that portfolio one, easy to teach them to do exciting things but for them to be motivated to do it themselves and apply it
- like experimental tasks - they ask you what you want them to achieve by doing the task rather than asking the questions of materials, techniques, having something to express for themselves
- but that, giving materials to express
- but that what terrifies them (level 3)
- to find an answer, not the answer
- "and when they say they don't know what they're doing and I say good, because you've got a journey to go on and you don't know where you're going to get and you have top take that risk"

"but your supposed to show me"
- "no I'm not"
- "then I want my money back"
- but one of mine said he'd go if he did not get more demonstration
- fine, let him go - you must
- but I don't like losing anybody - I agree, because you keep hoping can win them round don't you.
- I automatically assume I'm doing something wrong (if I lose students)
- its the entertainer business - if its a leisure class they expect entertainment
- "one of her friends had been to a drawing class and there had been a lot of demonstrations but she said she could only then draw like she had seen demonstrated and wasn't able then to go off and draw in her own way"

-the people who are happy with that tend to be a little outspoken
- that's how to answer, have some good arguments

- styles of teaching evident in work from students in different colleges -it shows
- "I hate the thought that I'm actually influencing the way people are working"
- important to stay objective - its all too easy to impose your own tastes, feelings...
- like when the teacher was a student of Bomberg it carried through to the students -third generation Bomberg - energy thing - London traditions
- development
- we also get that in glass
- and other disciplines - like X's dad and the Gills - "master/pupil syndrome which was fine when you were doing Renaissance paintings but is tricky now"
- influencing like that something you don't do
- "can escalate into an argument about philosophies of life - I sort of envy those people
who have a faith in something, and I rather envy people who are following in a
tradition" - one could take this questioning which I find myself doing - has it got
such credibility. "You can be forever questioning and there are people who believe
and believe and I'm sure it happens in art too"
"its sort of nice for them but I don't"
- when you talk of ways of working I think I should be respectful of following in
footsteps
- for some of them you have to push their pencil up and down but others you can talk to
- but I don't trust my judgement to get it right though
- Gill again - outward view, typography

- I get there early and steal the spotlight from next door - I don't think I'll always get
away with it...

- how not to influence too much ?
- develop their ability to evaluate their work, to talk about their work
- that means you're brainwashing them into agreeing its looking promising (students
work)
- "physically bring all mine together at the end of a session even if works not finished, to
see how its developing and they all make comments. That actually sets the scene
from which they can take risks and feel its alright because other people are taking
risks"
- but what happens when there's a great division
- say something positive about all work
- I was thinking nothing said about favouritism, no one said about problem but students
feel it
- "people who will use routines to get brownie points - like people who will deliberately
join a class that is below the skill level that they have got so that they can shine and
get the good boy, good girl tick, those that will use the gender game, those that
will use aggression all sort of tactics"
- you need to manage the group
- "and have a hide like a bloody rhino"
- start with someone different each week, get around all of them at least twice
- and re-arrange the room and force them to move
- same attitude towards all - offer addition and subtract
- some benefit enormously from being shown how to do something
- but some cringing if you touch their work
- ladder of relationships, works for some and not others
- but one damaged her work, wish it had happened to someone else
- guilt - caring too much - too responsible - I recognise that, people say I'm too kind
- yes but I thought they weren't listening
- better make them laugh - way to handle criticism
- but you have to laugh yourself when your teaching is criticised
- but difficult to pitch it right
- "some just because they're in a room with others its like school again and woe betide
you of you don't play your role"
- and put it right for them

- some hear all the negative and no positive
- when someone says its a mess, they can't hear you say its lovely
- turn on the hurt - the black paper issue - its part of reverting to being a schoolboy -
recognise the schoolmaster in Jonathan

- what were the psychological problems
- your role in AE as a counsellor, tutor, teacher and how far can you or should you go to
counsellor - people come for such mixed reasons

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- someone who said she would apply for Foundation, registered manic depressive
- we've got so many, mostly on the staff!
- I said not to rush things too much - I'm not professionally equipped to go beyond
saying kind things about her art - desperately trying to take things out of herself in
her art, but...how honest should one be.
- it takes time, getting to know people like T - couldn't put his work up, so freaked out -
but I can say things now I couldn't say a few years ago
- I find I always get a student left over, (have you eaten the rest) they stay behind until
about ten o'clock with a problem to discuss - until the caretaker throws them out
thank God
- basically it's a listening process
- because they've learnt to trust you - its the building of trust between the two of you
- "the awful thing is it makes one realise that there are thousands of people out there who
have got nobody to unburden themselves to"
- but the group often take responsibility - one who obviously has problems, 2 women are
taking care of him - lovely when that happens
- goes back to the experimenting and analysing bit of OCN - but one told me she
shouldn't do that because she's a manic depressive, shouldn't analyse why she's
doing things - gosh she said I'm not supposed to be doing things like that just let
things ride!
- we often find people come 'through a centre' and I think we should be notified if they
have a history so that we could be forewarned - and of what (not a formal referral)
- some would argue that that's how it should be, people testing before being in a
situation
- but for Health and Safety we need to know
- sometimes frightening
- in mine I've got a psychologist and a medical ethics person
- I had a surgeon in a life class and he was useless at life drawing
- one issue about pre-conceived notions of students before they arrive - in lots of ways I
don't want to know, like one's a councillor but I don't to know
- yes objectivity and how difficult it is to maintain it
- and some are well off and have lots of time
- others very little
- but you can't take that at face value - one who is well off won't paint on good paper in
case it wasn't worth it
- knowing the price of everything and value of nothing
- important to be even handed
Theme Analysis of Personal Journal

3) Role as Tutor on the OCN Programme

1 item in this category.

External (moderator) remarked how we don't just take the best (students) but give everyone a chance from almost special needs upwards - many courses say this but we do it! its democratic but brings its problems.

4) What Teaching Staff get out of it. (personal satisfaction)

3 items in this category.

Type of comments:
- tutor pleased that on of her 'chicks' has completed the programme and gone onto HE.
- student thanked me and staff for being so supportive, creative and sensitive - best teaching / support help and challenge that he has ever come across (he has a masters).
- colleague who helped transcribe interview tapes reported ex OCN student on BA singing praises of course and staff and understanding the process and philosophy - colleague said that it was like a mirror of the staff remarks - I am so pleased!

7) Student attitudes

1 item in this category.

- staff discussion during assessment preparation - problem with one student who is intelligent but problems with objective drawing - I think she has a problem with objectification - perhaps right side of the brain drawing may help.

8) Condition of Adult Students

1 item in this category

- problem with totally inappropriate behaviour of student in art class - disruptive/suggestive - I visit and it is very sad - fix alternative but feel guilty and helpless.

9) Interpersonal Relationships

3 items in this category

- conversation with Viv - further ideas about Transactional Analysis if students don't behave as adults they force tutors into parent/child mode.
- foundation tutor who had taught some AE said that students had forced her into a mould of what they wanted (teacher) rather than FE students who seldom question the process.
- student reactions to new tutor - one full of praise the other upset and anxious - both very extreme about the same situation.
12) OCN v Non-OCN Issues for Teachers

2 items in this category

Type of comments:

- tutor runs ex OCN course - she abandoned it because her students were not interested but level of student work and progression still strong.

16) Art as Life Changing

1 item in this category

- talked with an Ex OCN student doing degree who gave up her vocation - we warned her of possible consequences - just like Educating Rita, she is having problems with husband she is growing away from.

21) Building Confidence

1 item in this category

- student who got OCN cert. - staff getting annoyed with her - her original terrible lack of confidence now seems like a game and wearing very thin.

24) The Artist/Teacher Viewpoint

7 items in this category

Type of comments:

- teacher training session gave me more of a buzz than standing in for OCN classes.
- former OCN sculpture tutor visited and asked about my research - he said that "the biggest problem is that there is a gap between what you as an artist/practitioner/teacher knows students need to learn and what they the students think they need" - he said that a teachers job is to walk that fine line.
- re Parler/paint trip - I have this view of committed people going out to paint but feel danger that most students will just want records of their holiday!
- group of students spent day in local museum copying/working from collection- results so good the museum gallery wants to give them a show.

Strong links with artist/teacher role.

27) Adult Education and OCN

6 items in this category

Type of comments:

- re-relations with mainstream FE/HE arts in college - mainstream staff never come to OCN shows - sad but they don't even support each other, feel very much second class citizens in FE setting - lack of communication from mainstream art staff - our whole survival depends on communication.
visit sculpture class - amazing that they achieve in such awful conditions - I am
Embarrassed - lack of facilities and awful building - lost one class already.

NEW CATEGORIES

30) Management of OCN Programme and Adult Education

27 items in this category

Type of comments:

- issues re funding and resourcing - gave up craft room to help out general space problem
prior to site rebuild - public enquiry has held up build - commodification of education at
core of catch 22 for Worthing and College - if college sells Broadwater site for
reasonable money it can provide area with better educational facilities but Broadwater
gets a destructive shopping centre instead of the low cost housing it needs!

- FEFC auditors are attacking OCN programmes if validation doc does not have
progression to FE as primary aim - this is retrospective to documentation often written
years ago and is fairly anti-educational - even a good effective portfolio development
programme with 50% progression results has been challenged. - realise OCN has
become a funding bandwagon but this driven by desperation of education for basic
funding - colleges recent drive for funding driven by survival.

- lack of AE career structure showing as a problem in areas of the programme - decide to
try again to get main support tutor on OCN programme a points contract or may have to
reduce size of programme - we (staff) talk of staffing problems/illness has hit this and
neighbouring progs - realise that core staff including ourselves are all 50ish and that there
are no new younger staff coming into AE - not as attractive as 20 years ago - may
become a problem.

- general comments about the curriculum for OCN and what should/should not be
included - practical problems of extending OCN validation to other parts of the college
whilst maintaining standards

- issues about communications - having talked to teaching and admin staff and students I
discovered that a) students don't read handbook b) confuse OCN levels with years of
study - less problem with students in classes with established tutors. Some students have
made inappropriate course choices - need better tracking and write brief descriptions of
courses to help students make choices - also recognise need for staff handbook as
numbers have grown and other college areas have become involved.

- OCN staff are much more supportive of each other than mainstream FE staff - group of
staff and students help paint exhibition boards and I supply coffee and Danish - some of
them are troopers.

- re moderation of other programmes - colleagues portfolio development course has good
standard with 50% placement rate but high drop out rate. I reckon this is more to do with
the level of commitment and lack of realization of amount of and level of work necessary
to attain level.

- course leader of another programme attacked at validation by non-FE panelists - saw
part of doc as a cynical ploy - I got angry on behalf of my colleagues and refuted this
- ethics in FE are not black and white - grey and the good of the students is the best we
can do.

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31) Personal Reflections on My Research

8 items in this category

Type of comments:

- I am finding journal both cathartic and a good reflective process as a manager - realise that the reflective process of the journal may be a good way for artists to do CP Development.

- realised that the Milner model I drew was quite a development of her writing - I was amazed at the jump - Read of the death of Marion Milner today - didn't realise that she was still alive 98! she wrote her famous book in 1950 the year I was born - its taken me 50 years to learn too.

- colleague says I am very pregnant with Phd. and need to give birth before I explode!

- another colleague is doing research I think is a Phd. - I share my model with her (artist/teacher/learner) and Milner's surface/deep mind and ask if surface/deep mind corresponds to L/R brain ideas...

- discussion with Viv re-difference between artist and art historians view of art - likened to creative writing and the study of English literature - one practitioner one voyeuristic - artists quote historians but don't see art in purely historiographic divisions, rather recognise statements/observations/ideas/formal values/interpretations etc.

- personal thoughts about challenging of ideas triggered by Fatwa being lifted on Salman Rushdi - met several people in AAAC conference last year who had been imprisoned in various countries for doing what I do - would I have the courage?

32) Notes from 1998 Assessments

25 items in this category

Type of comments:

- staff keep raising students other life problems work/family/deaths etc. - students with hard jobs have time problems.

- issues re student judgement - often put up poorest work leaving better work in folders-consciousness of present understanding not always there -

- student lack of confidence - student with potential who doesn't think she has brains - students doing good work but are very negative about themselves - student wobbles about their work and putting it in for assessment - students misunderstand staff comments - discussion about student who if not succeeding throws unfocused energy at things, gets worse then blames tutor.

- general discussions about technique v exploration/experimentation - difference between levels 2 and 3 - and art/craft - 3 needs good skills but requires personal research and a level of independence to go away and produce own work - research notes and essays getting better.
33) Series of Critical Incidents

Conflict with a member of the course team.

Prog. mixed cert and non-cert students - watercolour class level 1 mostly beginners -
students continuing on prog have preferential booking rights for next academic year to
help their progression - which also by-passes first come first serve policy of AEC
enrolment. Tutor previously supported prog though frustrated with bulk of students not
wanting to engage seriously in art (this often a problem of w/colour classes) - Group of 9
students re-enroled using priority booking forms and then said they didn’t want to do
OCN. Tutor did not really tackle them.

Morality of this very difficult also as students were turning what was supposed to be a
beginners class into a club for non-beginners and used system to do it. I got complaints
from new students that it wasn’t a beginners class - so situation was a confluence of
problems - some usual in AE and some brought about partly by OCN prog and the mixed
intentional nature of the classes.

Tutor instead of coming to me with problem ran away in effect and our meeting when it
came was unfortunately acrimonious, mostly out of frustration with the situation from
both our perspectives. He saw OCN as giving support to tougher teaching rationale -
FEFC money would guarantee classes running even on low numbers - but each extra
work assessment/paperwork etc. a chore and did not want to loose students as they are
his livelihood.

I saw OCN system abused and people using it to jump queue with no intention of doing
cert and tutor to some extent colluding. Also beginners should mean that! so system
being subverted by students with some collusion although by inaction on part of tutor
who is one of the best teachers in the centre! After an initial heated exchange I apologised
(I should not have lost my cool as manager) - I concluded that the course should be
withdrawn from the OCN system which needs the full co-operation of the staff for it to
work.

Though a committed educationalist the tutor was faced with stress of conflict between
personal artist/teacher ethics - the need to keep employed for which OCN offered some
financial stability but this countered by the group of learners subverting the OCN and
progressional ideas of the class and turning it to some extent into an art club.

Not an easy problem to solve for organiser or tutor in the face of consumer power - it
highlights just how powerfully market forces have affected the AE system which was
always, to some extent, a ‘bums on seats’ model of education. This particular tutor is
still personally very supportive of the OCN and of my personal research - we both
recognise our conflict as situational and caused to a large extent by the conflicting
elements of discipline and educational needs verses student wants.

New tutor clash with culture and personality of existing courses.

Incident with sculpture and carving class basically a complete clash of cultures and
personalities. New tutor experienced foundation teacher and practitioner joins team to
take carving and sculpture classes on retirement of existing member of staff. Retiring
member of staff was head of art at a local school - very experienced AE tutor, gentle,
coaxing, supportive, no or little direct challenge of students but got much out of them -
he also often frustrated at student taste and expectation but dealt with it in a gentlemanly
way.
New tutor young (by comparison) female/ challenging/ fairly feminist etc. - gap between her and student expectation based on previous tutor very wide - carving class eventually made a deputation to me - they like her and rate her skills but what she is trying to do doesn't fit them and their needs. She is also at her wits end as to how to handle them - I try my best diplomacy and support from both sides but it does not work. The gap is too wide. She expects them to work, research projects etc. - they want help to make their ideas work.

In sculpture class some of the group are restive, others are OK. - she is getting them to use a variety of materials - cardboard, paper, wire, plaster etc. - not what they think sculpture is. One student, an ex teacher, is particularly difficult and confronted me with, "she doesn't teach us anything - we have done all this on our own". "Don't you think that is what she (the tutor) wanted", I said. Silence! "Oh". Her idea of teaching was showing and telling - the tutor's process was discuss project then work out methods, materials, designs, etc., do research - not that tutor has answers but tutor has process. The students produced stunning experimental work - many had problems recognising its worth as it did not match up to their original (common populace) expectations.

The problems and sheer animosity which tutor faced were partly due to her following an established and slick performer, but also because her age, style of teaching and personality was more challenging, less compromising and less prone to giving people answers or solutions. She retired hurt to work in mainstream Education - students also hurt and confused - some guilty - some miss her - I miss her freshness of approach greatly!

This highlights problems of student led rationale - tutor does not know best. Previous tutor being more accommodating to the students position was liked and supported - the level of the new tutors challenge was too much for many, especially the vocal class members who in effect led a revolt and ousted a good teacher. She perhaps need to be more laid back in her approach but her discipline required that approach! - This is a wonderful soup of confused expectations, personality clashes, a power struggle which the tutor lost. In AE we are always conscious of the tutor power and influence - here the students did not vote with their feet, they ousted the teacher.

Incident of student and her portfolio selection for HE application.

Strong, intense student - very talented and hard working - fought family to stick with art (parents against - husband for). Tutor helped her get folio ready but she would not listen to her (tutors) advice as to contents and balance. Compiling folios for interview is a very specialist activity. Annoyed with very experienced tutor, she asked if I will help.

Within a few minutes she is angry with me as well - my advice it appears is virtually the same as the other tutors, even though we have not conferred at this point. Student (40ish) is upset, angry, on the verge of crying - she has reverted in what she wants to put in which has little to do with her favourite work! She leaves angry - I cannot console her - she is wrong and it is in her best interests for gaining entry to a degree that she follows my and tutors advice in compiling her portfolio. A few days later she asks to see me again - she has taken our advice but is only slightly apologetic. She got a place and is now nearly 2/3rds through her degree.

This has happened with other students and tutors. Had similar problem with student who was applying to own college painting degree. After much emotional expenditure she took advice about folio. She got in and is doing well and acknowledges that she was awful to tutor and myself, and that she has learnt. We are waiting to go to her award ceremony - she is one of our major successes.
The Cubism Affair

During a recent assessment exhibition, a female student talked to me about her work and selection for the show. I have known her for two years so the conversation was very open. I commented on the range of experimentation in her work now and praised the quality of her experimentation with Cubism. She shrieked her reply and her words came tumbling out. She had, as I recalled, been very dubious about Cubism a few months ago calling it a 'rip off'. She felt very angry about it and had gone home in what she called a 'furniture hurling mood'. However she said that she had developed a trust in me and another tutor and if we said there was something in it she would try further investigation.

Even in telling me, her passion level was electric! She confided, proclaimed that she had, because of her trust in us, got a book out of the library on Braque which explained his intellectual journey into Cubism and gradually as she saw the story unfold she became fascinated by that way of looking and started to explore it in her own work.

The important point of this story was not that she discovered Cubism or trusted her tutors enough to take it seriously (though these are important in themselves) but that she had learnt that to disregard or condemn something you don't understand is foolish. Healthy scepticism is one thing but rejecting through ignorance another. She had taken an enormous step forward in the process of learning, of making meaning for herself. She said that her head was buzzing with ideas and learning both about art and more broadly the development of intellectual ideas.

This for me was also a wonderful experience, to hear this student explaining her learning experience with such passion and clarity and be so aware of her learning was a facilitators nirvana. Sorry about the purple prose but to witness and have acknowledged a students great step forward is a massive reward for the tutors efforts, both in constructing the programme which gives the opportunity for mature students to study and in following a staff teaching/learning philosophy which encourages investigation and gives few answers. The usual criticism of the staff is that "you won't tell us the answers". Its truly wonderful when learners realise that they have to find their own!

34) Reflections on art and its challenge to existing concepts.

From discussion with Viv very late one night - from interview transcriptions it appeared that there was a huge gap between what tutors thought art/learning was about and required and what students thought. These are the main points.

- Is it possible to develop in art without that challenge to ones concepts / pre-conceptions?
- If its about positioning oneself, why don't we teach art history and contemporary art so people can find their position (raised by staff as a major issue in OCN that students don't want to engage in it).
- Like philosophy you can't do it (art) until you practice - you have to own what you do and have a position relative to other art.
- Art is a process of inquiry / conceptual / ideas - students think its about techniques but its a language / philosophy a process of research and development of ideas.
- Huge gap between what people think art is and what artist/teachers know it is - why is there a gap? art historians often have it as well even after a degree - you can only know it perhaps through experience and practice - its only by trying to find your own position in art that you are practicing and developing as an artist. If the only route is through practice that's why artist/teachers push students so hard and know that like the tao, it can't be told but can only be approached by the development of
ones own language.
- Techniques are like an alphabet only.
- Art is a very sophisticated, abstract activity. In this view it's like a form of advancing through levels of consciousness like Buddhism or Patricia Cross's developmental models.
- What we are trying to do is move people to the top of the developmental scales before we consider they are independent artists!!! - most people take a lifetime to get there (see Maslow self-actualization) we in OCN are trying to get it to happen in a few years of very part-time education.
- Artist/teachers have problems in having reached the top of the developmental model and having to keep going back down the levels to help others. This can effect their own work (adversely).
- The problem is therefore perhaps a developmental one and not just a discipline one - it's not just a simple learning activity - it's got to be experienced and reviewed and requires looking at oneself each time!
Transcript of an artist/teacher interview

Q1.
How I teach...Um I'm a bit nervous here... I am completely committed to the idea of experiential learning and can't really expect people to learn something which I haven't experienced myself and I learn experientially and my work as a sculptor has been very much process oriented in that um I don't have an idea and make a sculpture. I might have an initial idea and then will go and be involved in a process so um I have a lot of experience of that process and how it can go off in lots of different directions and sometimes when you think you are doing one thing, you find out that you are doing another, and for me it doesn't really matter if I set a project for students on a particular theme and somebody you know, say the theme is designing a chair for somebody who is in a particular profession, and they discover that they are more of a sculptor than anything else and going off in a more sculptural direction then, you know, my experience as an artist enables me to, um, encourage that process but my experience as an artist is not, um, that things are linear but, um, they are multidimensional and that is what informs my teaching... have I answered that?

There is more that I could say, I mean, um, to do with my passion for art, not only as an artist but as a student of art but I think my passion communicated to my students who also have it, and that's a very important aspect... and also that I'm involved in a particular type of reality that not the rest of the world is involved in and that's what students just love, and then find validation of their world.

Can you say more about that?

Um...well, in my experience people come from lots of different backgrounds, um, ?????

they may come from backgrounds where art is not seen as being that important and then eventually they find themselves, after about a term and a half, entrenched in the culture and, as I say, students have to learn a new language, um, a language a provisional language, and...and...um...through the interests of other students in the group and through my affirmation of what they are doing then they formulate their commitment and enthusiasm for what they are doing in the family situation or it might be on their own with nobody paying much attention to what they are doing. They are in an environment which is actually nurturing that, and the students in my experience come to value that more and more...... and within that there is me setting a context for well did you go to this exhibition?, did you go to the Hayward? and did you see the Southbank Show? and did you see what was on in Brighton Museum? and me being serious about it communicates a serious attitude and the students sort of learn from that and share that with each other and I say that you want to share information you know about this exhibition and ???? encouraging a broader context ??? studio time with me.

Q2

Like what?

Well as broad as you like really teaching on the OCN Programme... are there any issues which have come out of that? as an artist/teacher.

One thing that slightly concerns me here is the term artist/teacher. I'm not quite sure why you are using the term.

Right. How do you think I am?

Well, um, ........????.regularly practicing there art are teaching this is precisely what I am doing. Since I have started teaching I find that I have less energy available for my

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own work. That energy goes into teaching. I think, you know, if my memory serves me well that I have made my work along the way, but its you know, like in Buddhism, they say that you are in the land of the gods when you are in college, because, you know, you have this marvellous opportunity where you just devote yourself totally to what you are doing to your art work, and there are very few people who do that after they have left college unless they have a private income or financial success from selling their work. The most focussed I was on my work was when I was teaching two days a week and there is something about you know for me to make the high standards which I have for my own work means that I have to live my work, and I think that's what I do with my teaching. (really) I think it takes over my mind and that's where all the focus is and you know one is, I believe that I am being creative in what I am doing but not through my own personal work, through facilitating other people to be creative. although I'm not very happy with that word creative. I think very few people are actually creative when they first come, Beethoven was creative, but maybe its more about being able to participate in culture and to um get...um... a feeling of self worth in what one is expressing, and I think that's what I do I reflect that to students. 

Can you say more about how you see art education as different from other sorts of education?

Um... well it, well I suppose I'm presuming about other types of education in that I haven't been involved with it ... but I have you know experienced it a bit as a student and and and and and it seems to me that art education is about questioning oneself, and taking a very personal route but that's not to say that it is a personal indulgent route but actually its a very difficult route to take and ... but you can't you know...... you have to get them to consent to it because you can't pretend that people are committed a....and you go back to like you learn through your own experience like on a degree course your given lectures on art history and other stuff but um there is a structure ....... I don't know... that one, you know, some people say that teaching is showing people what they already know, they already know it for themselves, its about bringing out what people already know, its not about putting in information its about setting off a process of that persons individual approach to educating themselves.

Q3

Issues for me as an artist on the OCN programme? well, well I think as you know Paul, you know unless something feels right I'm not very good at it... so if something isn't educationally sound then I'm not very good at it. I always find it difficult to pay lip service. You know I feel very passionate about... things to do with being an artist, and I think its a very courageous thing to do, and I suppose I have very ...stern ideas about what an artist is and to me an artist is somebody who is breaking new ground and one way or another and is not somebody who you know um has a photo ... or has a photograph of a seaside scene and I'm not very into, I am not you know like I have my um... grounding or history, the history of art that um... would make it sacrilege basically for me to get involved in things I didn't think were educationally sound and you know, so you know, like particularly my appreciation of Dada ...and my hero ?? and I see myself situated in a family of artists and certain predecessors particularly you know its obvious I'm influenced Eva Hess and you know looking at other artists gives me confidence in what I'm doing and I'm not interested really in maintaining the status quo and lots of artists have essentially shared this right from the beginning of Dada and Surrealism.... and its not only that its not only a very political thing or psychological
thing its um, an aesthetic thing like Cubism you know, like Picasso did completely shaking up uh the view of what was this whole idea um what students come along and they say are not going to be infected they don't realise that they are blindly taking that kind of Renaissance ideal that they think is sort of normal and don't realise that this has been completely thrown out of the window....um...nearly a hundred years ago. So I position myself.... I find that my position in contemporary art world is very difficult but historically???

Q4

Issues as a teacher, to be laid back and strict at the same time. (both laugh) Best way to be.. um... there are loads of issues that come up in being a teacher and I suppose that I suppose I see this in a general way rather than just teaching OCN and the things which students have presented me with have been extremely challenging and have hopefully led to my personal growth and I now realise that when a student gets heated under the collar that they are not trying to do me in but that its more to do with their feelings of inadequacy and unsureness and I suppose and that's more of a general thing about teaching ... but teaching adults its important that they attend as much as they can and that if they don't, if they miss four weeks not to hesitate to come back because they will always be welcome and that's part of the process of adult education that they are finding their commitment to it and its not necessarily a straight forward thing and you know that did surprise me that one has to keep an open mind about adults they might make their mind up at the last minute, and in my experience adults are very insecure ... they don't have the bravado of youth thinking they are going to be the next Damien Hurst and then a few years later find they are delivering the post....... um ....and so its important for me as a tutor that I develop students self confidence through appreciation and also that they get support and feedback from their peers as well that its important that I facilitate that, its not that they are just focussing on me as being the provider of that, but that they communicate with each other so for me its very important as well to facilitate um... a sort of self exploratory sort of um seminar situation where students report how they got on with a piece of work and in fact in my experience on the folio course that's what the students really love and sometimes I think we are just going to get on with it tonight, and they are sitting there looking hard done by because they really love having their opportunity to speak about their own work to get their feedback, and to hear about other peoples work, and initially they're terrified of doing that and I tell them they will be terrified of doing it and I throw them in the deep end and they have to put their work up and have to reveal themselves and I think one has to be sensitive to that and be very encouraging about it, and I think that its about being positively encouraging as well as offering criticism and that one has to be careful to offer the criticism at the right time and maybe you just want to get the students process going otherwise they can be paralysed and they have got to make the gesture and you have to be sensitive to each student in this way.

Its an endless subject really ( well yes)

Q5

Well actually, I mean there was on the OCN at Northbrook I didn't necessarily do the cube project. I think people like to have more of a figurative element there and on the portfolio course although on the second year of the portfolio course then they are more open to the conceptual stuff, but I think its very hard for students to do a project where they just have to focus on the quality of the material I mean they might, its less challenging I think better if its figurative ..... but then it also can be a bad thing as well.........but um....... It depends on the group but um recognising when the time is right for a more individual approach, on the second year of the portfolio course this year they were quite good on there self initiated project but with students of less experience they are not very good at that they need at lot of direction .......um ...... I used to teach drawing I used to just go
in without thinking what I was going to do, and I felt it all had to be spiritual, happening now.... really demanding students! they like when you write project briefs, it gives them a false sense of security they like something they can hold on to and its going off the track a bit really but its very important how you present yourself to students. If you go in there with your file and register and you've got your approach and pieces of paper and everything, I think they rather like than if you go in there umming and ahing and stuff. They like to know they're in good hands really ......anyway I think its understandable ..........???? I think you get forgiven for that eventually if you come up with the goods, but if you stay like that umming and ahing the students really get pissed off very quickly. So at all cost as Gilbert and George say look professional ... don't take any shit. Its important you've got all these people you don't know, especially on the first night, you get people who are on the border line of being psychotic you don't know who is in your group, and you have a duty to the other students to sort of control the group ... and also I think its important even if a lot of students won't admit to it, they are there to have a good time and make friends and there needs to be a light side to the proceedings..........

Do you find that a contradiction with your ideas about professionalism and the passion you have got about art and how serious it is?

No. (both laugh) I think I've got quite a good sense of humour actually, I can be quite entertaining and sometimes I just chat. A lot of the time I think I teach with a sense of humour ...it has evolved through an appreciation of where people are coming from and being an adult myself, you know, we have a laugh about things and I suppose that comes through as well with the individual tutorials each term and I get to know the students ?????? and I am quite honest about my life as well, you know, ????? I protect myself, I don't reveal myself, but a certain amount of openness is vitally important. I think that also important as well to admit to ones mistakes to , if they ask a question and I don't know then I just say I don't know......maybe they can try and find out (that's your project for next week - both laugh) yes. But I think its important for me, maturing through teaching, for me it works much more if I am more myself ..... than pretending to be a perfect teacher. I've got a certain amount to share with people and that's it really and they go on to other people who share other things with then, and that's something I keep in my mind quite a lot that I am not responsible for the total development of that person that I am a post along the way of their development.

Q6

Well I think as I've said before what is it you can't teach an old dog new tricks, but you can actually so .... and so I think its challenged my preconceptions about education and about people, um and its been a marvellous thing to witness really the seriousness of its intent, the seriousness of the OCN of an amazing opportunity which adult education didn't offer before and is more professionally orientated and that's not to say that adults shouldn't have the opportunity to things recreationally I think that's very important and shouldn't be overlooked but I think ....you know that it really fits (OCN) the changing needs of our developing society and I think that people who are coming into adult education particularly puts me in mind of women who are in their forties, and those women have a different attitude to women in their forties twenty years ago. I'm in my forties and I have a different attitude um you know, we've had the women's movement, and um ... ........and a lot of positive affirmation around that one is basically alive until one is dead and that there is no reason why one shouldn't develop until that moment... and we can flunk it or Blunkett! (loud laughter)

Blunkett what does he say? education for life or something? (yes) and I'm all for that and I think its a marvellous ideal ..and as an artist its good to think that people who have not seriously involved themselves in fine art have come to a stage where they will do and therefore be able to appreciate more what artists are trying to do and therefore the more people appreciate what artists are doing the better its going to be for artists. ... and really
I suppose it's very difficult to find the limits between being an artist and an educator. You know, particularly when you consider the role of the artist as being...I don't know what the right word is...at the forefront of change. Really, and...it's a very exciting place to be. I think as far as the...responsible member of society...and I think ignorance is the cause of a lot of sad things in the world and people are sometimes quite happy in their ignorance and also happy being lazy, and I think laziness leads to maintaining the status quo as far as ignorance is concerned...and...and quite a lot of artists and educators bring rigour and a wake up call to people and...it wakes people up and broadens their view and they might have got stuck in some view when they were in their twenties and I mean that's not to say that all people doing OCN are in their forties because they're not its sort of like people who have like flunked out of Further Education and get back in quite quickly in their early twenties and that is a really great thing too...

Q7

Yes, I think that...um...provision has to be made for adults in Higher Education where there experience is valued and not undermined and but it seems more and more that adults are returning to the education system at a mature age and...and it seems well I don't know but maybe um...we are in an evolving situation. We don't know what is going to happen but I think there is a need to be responsive to new needs. I mean ideally, you know, I think, I'm an idealist and I think, off into Utopia really but um......I quite strongly believe that education should be available to all the people all the time whenever they want it despite what their circumstances are. I don't think somebodies lack of financial means should inhibit them having an education in whichever way they need it, and whenever they need...it matters for the society we are in...particularly you know in my situation it would be good for me you know. I am in a financial situation where its difficult for me to retrain because I haven't got the financial resources to do it, and you know not only to retrain but to enhance the training I have already had. I think there has to be a balance you get these OCN places that are free to certain people and they take the mick! You know and I think that that is something which needs to be reviewed in a very sensitive way. I don't think that you can say 'Oi' your unemployed can you prove it' or something, I think that people are generally very shy about talking about their financial situation. Often when they are financed for a free OCN course, particularly at Brighton, they turn up for two classes and don't turn up again and the course fills up and you have got to turn away people who might have been admitted and that pisses me off a bit, but then on the whole maybe its a better situation.

I would say that generally my experience on the south coast has been that adult education, that there is much more potential for adult education as I was saying that you know, the City Lit that um...the course that um I think that society would collapse without adult education

Why?

Well what would all these people do? I mean, you know, there is a role in adult education which is more about a club than...I'll do a course here and a course there, and its really important, its very important I think as a way of people communicating with each other...and you know in a social context and I don't think that it should be underestimated at all...or it would end up with people going into psychiatric units, if they don't have that possibility...I wonder if it would be interesting if you asked the students what they think for your PhD?

Not in this lot! (general Laugh) Its big enough as it is. I did it a few years ago as part of my Masters I got replies from about 400 students was interesting, it was a huge range I'm recovering from a heart attack, getting away from the screaming kids or whatever all those things amongst I want to come to learn.

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Yeah, I think its got to do with the quality of peoples lives more than anything, hasn't it, unless there are going to be an A student to do with the quality of peoples lives and you know a civilized society which seems to be on the verge of breaking up

Q8

Hmmm

Are there any slight issues you have in mind? (both laugh - in joke - relating to experience on OCN programme at Worthing)

Not at all (this means opposite!) Um..........um I try to think back over the adult education classes I have taught they have had an outcome.

You had a particular one at Worthing you will recall

At Worthing it seemed that it was more of a club than rather than just umm... I mean there were........ (tape side ends)

Restated Q 8

Well I would say that I would not now teach on a course that did not have a specific educational aim and working on courses that don't has made it clear that I can't work in that situation because education is too serious a matter to me and ... I'm just not the sort of person... at this stage of my life anyway, who can facilitate a club. ..... It depends on what sort of situation it is, like the situation in Worthing was a situation where people had been coming for a number of years to the same class and I think that's different to you know... I think I ran a papier mache course for a term and also had experience at the Evolution Arts and Natural Health Centres of running lots of recreational courses but its slightly different at Evolution because it attracted a younger sort of audience and maybe older people would have been put off by it... and that I don't know , there seems to be more of a consumer type instinct or approach to the fact that adult education of late seeing something somewhere which they want to emulate and they want it to be the same as something rather than be an educational experience ...um......or people just want to learn a technique which you know pisses me of ..... like when people are learning papier mache they can do it for a term and then go of and do it on their own, and which is, you know , fair enough and ... um ....and I hope that some of those people carry on doing it, but its not very stimulating for me really so its.... I'm an educator and an artist, and those things are aligned to each other. But I really did enjoy a lot of the time teaching papier mache, and... it was good because I felt that in the papier mache classes which I ran it enabled people to have a chat you know and people who may have been feeling isolated and stuff could have a chat but also it could sneakily start to develop their artistic abilities, and papier mache is quite accessible because I had a student called (X) who started out doing papier mache and ended up doing a part-time Foundation at Northbrook. and so you know, especially with papier mache its more three dimensional occupational phase where people think they've got to draw, to draw realistically to be an artist and so they count themselves out really early on which is just ridiculous because they could be completely ??? where texture and colour are concerned and you know the time it takes to conform. So I suppose it really depends on the type of course your talking about I mean there is another one I did at Brighton called Creative Self- Exploration Through Art which was ..um...it was a two term course and ended up with only four students but those four students are committed .......um... I think that through those courses you really you could see how it could develop into something that um would be more of an educational aim ... or maybe its good to have that ... my experience say particularly at Northbrook and at the Evolution has been ...because of the nature of the whole thing because you are concerned with how many students enroled or whatever, it gives one the opportunity to experiment and see what actually takes and
what doesn't and .. um although its not ideal as far as an income .. you know it puts you a bit on the edge but it is quite interesting ...........

I know you had a rough experience and I'd quite like you to talk a little bit about what happened in that class because..

The carving or the sculpture?

Well your bad experience with whichever

Which, with which group?

Well either really

Well the carving class which, um you reassured me that I would be able to teach (nervous laughter from both) They wanted something specific and I think that you wanted me to try to broaden it out (Hmm) and there was no way....they were already, you have to look at the group dynamic that was already set up there, and they did not want me (Hmm) and they were very elderly all those people and there was no way that I related to these people, some of the men had been fighting in wars and things, and I think there was a, you know, I mean throughout my teaching experience I have had, you know I started teaching when I was twenty six so I have often come across the 'well you're younger that me so how do you know anything better than me!' um.. but in that group, you know, it was hopeless basically. They didn't respond to me and it was a really difficult situation because they had their allegiance to their previous tutor........... but the other group....um.......... I think they played me off against other tutors. I don't think they did it overtly, but, um....I used to think to my self if this was my own course these students wouldn't get away with it. There was this feeling of doubt I had about myself um.......and , and anyway you won't like me saying this but it was something, a feeling like we know better about what course we are doing and we've been here for years and we know what we are doing and we're going to do this and we're going to do that and um......somehow I didn't have total control whereas I do on the portfolio course (Hmm) and I think its important for me to have that control like I do when I teach my sculpture students, on the foundation course. Thats not to say that I welcome input but ..um... I did get a lot of confrontation. I remember (student Y) a jeweller (Hmm went around confronting other people) again you know... luckily huh huh I'm getting older and older you know, one day, you know, ha ha I'll go there with a completely white head but, you know, I think they think, oh well you know, I'm going to say this to Susan because she's younger than me or something, and to their surprise they meet with resistance (both laugh) and ... and ..I'm just not moved by that you know, I just sort of think well I'm just so completely convinced with what I'm doing and that I'm not going to be swayed, and I'm not going to be swayed by if the whole class turned against me because I have a great belief and passion in what I'm doing ... and I think its important to, to talk to individuals, you know, because you can get a sort of group hysteria going on in that situation where one student says oh she's useless, oh we're not doing what we should be doing. I think then its important to talk to each student individually and find out what is going on, and maybe in that situation there isn't enough time in two hours a week to do that. ... and also, you know, I expect students to have a certain amount of self motivation and in that situation, in adult education, there has to be commitment or they will fall by the wayside and you know as I said earlier, that's not to say that people should fall off the wagon and not get back on it, but, um...um...if its out of some stubborn ill will that they are not doing the homework and not coming to the class, that's a completely different scene to the fact that their son has got some sort of illness and they are having to go off to London to some hospital or to look after him and that they are finding it difficult to keep the momentum going or they've personally got something that.......Its strange I think remembering more about that group there were amazing talented people in that group, and I'm thinking of one woman who had a lot of personal problems, I can't remember her name but she had
fairish red hair ..... and young children and in a permanent crisis (oh yes, yes , I know who you mean, she's in Cornwall now) she was an absolute delight, an absolute delight and I though she showed strong signs of being a textile worker (and open to learning) yes, she was very poetic and visual and it was, unfortunately people like that tend to be dragged down by the rather narrow minded people, and who I feel its my job to counter act really and as I said its going to get me going and I will support people like her, and you know someone like that (student Y) she used to completely infuriate me, and she probably, you know, um ... and through my teaching experience I have begun to learn that people have actually got psychological illnesses and sometimes they set themselves up to deliberately push people away, and she and people get into major game playing and one of her game playing things was,"well I don't think this is any good", and so it would be , you know, actually I think thats really good, you know, and so that would be her game and probably behind it all, she was probably aware of how good it was, you know and , um, but there's also the thing about... people who may be older women, particularly, who are older than me, and men as well. I don't think its so much an issue for women of my own age is that male .. um... er. I've forgotten what its called something I want my father to do, appreciation or I want my father to appreciate and acknowledge, approval, thats it, male approval. (right) Male approval is a very strong thing, and I think its less important for people of our own age and younger, but if you're older I think its very important and that is something that really pisses me off. But, um, I think there was a real difference when you came along because you gave your approval to that group and especially because you had a superior position within the institution and they thought, oh well if Paul says that. ...and I found that very helpful, to have that because I think they probably thought when he comes in and sees what rubbish it is and he'll go ugh! what rubbish! (both laugh) and so, you know, there's working at that as well. Then there was that (student Z) who was a snake in the grass as far as I was concerned and she was very talented as well and you know, maybe there is a bit of that feeling of resentment, enviousness, that you get from students who see ah well you know, this younger woman , young woman (laugh) it happened to be in various stages of my life to achieve this situation, and here I am at the age of sixty and I'm talented and beautiful and everything and she's telling me what I should be doing, and do I really want this situation. I was in a situation where I remember I was teaching hairdressers at a college how to do clay work, and a beautiful young woman in her early twenties who was giving me a really hard time and I worked out later that she was just envious of me being the tutor really, and maybe that's what she would like to be, and so sometimes there is that, with adults there is that competitiveness for whose the leader and I think theres also that competitiveness in education, on foundation courses as well with male students ????????? often students of seventeen battling to see who will be the dominant person leading the group, so I think its important to see what sort of dynamics are going on within the group on a personal and psychological level, let alone any others. I think you've got to recognise that and you've got to recognise where people are coming from........anymore?

I've done the questions really unless there is anything else you want to add about that, about you experience of teaching, OCN Adult Education, The World?

I think that's its an exciting area to be working in because you meet people who come along with a vague idea and end up being very committed and who find direction in their lives and what's very nice is receiving their appreciation. (ahl! that does happen then) (both laugh) it does yes, it is true of a few things that they say, and... it is a very very powerful thing, and its something that I take forgranted because, you know, I was fortunate enough to have my own art education at an early age.... I did my degree when I was twenty one and you know recently I had a student and I realised how entrenched she was in family life and how and you could see what a major breath of fresh air her being on the portfolio course was for her life ?????????????and its something I don't feel personally responsible for...... in my best art work I felt that I .. I don't personally do the work, the work does its self, and the same happens in my teaching that whatever
happens, happens not because of me personally. I am like the instrument that something goes through and I don't take personal responsibility because in some ways I could either take the point of view of some inflated ego of how I have affected peoples lives in some marvellous positive way but I can also look at some of the students who haven't been so successful and could be a complete failure (laughs) but I feel like I do an enabling thing with students, that I enable people to do this and what is quite odd is that I can enable people to do this but sometimes I can't enable myself to do things......you know I need people to enable me to do things and also I'd say its important, extremely important for people who teach to be taught To experience what it is like to not know something. To be in a group where they are trying to find out, where they are not the expert, where their experiences and frustrations of not knowing and they are not being the centre of attention and asking awkward questions. I think that's a very vital thing to do that educators are being continually educated ....it lets you see other peoples style and I'd also say that I often come away.. I start.. I go into my teaching room I think god! I've got to teach. Then I always come away and I always feel 100% better because I have done something valuable which has taken effort and um... and despite all my feelings of laziness which I'm now beginning to discover is now to do with ?? quality um.........what was I going to say? ................

You were talking about feeling better .......

One of the things I really enjoy about my adult education teaching is that it gives me the opportunity to do a lot of talking, and like I said that with the portfolio courses that they go home and do the work and that they come back to the college and studio and we have a group tutorial and crit and they love that and they like, what they absolutely love and which I love is for them to start off. I say " well how did you get on? what did you do?" and they love it, I love it and its fascinating, its completely fascinating when they start to talk about how they made this decision, how they made that decision and they share things about their process which is absolutely fascinating, and I really enjoy that and I think there isn't enough time, particularly in Further Education , for that to happen. As I was saying before about experiencing being in a group as a person who is learning is important in that because like in the last week when I was in Scotland and I was doing yoga and meditation and we had this theme of the elements, and if only, there was lip service made to individuals, if only it was much more focussed like ,right Susan what is your experience of this element. Lets hear the whole thing and then go onto the next person, rather than being a sort of hit and miss thing, and people just feel really valued when they are heard by the tutor, and its really important as well as their fears. Its very important for this verbal aspect to be recognised, its not just a visual thing. .... you know it may be the first time that what they are beginning to articulate, finding their language and that, you know, and as far as art education is concerned that would be part of the whole thing but I think that the trouble is we're strapped for cash, and we don't have the time to do that. So ah so often people think teaching is about waffling on, and then everybody goes off and doing it but I think its much more about students talking and defining themselves and it gets back to very neatly as a teacher what one is doing is valuing what people already know your not actually giving the information you're just valuing what was already within the person within their experience, and through that valuing you can bring out more of it.

That's it. My manifesto.
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List of Abbreviations

AE     Adult Education
AEC    Adult Education Centre
BA     Bachelor of Arts
CATS   Credit, Accumulation and Transfer Scheme
D.E.S. Department of Education and Science
DfEE   Department of Education and Employment
FE     Further Education
FEFC   Further Education Funding Council
HE     Higher Education
HEFC   Higher Education Funding Council
HND    Higher National Diploma
LEA    Local Education Authority
LSC    Learning and Skills Council
MED    Management Education and Development
NDD    National Diploma in Design
NVQ    National Vocational Qualification
OCN    Open College Networks
OFSTED Office for Standards in Education
SEOCN  The South of England Open College Network
TEC    Training and Enterprise Council
TEN    Training and Employment Network
UK     United Kingdom