LEARNING TO PAINT: A case study of a school of fine art

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A B S T R A C T

The project was an attempt to explore various forms of transmission and acquisition involved in socialisation into fine art. It involved an intense study of the Slade School of Fine Art, in which fine art is the only subject offered to the undergratuate students. It was possible to distinguish four modes or approaches to the learning of fine art. Each mode was considered to entail a specific concept of art which entailed a specific structure of transmission and acquisition. The concept of classification was used to distinguish the conception of art and the concept framing was used to distinguish the different structures of transmission/acquisition. The analysis of the interviews of the staff revealed a relatively strong orientation to three of the four modes. The analysis of the students' interviews tended to show that individual students switched their orientation across the four years of the course. An important part of the study was an exploration of the explicit and implicit criteria staff were using and the extent to which these were understood by the students. A major focus of the analysis was upon the particular form of vulnerability experienced as a consequence of the students' orientation to a particular mode. Although the numbers in the sample are small and the study is confined to only one institution it is hoped that some light has been thrown upon forms of transmission/acquisition where hierarchical relationships are implicit, sequencing rules are weak and criteria are diffuse and implicit.

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I N T R O D U C T I O N

Socialisation into fine art has attracted little attention. It is only recently that sociologists have shown interest in professional socialisation and the problems of transmission of professional criteria. The profession which has attracted most research is medicine. There are a number of studies of, for instance, the socialisation of doctors, of nurses and even pharmacists*(1); they have succeeded in locating differing experiences with which the student must contend in order to acquire his professional status. Such studies tend to examine the values, competences and sensitivities entailed in the acquisition of professional status, but not the structure of transmission. An exception to this is C. Kakushin's study of 'The Professional Self-concept of Music Students*(2). He made a study of two of the most eminent music schools in the USA in order to try to locate relevant factors in the acquisition of a professional self concept. He distinguished irrelevant areas, such as antecedent factors and frequency of staff student contact, from relevant ones, such as professional performance and union membership. He concluded,

> "This self-concept is developed through actual participation in the activity that means most to the circle of musicians, professional performance."

This interesting study underlines the difference between a music student and an art student. A music student aspires to professional performance which is a group activity and only possible as a consequence of social contacts (thus the importance of union membership). In contrast an art student is not dependent on other people in the act of painting a picture. His is a solitary activity, and consequently he does not have to develop social contacts in order to perform.

When it comes to the sociology of the visual arts, there has been less interest in the process of socialisation. Indeed this study is not concerned with the areas normally dealt with under the heading of sociol-

ogy of art. It is not for example concerned with such macro topics as the art market, either in terms of its historical evolution in this country or how it compares with other countries, nor is it concerned with the relationship of the artists' set of values to that of the wider society. J. R. Taylor and B. Brooke have written an interesting account of the historical background of the art market, describing how and why it emerged*(3). They describe how the bankruptcy of the aristocracy led to the sales of art objects; the emergence of entrepreneurs; the organisation of sales and auction rooms; the increasing conservatism of the painters in the academies; the demand for dealers, and how their role has changed. At greater length they discuss the career of todays dealers, and the relationship of the dealer to the artist, the art object, his clients, the risks he takes, the image he has to present and so on. A study by R. Moulin makes a comparison of the artist's career and the form of patronage in Great Britain with that in the USSR and the USA and the consequences in terms of the artist's freedom and security*(4). R. S. Silver carried out a study entitled 'The Modern Artist's Associability'; Constructing a Situated Moral Revolution.*(5) He describes the process by which the artist must withdraw from the conventional moral system, negate social responsibility and generate a new moral system. A number of authors have tried to locate the social basis of art styles: for example, J. Davignaud tried to establish a 'sociology of artistic expression".*(6) All such studies tend to focus attention on macro elements related to art rather than the more micro concern of the process of socialisation itself, and the form of transmission it entails.

There have been far fewer studies attempting to deal with aspects of socialisation of art students, and nearly all of them have been done in America. One focus of such studies has been on the selection of art students, which again is not the focus of this study. M. Griff has discussed the social factors operating in the selection of members of the art profession.*(7) He describes for example how in a secondary school, if a

pupil's ability is acknowledged, he is selected for special 'art' tasks and in consequence he spends more time than his peers doing art work. He also describes how such a pupil is likely to improve, how his peers become aware that he has been so selected and how this contributes to his identification as an 'artist'. The effect of this is that the pupil acquires a degree of prestige in this role, and so spends less time on formal subjects which decreases his chances of doing well in them. M. Griff discusses the significance of the art teacher as a model pointing the pupil to new experiences and informing him of the possibilities of artistic careers. He also discusses the parents' responses to the decision to go to art school in a middle class home as opposed to a working class home. He argues that in neither is such a decision welcome, although for different reasons, and describes how both try to impede or dissuade him.

M. Griff deals with a further element of the art student career which has attracted a degree of interest, namely the art school as a sorting house or as a provider of a range of roles.*(8) He argues that the new art student is likely to feel a degree of alienation towards his family and he discusses three roles which can enable him to come to terms with this situation. He can identify himself in the 'traditional role' of the artist, or in a 'commercial role' - in other words, seeing art as the production of utilitarian objects, or thirdly in what he calls a 'compromise role' by which he means that the student sees himself as taking an active part in trying to raise the standards of public taste (like the Bauhaus). These roles are seen rather as a means of reconciling socially derived antecedent experiences or as a means of relating to wider social occupational definitions, than to features of the art school life itself.

A. Strauss took a similar approach in his study of the Art Institute of Chicago.*(9) He tried to locate the range of available roles. He identified five orientations, namely, the 'career artist','art as a haven', 'moratorium types', 'vocation and avocation' and 'art as a general way

of life'. The author did not attempt to try to relate the emergence of these different orientations to the features of the art school environment. Thus neither Griff or Strauss are concerned with the way in which the art school operates, or with the form of structure and communication involved which make the alternative roles they discuss available.

There has only been one study of an art school in this country. C. Madge, and B. Weinberger looked at a Midland art school over a two-year period, 1967-69.*(10) The authors were attempting to:

> "...convey something of the way in which students responded to the instabilities, ambiguities and contradictions inherent in the role of artist and art student at that time."

External information, for example observations on the prevailing art fashions and the students background, was given in order to illustrate (but only by inference) what they termed 'ambiguities and contradictions', experienced by the students. A considerable number of the students' autobiographies and tutors' observations were presented, but despite this the study did not particularly attempt to elucidate the nature of these 'ambiguities and contradictions.' This perhaps was partly due to the methodology employed which involved arguably inadequate techniques. Questions were asked such as; "What are your feelings about your time here?" The answers however were grouped in terms of categories such as 'positive', 'mixed' or 'negative', so that the percentage responses of the fine art students could be compared with those of the graphic designers. Although this is of interest one feels that the data obtained would have been sufficiently rich for more justice to have been done to it. Similarly changes in attitude, e.g. the fine art student's sense of being different, were dealt with in terms of comparative percentages at various stages. Thus it was descriptive of general trends rather than an attempt to reveal and understand the specific nature of the students' experiences in this unusual form of socialisation.

The aim of this study is to examine variations in the form and response of the students to different forms of transmission. It is especially concerned with the students' definition of themselves, their definitions of their art work and the vulnerabilities they experience.

Thus one of the initial difficulties of the thesis arose out of the problem of finding studies which bore directly upon the problematic areas to be explored. It is a matter of interest that C. Madge's book, discussed above, (which is the only British study concerned with the socialisation of art students), makes no reference to any socialogical studies of art schools. Indeed he says,

> "The study of art and its institutions in the modern world is an area neglected by sociologists, though it has been somewhat better served by psychologists."

Even then, he only includes one reference to one psychological text. A further problem arises out of the approaches to the study of socialisation. Whilst such studies should be concerned with the transfer of, and response to, values competences and sensitivities, the underlying structure of transmission and acquisition is assumed rather than itself being the focus of the conceptualisation. Although it is true that we are now beginning to see a considerable increase in studies of classroom interaction, the effects of stratification and the social composition of schools upon pupils' performances, and evaluations of different types of contents of learning, these studies do not provide a basis for an analysis of the distinctive and specialised modes of transmission and acquisition which characterise the Slade (see later discussion). As a result of these problems there have been difficulties in assembling a bibliography which is relevant rather than a ritual.

DATA COLLECTED

The field work was carried out at the Slade School of Fine Art, (1971-73). The main focus was on the undergraduates, all of whom study fine art. Thus it was possible to look at the variations in the forms of transmission within a fine art course. A further advantage of the Slade was the small number of students involved. Approximately half the intake are post graduates and half undergraduates (of the latter there were only sixty-four). Thus an intensive study using a variety of techniques was possible. In order to provide a background to this study a brief study was made of the history of the Slade. The focus of this was on how and why the Slade's role as an art school changed from its inception to the present day. Data was also collected on such factors as the changes in the numbers and sex ratio of the staff and student population since 1872. Data was also obtained on the turnover of the staff, etc. It is perhaps significant for example, that seven out of the thirty members of the present teaching staff, (nearly25%), have been at the Slade for twenty-two years or more. Further, of these four are ex-Slade students, including the Slade Professor of Fine Art. Thus it is likely that the staff expectations of the students may be affected by the 'Slade tradition' as may the students' perception of what the Slade has to offer.

Initially a series of open ended pilot interviews with a few students from each year were conducted in 1971. Their purpose was to locate aspects of the students' experiences which presented problems for them. The main body of the data was collected in the academic year 1972/73. In that year I attended many of the first year sessions, particularly at the beginning of the year, as a student cum researcher, i.e. I did the tasks set, with the other students, but I also took virtually verbatim notes of interactions between the staff and students. I attended the first year students' assessment sessions when their work was discussed, throughout the year, and the final assessments at the end of the year when they were seen individually, without their work and their progress over the year was

analysed. I attended the assessments of the other years which took the form of group tutorials. These are described below. I also attended selection interviews of potential students for the next year's intake.

Further to the initial interviews described above, sixty-two out of the sixty-four students were interviewed. These interviews were relatively structured, but open to the extent that the students were encouraged to elaborate the criteria they were using, since how and why these had changed was at the centre of my interest. Selected interviews with students are included in an appendix. All the staff were interviewed, including those who only taught the post graduate students. These interviews were an attempt to explore the content the staff were trying to convey, the means employed and the problems which arose. The questions were closely related to those the students were asked, e.g. the students were asked the question, when considering their first year at the Slade, "What did you think were the crucial concepts or ideas the staff were inviting you to explore?" and the staff interview included the question, "What are the crucial concepts or ideas you wanted to convey to ...?" (the question referred to the particular group they were involved with, which had been specified earlier).

The validity of adopting this range of techniques is discussed at greater length in the conclusion. At this stage it may be of interest to try to give some indication of the problems which arose in trying to acquire such a range of information and how they were dealt with. A basic problem was that the research had nothing concrete to offer the population of the Slade. The fact that it may increase our knowledge or understanding of the process of this form of socialisation is a somewhat indirect benefit to them. Thus it is not perhaps surprising that the prospect of an outsider trying to probe how the institution operated may have been seen by a number of persons as a possible threat, particularly since the

Slade is such a small and intimate institution. I was well aware that my presence at the Slade was by their leave and that at any stage it could be terminated. Thus the student and staff perception of me was of considerable importance. I had to be seen as an authentic person involved in a serious piece of work as opposed to being an obtrusive enquirer into private matters. My presence at the Slade had to be seen to be more of an asset than a nuisance.

In consequence the relatively tedious and uncontentious work was done at an early stage. This included going through the documentation and records to acquire information on such matters as changing patterns of staff employment and the student population. The staff at the Slade found the graphs derived from this information of considerable interest. Showing them these graphs in all probability contributed to their realisation of the seriousness of my intentions.

From the start I adopted a very open approach towards both staff and students, telling them what I hoped to do, explaining the problems as they arose and asking them for advice as to how best solve them. Whenever I felt I had identified any trend or formulated any hypothesis, I asked staff members/or students what they thought of it. Particularly early on I found that I was frequently on the wrong track, or had placed too much weight on minor matters. As a consequence of virtually working with the staff and students in deciding how best to go about the project, in realising what was happening and formulating relevant concepts, I found it easier to gain acceptance.

I was very fortunate in being a participant as well as an observer, particularly in the case of the first year sessions. I was a working member of the first year course and the experience sensitized me to crucial problems. These stemmed not only from the manner of communication

which often entailed being given seemingly inadequate instructions, but also from the nature of the task set. (It is frustrating, for instance, to try to paint a landscape with orange juice.) When talking to the other students it was possible to see the extent to which the problem was commonly perceived. In group tutorials when we were presented with a piece of work and had to try to help the student, the problems of communication became very evident.

It became clear at an early stage that it would be a great asset if I could take down very full notes. To this end I learnt speed writing, which can be mastered in a matter of weeks. It paid considerable dividends. It was possible to record an almost verbatim account of interactions. Thus the data consisted of the actual language used rather than summaries biased by presuppositions. This method was of particular value in conducting interviews; a number of students and staff said they would have objected to a tape recorder but seemed to find note taking tolerable. In the case of the first year sessions it was possible to take notes from the beginning; as an almost permanent addition to a group of twelve other students I was relatively inconspicuous. This was not the case in the group tutorials which involved a smaller number of people. Consequently although twenty-nine students at group tutorials were monitored, only in five such sessions were verbatim notes taken. It is from these that extracts from group tutorial data, which appear in chapter 5(ii) are taken.

I hoped to acquire as much information as possible from both staff and students about current happenings at the Slade. Thus it was of considerable importance that I should be accepted on equally good terms by <u>both</u> the staff and students. In order not to be identified with either I took considerable care to spend more or less the same amount of time socialising with each group. For example, when attending the first year sessions I may have had coffee in the morning with the staff, and lunch

with the students, or vice versa. Possibly as a consequence of adopting such a cautious approach, I was eventually defined by the staff as 'part of the furniture', and by the first year students in terms such as,"I think everybody seems to see you as just part of the group in a way. You're there all the time, and when you take part you're not a separate person taking part." *(12)

THE INSTITUTION

The education of fine art students differs in a number of ways from that of most higher educational students, largely due to the nature of the subject. In most disciplines a substantial verbal body of knowledge has to be learnt so that it can be reproduced. In an art education there is a minimal verbal body of knowledge to be learnt; the emphasis is on the doing, i.e. the production of an art object. In most disciplines there is an accepted and explicit set of rules which the student must learn. They vary in precision and this affects what given disciplines will define as valid when evaluating new interpretations. These sets of rules are made most explicit in scientific disciplines, but also in the arts subjects, (e.g. history and English) the undergraduate must learn a set of rules which enables him to evaluate new subject matter. In contemporary fine art there are few explicit rules and those that exist are often ambiguous and conflicting. Thus despite considerable consensus by artists in their evaluation of art objects, the reasons which may be given to justify such an evaluation will vary substantially. Thus the student is operating within a more ambiguous set of rules than in other disciplines.

(i) CONTENT

The student is required to approach his painting activity in a specific way; not only must he be aware of the vocabulary of the visual syntax,

consisting of, for example, form, space, light, colour etc., but also how to use it in relation to a limited range of visual problems defined as interesting. This would involve asking himself specific questions while painting, thereby disciplining himself in the act of doing.

The organisation of the content is different from most forms of higher education where there is a fairly explicit selection, organisation and pacing of what is taught. Here it is only in the first year that a comparable course organisation is evident. In the first year the student is introduced to what constitutes the syntax. As a member of staff, Mrs. H. said in reply to the question, "Do you think that they come here able to do this (talk about their work)?:

> "When a student comes, he may not know the difference between shape and form."

The first year involves a structured course in which different aspects of the visual syntax are isolated and dealt with and through which students are introduced to its potentialities. The 'doing', i.e. the realising for themselves of these possibilities, is regarded as of great importance. It is insufficient for the student to be able to recognise what constitutes the visual syntax as he must learn how to <u>use</u> it in such a way that it is a meaningful activity for him. This is described in greater detail below, but illustratively, Mrs. H. described how she did this with the first years, thus:

> "Instead of saying blue is a spacious colour one would try to sort out an exercise which would show blue has very spacious qualities."

After the first year, when it is assumed that the student will have grasped the essence of what the syntax involves, he must then work without the support of a structure for the next three years. It is then up to the student to find out how he wants to use the syntax and which particular problems he finds both meaningful to him and potentially exciting.

He is thus forced to rely on his own inner resources. The only specific contact he will have with the staff will be his own private tutorial which will be with one member of staff for three half-hour sessions a term. He can also attend group tutorials if he so wishes, for two sessions a term, when about three members of staff and three students will look at and discuss about six students' work. They too allow for about half an hour per student. The only formal assessment is the Diploma exhibition at the end of the fourth year. No particular art form is specified. It can be in the form of film, sound, etc., in fact for the last five years, 1969 to 1973, no one has failed, which makes it more of a formal ending than an assessment.

(ii) CONTROL

There are a further two closely connected aspects in which the Slade differs from other higher educational institutions, namely the staffing and the form of control. Out of twelve members of staff teaching the undergraduates, only four are full time. The other eight are part-time, teaching for one or two days a week. This is supplemented by a further seventy-five visitors who come in for one or two days a term. Thus each day will differ depending on the staff present.

It also appears that a network of personal relationships acts as the predominant form of control. The normal type of educational or bureaucratic sanctions which tend to operate in most higher educational institutions, such as students having to complete certain pieces of work by particular times, are not in evidence at the Slade. Instead personal control is manifest in a number of ways. As mentioned above, the main contact the student will have with the staff will be with that one member who is allocated to him as his personal tutor. His tutorials will take place in a small room, alone with his tutor. The degree of intimacy or range of what is regarded as legitimate

to talk about will vary, depending on both parties, but the relationship can be very close. To the question, "What sort of relationship do you try to have with your own students?" Mrs. H. replied:

> "One would like to be conversant with their total well-being which includes both private life and work life. I don't think one can get too close to students. In fact it's extremely difficult. They look at you as authority. It's very hard."

And another member of staff, Mr. J.:

> "I have one of a very personal kind; I think quite an affectionate one."

The format in which the teaching is done after the first year is also personal. The students are not addressed as a group. Occasionally a member of staff will go round and talk individually to particular students about the work they are doing, thereby trying to give advice. To the question, "How do you try to get this (crucial concepts you want to convey) across to the students?" Mr. K. said:

> "If they're using yellow ochre and I think it's making them heavy, I tell them to use zinc yellow instead."

At the Slade the range of control is arguably greater than at most higher educational institutions. In the personal relationships more of the student's private self is revealed and is thus potentially subject to control. There is also an attempt to control certain mundane factors to a greater extent than, say, at university. An example of this is that the student is expected to sign in each day. The detailed operation and significance of this form of control are discussed in chapter 3 (ii).

Thus it appears that both in terms of the structuring of the content, and of the significance of the one to one personal relationships, the system in many ways resembles a one year degree course followed by three years research.

NOTES AND REFERENCES in Introduction

*(1) Examples of such studies are,

H S Becker	Boys in Waite: Student Culture in Medical School, Chicago, 1961
R Bucker & A Strauss	Professions in Process, AJS, 1961, 66
F Davis	Professional Socialisation as Subjective Experience: The Process of Doctrinal Conversion among Student Nurses, from Institutions and the Person, H S Becker et al, Chicago, Aldine, 1968
N K Denzin	Incomplete Professionalisation: the Case of Pharmacy, Social Forces, 46, 3 1968, 376
V Oleson & E Whittaker	Adjudication of Student Awareness in Professional Socialisation: The Language of Laughter and Silences, The Soci .ological Quarterly, 7, 3, summer 66
V Oleson & E Whittaker	Critical Notes on Sociological Studies of Professional Socialisation, Ch IV, in Professions and Professionalisation, J A Jackson, Cambridge, 1970
V Oleson & E Whittaker	The Silent Dialogue, Jossey-Bass, 1968
*(2) C Kakushin	The Professional Self-concept of Music Students, AJS, 1969, 75(3)
*(3) J R Taylor & B Brooke	The Art Dealers, London 1969
*(4) R Moulin	Living Without Selling, in Art and Confrontation, Studio Vista, 1970
*(5) J R Silvers	The Modern Artist's Associability: Constructing a Situated Moral Revolution
*(6) J Davignaud	The Sociology of Art, Palidin, 1972
*(7) M Griff	The Recruitment of the Artist, in The Arts in Society, R N Wilson, N J Englewood Cliffs, 1964
M Griff	The Recruitment and Socialisation of Artists, in Sociology of Art and Literature, M C Albrecht et al, London Duckworth, 1970
*(8) M Griff	The Recruitment and Socialisation of Artists, as above
M Griff	The Commercial Artist, in Identity and Anxiety, M Stein & A J Vidich
*(9) A Strauss	The Art School and its Students: a Study and Interpretation, in the Sociology of Art and Literature, M Albrecht, Duckworth 1970
*(10)C Madge & B Weinberger	Art Students Observed, Faber & Faber,1973

*(11) An informal remark made by a member of staff

*(12) Statement made by a first year student in a second interview at the end of the first year.

SOURCES for Chapters I, 2 and 3

Sir E. J. Poynter	Lecturer on Art, London 1879
H. Aale Bellot	The University College, London 1826-1926, University of London Press, 1929
George Charlton	The Slade School of Fine Art 1871-1946, in the Studio, October 1946
Andrew Forge	The Slade 1871-1946, in Motif

The Slade Reports 1953-1972

The Slade Prospectus

The University College Calender, University College, London

Department of Education and Science, internal documents

Other than the above sources, information has been acquired from open ended interviews and social encounters with members of staff, including those described in the section on administration, a number of teaching staff and a number of students, all of whom have assisted in extending qualifying and rejecting ongoing inferences.

Chapter 1.

i) HISTORICAL BACKGROUND

A brief history of the Slade throws light on a number of features of its organisation and philosophy which persist today. Such an account reveals distinct changes in terms of its autonomy or the strength of its boundaries in relation to supportive influences and disruptive ones.

The inaugural lecture of the first professor, Edward Poynter (in 1871), was an attempt to articulate the organisational reasons for the failure of English art school education in relation to that in France which he saw as much more successful. Thus from its inception, the Slade can be seen against the background of two distinct alternative aims for art school education, and of the respective structures devised to realise those aims. Poynter's importance has proved ongoing: many features of the structure and philosophy he envisaged persist in the Slade of today, though in a modified form. They can be seen in the prospectus, and in the views held by a number of today's members of staff.

In the mid-nineteenth century, English art was uninspired. Official art was insular and indifferent towards the art of other countries. The Royal Academy was not in one of its most lively periods; the majority of the members were ignorant and ill-trained. The state of art education was equally insular. Since 1852 the Schools of South Kensington were theoretically the best, but they had become aimless; most of the eight years of the course involved working from antiques.

The Slade was founded as a result of an endowment in the will of Felix Slade, 1788-1868, for three professorships in fine art, in Oxford, Cambridge and London. In London he also made a bequest for the

endowment of six scholarships in fine art. University College added to this gift enough to found a school of art. The first section of the North Wing of the quadrangle was built and the Slade was opened in 1871. Unlike the Schools of South Kensington, or the Royal Academy as it later became, where admission was free, though places few, the Slade, which was based on endowments, had to make a charge for instruction; thus the Slade could not be seen as directly competing with the R.A.

Edward Poynter was a 'worldly' man, who was well connected. He had started his painting career in the Royal Academy Schools, then settled in Paris in 1855 to further his studies. His training in Paris would have been classical. In his first lecture at the Slade he attacked English art teaching for forcing the students to work from the antique rather than the living model. He depicted English art schools for esteeming a "trivial minuteness of execution." The formal system for admission to the R.A. involved working in a private studio for two or three years to complete and submit a drawing of an antique figure which had to be of a certain standard of proficiency. Once accepted, the student had to do more studies from the antique to pass his probationship and be admitted as a full time student. This was followed by a year of more highly finished studies in the antique school and courses of lectures on perspective, anatomy and so on. Despite some departures from the rigidities of this approach, Poynter was still able to say: "the tradition that there is something objectionable in beginning early to study from the life model is not by any means extinct." It thus appears that the predominant concern in English art schools was that the student should be able to execute a drawing in minute 'polished' detail. Further, this was thought to be best achieved by drawing from antique and established art objects.

This approach to fine art made possible the distinction and

evaluation of degrees of care or proficiency. Thus rigid screening could operate which, once institutionalised, could maintain the specific criteria on which it was based, even if, as seems to be the case, the criteria did not relate to the production of profound works of art.

Poynter regarded the French system as far superior. They had a greater 'knoledge of all the technical and practical details of their profession', and ' a sound and thorough grounding in the knowledge of form,' This latter he saw as due to the fact that in the art schools they had a course of study from the living model. French training in fine art was very different from the English model. The student entered the 'atelier' of a principal painter, students who had been there eight to ten years being in the same room as newcomers. Initially, the new student would draw from casts to get used to using a pencil. Then he would begin studies of the living model who woud sit for four hours a day for a week. The student would work daily but would have no time for irrelevant detail. The master attended twice a week. Meanwhile the older students helped the younger ones. When the student began to understand the meaning of form, etc., he would then begin painting from the model, perhaps painting and drawing in alternate weeks. This was supplemented by drawing from pictures in the Louvre. To enter the Ecole des Beaux Art, he did not submit an already completed drawing, but was placed with some six hundred other competitors in front of a living model two hours a day for a week. It was thus a twelve hour drawing that was submitted. If the drawing was up to standard he might have been one of the hundred admitted. Then, for the first time he would be placed before the antique, to improve his style and to look deeper into the beauties others had found in nature.

The basic idea behind this structure was that it was regarded as essential for the student to <u>understand</u> form and have a thorough awareness of technical problems and how to contend with them. This was realised organisationally by the student drawing from the model as soon as was

possible with less emphasis on the finished product, but more on the state of understanding or the "knowledge of form." For these purposes, fellow students assisted him in developing the ability to recognise and distinguish that which was authentic from that which was superficial. Only at a later stage would he use antiques to learn to appreciate the insights of others. The screening appears less rigid than the English model as it is not drawings which were evaluated in relation to each other, but rather student's potential in the actual 'doing' in a controlled situation. Thus it was essentially more student orientated with an emphasis more on self discipline and with instructors exercising a more subsidiary role as guide.

Poynter wanted to adopt a structure like that of the French system which, as he saw it, was the embodiment of the ideas of art he most valued and which he described as "admirably logical." He declared, "I shall impress but one lesson upon the students; that constant study from the life model is the only means they have of arriving at a comprehension of the beauty of nature, and of avoiding its ugliness and deformity, which I take to be the whole aim and end of study." In the prospectus he emphasised the seriousness with which art and regular study must be regarded. Even students attending part-time would be subject to the same thorough form of instruction. They must be "compelled to look upon art in a serious light." Addressing the new students he indicated the essence of the content of the pedagogy: "Let me assure them in the most emphatic terms that nothing is to be done without unremitting labour and attention. It is not the instruction you receive that will be the means of your improvement, but rather your own industry and endeavours; I can do nothing but guide your efforts in the right direction."

The Slade was organised to incorporate the Paris system. New students initially had to draw from the antique as a test of their

proficiency. If they were unsatisfactory by virtue of showing insufficient mastery of the technicalities of the material to make it likely that they would surmount the difficulties of life drawing, they had to persist till the middle of the term and again submit a drawing. Thus there were two opportunities to gain admission to the life school.

The prospectus has always been modified every few years. It is, though, interesting to note that the 1966 prospectus states that the students are required, "during their first year to follow a general course and give the greater part of their time to drawing with only such work in painting or sculpture as the Slade Professor may advise."

This somewhat lengthy account of Poynter's approach is included because he set the framework for what became the structural basis of the Slade tradition. He was, as is clear from his above statements, an advocate of the academic position. The Slade was new and lacked any tradition among the students. Contemporary English painting was inadequate to contribute a set of criteria to which it could adhere or build upon, so it was to the study of the methods of the old masters that attention was turned, though this emphasis can be more clearly seen in relation to Poynter's successors. It is still evident today.

A detailed analysis of the ideas expressed by the various professors and the consequent changes in the organisation would require considerable historical expertise, and very full documentation of structural changes in the Slade. This section of the present study aims to focus on specific aspects such as the change in the art climate outside, the stance of the professors and the consequent emphasis in the pedagogy, from Poynter's time till the present day. These aspects may be summarised as follows:-

OUTSIDE	INSIDE	
AET CLIMATE	PROFESSOR	PEDAGOGY
1871 The Royal Academy at low ebb. Official art insular; anti other traditions.	EDWARD POYNTER attacked English art teaching for use of the antique rather than a living model. Held an academic position.	Students started painting from the figure as soon as possible in order to understand the beauty of nature. Drawings were expected to have a structure to be of any value. Study of Old Masters was encouraged.
1881 Realism was the dominant theme in Paris.	ALPHONS LEGROS was the heart of the Paris Realist movement. He took his general direction from Millet, also drawing from Ingres; but became increasingly eclectic, andpreconceived, losing touch with what was happening in Paris.	Stress on serious draughtsmanship and a proper study of the Old Masters. His preconceived approach in later years was rather restrictive, though he encouraged students to visit European centres of painting.

OUTSIDE	INSIDE	
ART CLIMATE	PROFESSOR	PEDAGOGY
1893-1914 an exciting period for English painting, with a controversial atmosphere. The New English Art Club, modelled on the French Salon was the focal point of adventurous painting.	FREDERICK BROWN drafted the constitution for the New English Art Club. Brought up on Ruskin and the Pre-Raphaelite school. Had a reputation as an enlightened teacher and champion of contemporary French painting. He was a very straightforward, unsentimental painter, with a direct 'feet on the ground' approach.	Stress on art being taught on the basis of science; laws of optics, etc. Drawing must be structural to have a purpose, based on the study of the natural world. It involved looking hard to find the logic of beauty. Realism meant expressing the thing, rather than being concerned with pictorial effect or manner. The best source still seen as intelligent study of the Old Masters.
STUDENTS dominated the English scene, they were a very self-conscious group, posturing and dramatising the artist's status. In all of them a Slade background was evident; The Florentine approach to drawing; the structural modelled element.	HENRY TONKS joined Brown in 1898, (then a surgeon). Closer to impressionism than Brown. Obsessed with the problems of drawing he acquired the reputation of the Slade's 'super ego'. He was somewhat self-tortured, emphasised the spiritual side of art and had an exaggerated worship of the painter's status.	Emphasised the primacy of seeing and in slight contradiction also stressed i) the importance of the spiritual ii) knowledge of anatomy

OUTSIDE	INSIDE	
	WILSON STEER 1895	
	also closer to impressionism than Brown; the opposite of Tonks, lazily self-confident, but of sound judgement.	Valued looking, but not a pure impressionist as he always composed his pictures.
	Brown, Tonks and Steer were very close to each other and were a centre of creative people, including writers, critics, painters, etc. This period was an epoch identifiable by the convinced teaching within the school, producing a sense of unified purpose.	
1913 The London Group replaced The Camden Town Group; Slade students predominated.	Slade teacher's attitudes were not compatible with those of their most lively students. They tried to resist this by rejecting the dramatic changes in France as irrelevant.	
1919 Retreat from experiment and a return to the elements of classicism and naturism.	HENRY TONKS Now his natural conservatism hardening. No infusion of new ideas.	"I cannot teach you anything new, you must find that out for yourself, but I can teach something of the methods of the Old Masters, if that will be of any use to you." Students taking a more active part. Groups of talented students challenged the assumptions of current ideas both inside and outside and were prepared to face the contradicitons.

OUTSIDE		INSIDE
1930 The previous conditions which had sustained the older generation now seen as irrelevant. The aesthetism of the New English Art Club and the Bloomsbury post impressionists were out in the cold.	RANDOLPH SCHWABE uninspired painter, brought little impetus.	'Ivory Tower' and 'escapism' were the kinds of terms levelled at detached artists of the Tonks approach and few were prepared to be so identified. Teaching was negative and the Slade a vacuum. Some of the outstanding students leaving the Slade rejected painting in favour of more active participation in the life of their time. (e.g. Coldstream worked with a G.P.O. film unit.)
1944	Return from Oxford where the Slade had been evacuated during the war. The school understaffed, crowded out with students. Randolph Schwabe suffering from ill health.	Students could make of it what they wanted. Gradual search for the recovery of standards leading to the filtering back of the recognition of the Old Masters and Picasso, Matisse, etc.
1949	WILLIAM COLDSTREAM Believed in the importance of discipline, of direct empirical observation in order to establish a minimum basis or criterion for working that was to some extent verifiable or objective.	Emphasis on drawing and painting from the figure in the spirit of research, but not opposed to experiments in other directions.

This brief summary indicates that the teaching has always had an academic basis, founded on the admiration and study of the Old Masters. "More precisely, the basis of the Slade tradition is the intense study of constructive drawing." Starting with the classic stance of Poynter, the Slade managed to incorporate French Realism, though not of the most rigorous kind, with Legros, Brown and Tonks. But, it has been less successful at coherently incorporating abstract art or definitions of art not necessarily based on classical academic assumptions. This is, in part, indicated by the fact that since the Tonks period of office and particularly after his resignation in 1930, influences from the outside have dominated.

The Poynter, Legros period, 1871-1893, was one in which the Slade was a pioneer of art teaching and as such acquired a degree of autonomy with a clearly delineated boundary, in relation to the insularity and lack of dynamism of other art schools. It was during this time that the foundation of the Slade tradition, namely its academicism, was established. The period of Brown, Tonks and Steer saw a major breakdown of this boundary, but in such a way as to be beneficial to the Slade. These three men and the New English Art Club were the focal point of an exciting art scene, thus the students could easily forge contacts with other eminent artists, thereby creating a stimulating atmosphere. These three men could teach with conviction, so maintaining the Slade as a unique and dynamic base.

The dramatic change in 1914 and more evidently from 1930-1950, occurred when the staff apparently ceased to have the same conviction about what they were doing and thus about what they could teach. As long as the art climate outside continued to acknowledge the importance of paintings grounded on classical academic format the stance of the Slade staff was secure; but as the criteria in the art world showed decreasing respect for such an approach and instead sought other viable criteria, so the students found the staff and pedagogy at the Slade more of an impediment. Thus during this period external influences and new definitions of what art could be, or do, were

the major determining factors of what was happening at the Slade. In this period, the boundary separating the Slade from the outside was virtually non-existent and it was the students who were the initiators of what was pursued and of the means of pursuing it. In these years external influences were far more significant than the internal life of the Slade. Since 1950, there has been an attempt to re-establish a concept of an objective validity, on the same basis as it was initially conceived, and to re-establish an academic tradition as far as is viable in the 1970's. The realisation of such an intent involves its own logical pedagogy, which as might be expected, is similar to that originally defined by Poynter. A pattern emerges:-

Poynter, Legros 1871-1893	Positive academic ideas; positive highly structured pedagogy; involving strongly defined boundary in terms of discipline and relevant content, i.e. old masters relevant, English art not relevant.
Brown, Tonks, Steer 1831-1914	Positive academic ideas; positive logical pedagogy, involving weak boundary in relation to outside, as outside was an extension of inside. Its boundary in terms of discipline becoming stronger, while less emphasis on specifying relevant content.
Tonks 1914-1930	Less assertive of the value of academic ideas and of pedagogy. Boundary, inside/outside becoming increasingly weak, and so too, rules of behaviour, discipline, and content; declining attempt to distinguish what is relevant from what is not.
Schwabe 1930-1949	Academic ideas discredited with consequent effects on the pedagogy. Major influences now coming from the outside, not the inside. Discipline, and relevant knowledge now largely determined by the

	students.
Coldstream 1949	Attempt to re-establish academic ideas and the concept of objective validity. Attempt to instigate a positive pedagogy; rules to acquire self-discipline. Boundary with respect to relevant approach re-emerging, but not boundary distinguishing relevant from irrelevant material, which is not possible in today's art climate.

ii) PROFESSOR COLDSTREAM

Professor Coldstream, the Slade Professor since 1940, was a student at the Slade from 1926-29. He acquired a reputation as one of the dominant young painters and evaluators of the art scene. The views he then held may now seem fairly traditional, but they were then regarded as very radical. He propagated the idea of ignoring French influence and doing what the Italians had left undone. This approach had a strong political impetus as he had connections with people like Graham Bell. The Euston School of Painting and Drawing was set up by Claude Rogers, Victor Passmore; Coldstream joined them. It became an informal centre for intellectual activity and experiment, and also a fashionable centre for the dissemination of ideas. During the war most of the teachers at the Euston School became war artists of one sort or another. When subsequently Coldstream became Head of the painting department at Camberwell, he again sought to realise the ideas of the Euston School. These deserve to be specified in greater detail. They involved a very sophisticated yet at the same time simplistic method of drawing. It was based on the theory that it is possible to plot what is perceived if the head is kept still, thereby making a painting an objective exercise as distinct from one in which the painting largely determines its evolution. The latter would inevitably be more 'stylish' as consciousness of successful or approved effects would influence the process. Arguably Tonks and Augustus John were closer to the latter approach.

In the immediate aftermath of the war art schools were very crowded, as there were not only new students, but a whole generation of students returning from the forces. Indeed, in 1946 at Camberwell, the life studio, where there were still bomb holes in the roof, was packed with row after row of students, including a row on the radiators and a row on the lockers. There were fights to get an easel. The students were highly enthusiastic, though it was hard to get materials, and facilities were far from ideal. This eagerness meant that the students listened avidly to all that was said, with the effect that hundreds of students uncritically absorbed Coldstream's way of thinking. When he left Camberwell to go to the Slade he was determined not to let this happen again, and to insist on a far greater diversity of approach and to avoid taking the then fashionable anti-intellectual approach. Indeed, one of the first and fundamentally significant things he did was to arrange for the Durning-Lawrence Chair in the History of Art to be established by the University, thereby ensuring that high quality incumbents would be attracted and that a sound critical intellectual content would influence the Slade. He was successful; Professor Wittkower, who took up the appointment gave lectures that were so popular that the students queued to get in.

He was also convinced that the right framework for an art school was a tutorial structure and that beyond that the students should be allowed to get on with what they wanted. For this reason he has always been chary of set syllabuses. The tutorial system worked exceptionally well, particularly with the older students after the war. But many of the younger ones found it hard as they were used to responding to more highly structured situations which they could either go along with or kick against. For this reason a first year course was introduced in 1956, the present form of which is described below.

STRUCTURAL FACTORS

iii) STAFF

The extent to which the history of an institution is a relevant

element in understanding its present is largely a function of the extent to which that past is known and regarded as important by those currently involved in it.

It should be noted that throughout this century, the members of staff who have stayed longest at the Slade have tended to be ex-Slade students (see diagram I). Staff holding long appointments are clearly a significant factor in the maintenance of tradition in that the new staff and students will be influenced by them into the way 'things are done'. As diagram I indicates, there were certain periods when some staff held their appointments for over 30 years; in others the periods were shorter. 1893-99 was one in which many members of staff had long appointments, so too, 1919-1930. Although relatively shorter periods are currently appraent, five of those appointed in 1949-51 are still teaching today. Put another way, of those leaving between 1914-65, some had taught for 30 to 40 years, whereas those leaving after 1964 tended to have taught for nearer 10 years, with the exception of those entering around 1950. Thus it appears that it was after the two wars, during which periods the Slade had each time virtually come to a standstill, that we find an intake of particularly committed staff. In both cases the majority of them were ex-Slade students. This seems to have little to do with the climate at the Slade. Indeed in the most dramatic Slade period (1893-1914), few new members stayed long, whereas a number who joined under Tonks stayed for over 30 years, which partly explains why he is still remembered so vividly, at least by the staff.

As regards the numbers of staff, they gradually increased from four in 1900 to sixteen in 1949. 1950 saw a large increase to twenty-six; this gradually grew to thirty in 1972 (see diagram II). This latter period shows a far higher annual turnover of staff compared with the earlier period, as is made evident by a comparison of diagram I (showing the

Diagram I

The number of staff appointed each year and the length of their appointment from that year

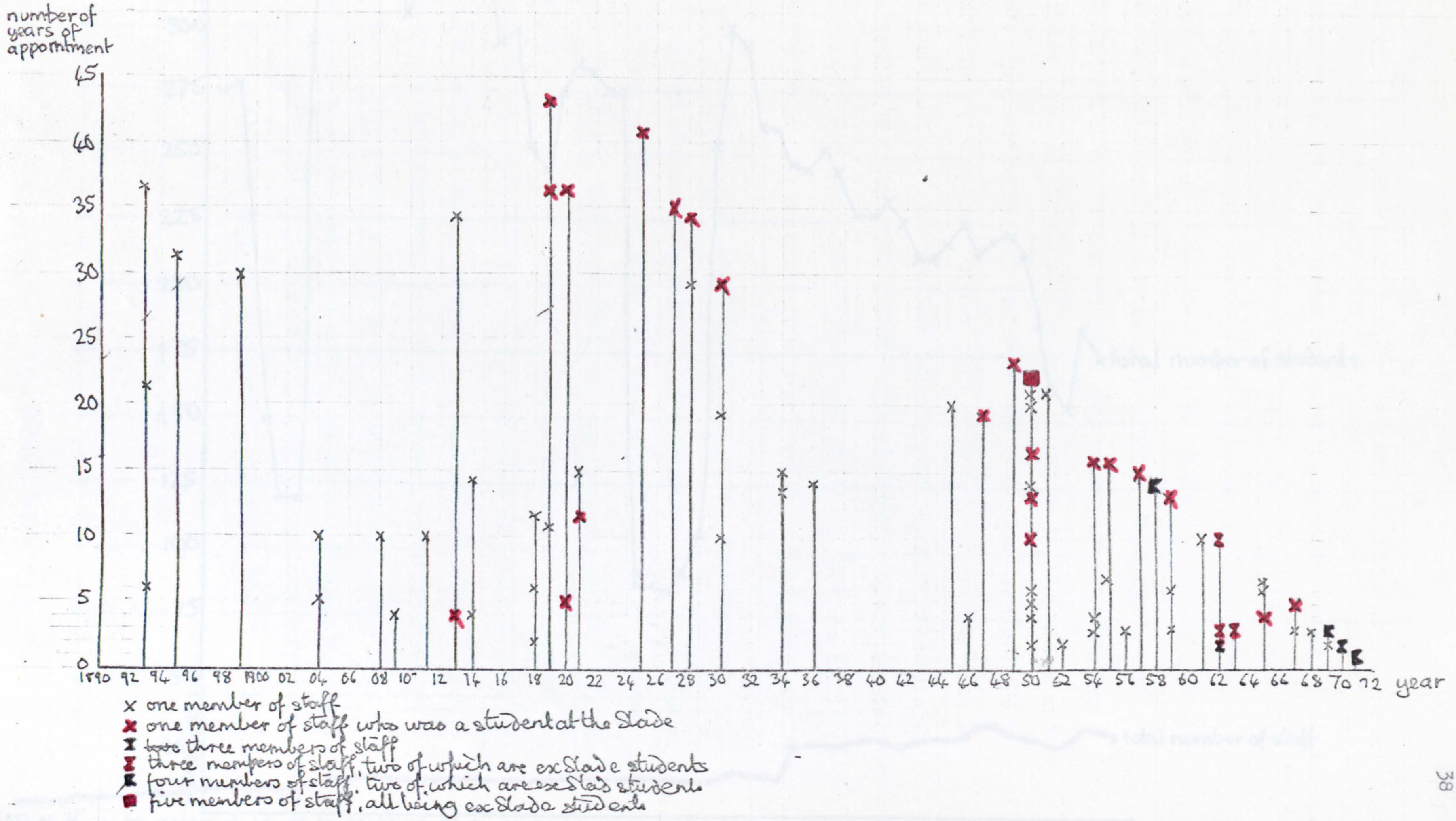
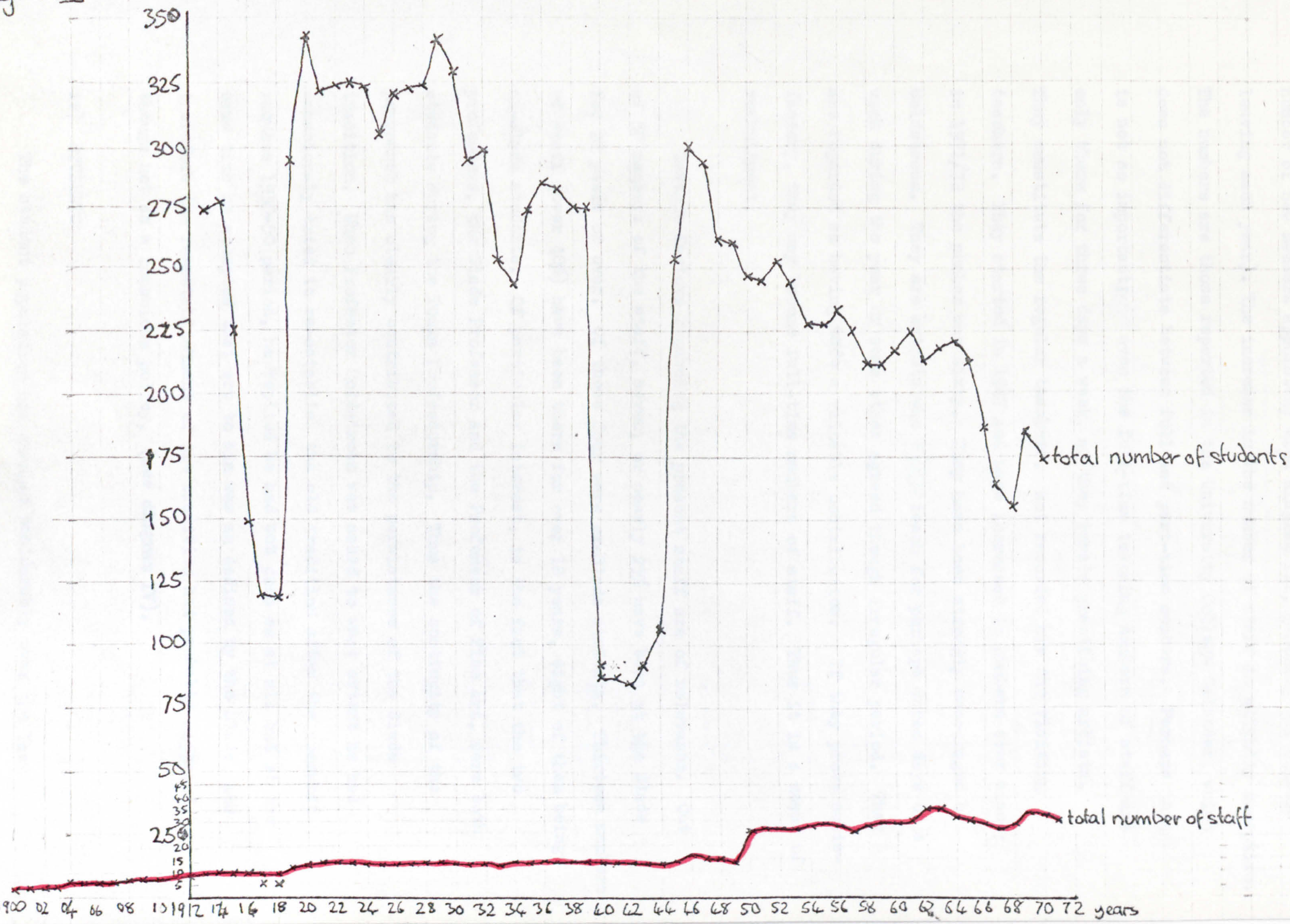


Diagram II

Comparison of the total number of students to the total number of staff - from University College Calender



number of new members appointed) with diagram III, (showing the number leaving each year). The increase in the number of staff is slightly deceptive. The numbers are those reported in the University College Calender, which does not differentiate between full and part-time members. Perhaps this is not so important; even the full-time teaching members of staff are only there for three days a week, as they remain practicing artists. They constitute the regular teachers. Not recorded are the visiting teachers. They started in 1947 and have increased in numbers ever since; in 1971/72 the number was sixty. They have been strongly encouraged by Coldstream. They are artists who teach for perhaps three days or a week during the year or some other agreed though irregular period. They are regarded as having made a valuable contribution. If they prove satisfactory, they may become full-time members of staff. Thus it is a means of recruitment.

Certain factors regarding the present staff are of relevance. Out of 30 members of the staff, seven, or nearly 25% have been at the Slade for 22 years or over. Of these four were ex-Slade students. Thirteen members of staff (over 40%) have been there for over 18 years, eight of them being ex-Slade students. Of particular interest, is the fact that the two professors, the Slade Professor and the Professor of Fine Art, were both students during the Tonks Professorship. Thus the continuity of the personnel has clearly contributed to the persistance of the Slade tradition. When Professor Coldstream was asked to what extent he had consciously tried to re-establish the old tradition after the somewhat vacuous 1930-50 period, he replied he had not done so at all but at the same time he accepted that art to him was as defined by the Slade, and therefore the re-establishment of the tradition had probably happened, though not as a conscious policy. (see diagram IV).

iv) STUDENTS

The student population has changed onsiderably over the last

The number of staff leaving each year

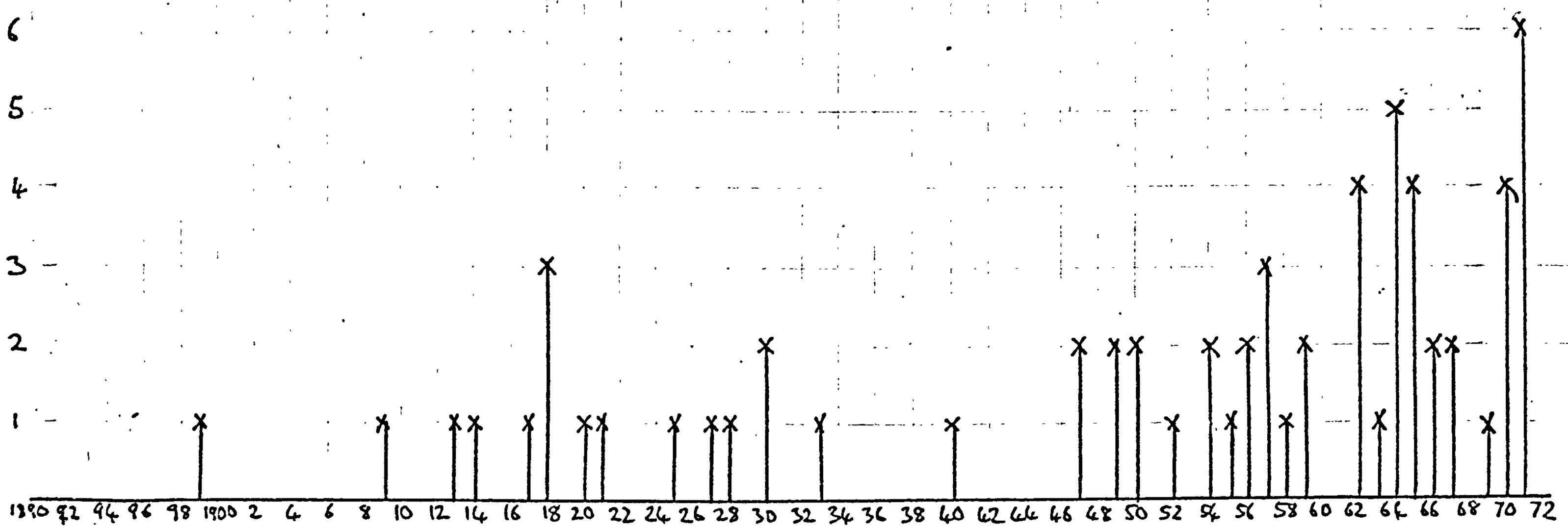


Diagram III

Diagram showing the date of employment and the numbers of years of service of members of staff in 1972 broken down into those who are ex Slade students from those from outside

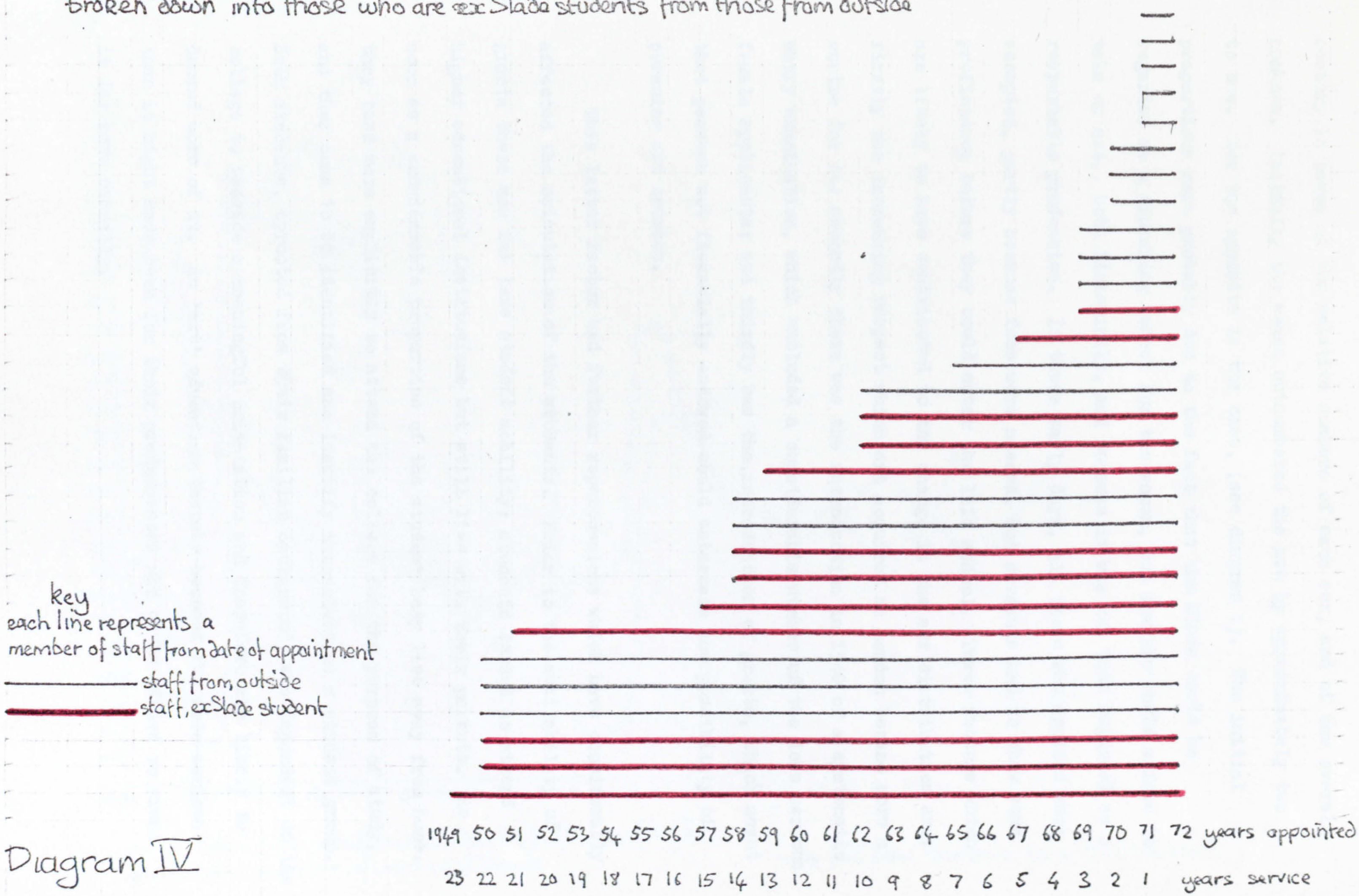


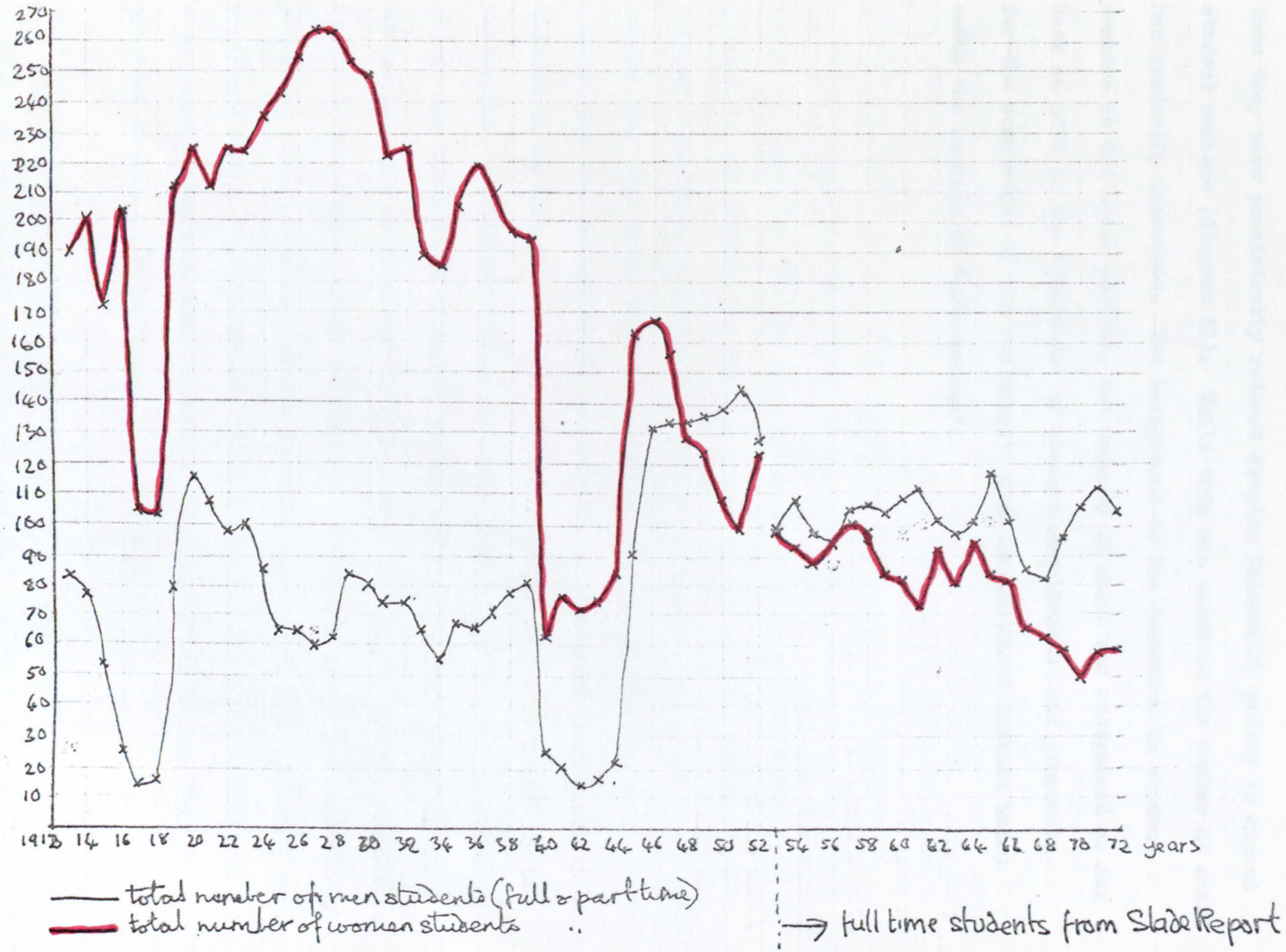
Diagram IV

century in terms of the relative numbers of each sex, and of the overall numbers. Initially the women outnumbered the men by approximately two to one. Now the opposite is the case, (see diagram V). The initial proportions were probably due to the fact that the Slade could be regarded as a finishing school for the women, but few men could afford to take up art,, both financially, and because it was not then regarded as a respectable profession. In these early days, all those who applied were accepted, partly because fees were needed, but students had to show some proficiency before they could enter the life school. Three factors which are likely to have contributed to the change in the sex distribution are; firstly the increasing respect which art acquired as London became more a centre for it; secondly there was the introduction in 1940 of a systematic entry examination, which excluded a considerable number of the less serious female applicants; and thirdly was the introduction of grants, which meant that persons not financially endowed could entertain the possibility of pursuing art courses.

This latter factor had further repercussions which have considerably affected the orientation of the students. Prior to the availability of grants there was far less student mobility; students tended to attend higher educational institutions but still live with their parents. As soon as a considerable proportion of the student body live away from home. they tend more explicitly to attend the college for the purpose of study, and thus come to be identified and identify themselves as a student group. Such students, uprooted from their familiar background, are dependent on the college to provide a meaningful orientation and therefore are likely to demand more of it. An 'art' education thereby becomes far more serious than it might have been for their predecessors who could afford to treat it far more casually.

Comparison of total numbers of men & women students at the Slade 1913-72 from University College Calendar

Diagram V



Another dramatic change over the century has been the total student population. Between the wars the numbers were generally above three hundred. During the last war, of course, the numbers drastically reduced, but since then they have persistantly reduced despite University policy to expand student numbers (diagram II). While this has occurred the number of staff has gradually increased. The background to the reduction in student numbers is the space problem, the urgency of which was recognised as far back as 1878 in the 'Statement of present requirements and proposals for the completion of the building.' This is discussed further below under the heading of 'constraints'.

Chapter 2.

CONSTRAINTS

i) THE DIPLOMA

The reorganisation which took place in 1966 caused a fundamental change in the Slade, to the staff and students alike. The background to this is found in the early 1960's when the qualification then offered in art schools was the National Diploma of Design. This was replaced by the Diploma of Art and Design which, unlike the N.D.D. was to be a degree equivalent. The new qualification was intended to rationalize and improve the standards in art schools, at the same time give a degree of autonomy to the individual art colleges which had previously been constrained, since the N.D.D. was externally constructed and assessed. At the first round of inspection for the new diploma many colleges were turned down on grounds of not meeting the desired standard, for example, having no art history facilities or expertise. As the new qualification was of a higher status than that which it was to replace, the result was that many local authorities were exceptionally generous in providing grants for new facilities so that on the second round of inspection they should be successful. Facilities became elaborate and sophisticated. This was partly due to what was happening in the wider art scene, where the pressure of contemporary art had been to make things bigger and bigger, using new ranges of materials. Queer marriages of previously separated disciplines occurred; the boundaries between painting and sculpture for example were no longer clear, electronics and other techniques which had previously been rigidly separated from 'pure art' were now in common use and were provided in Dip. A. D. colleges.

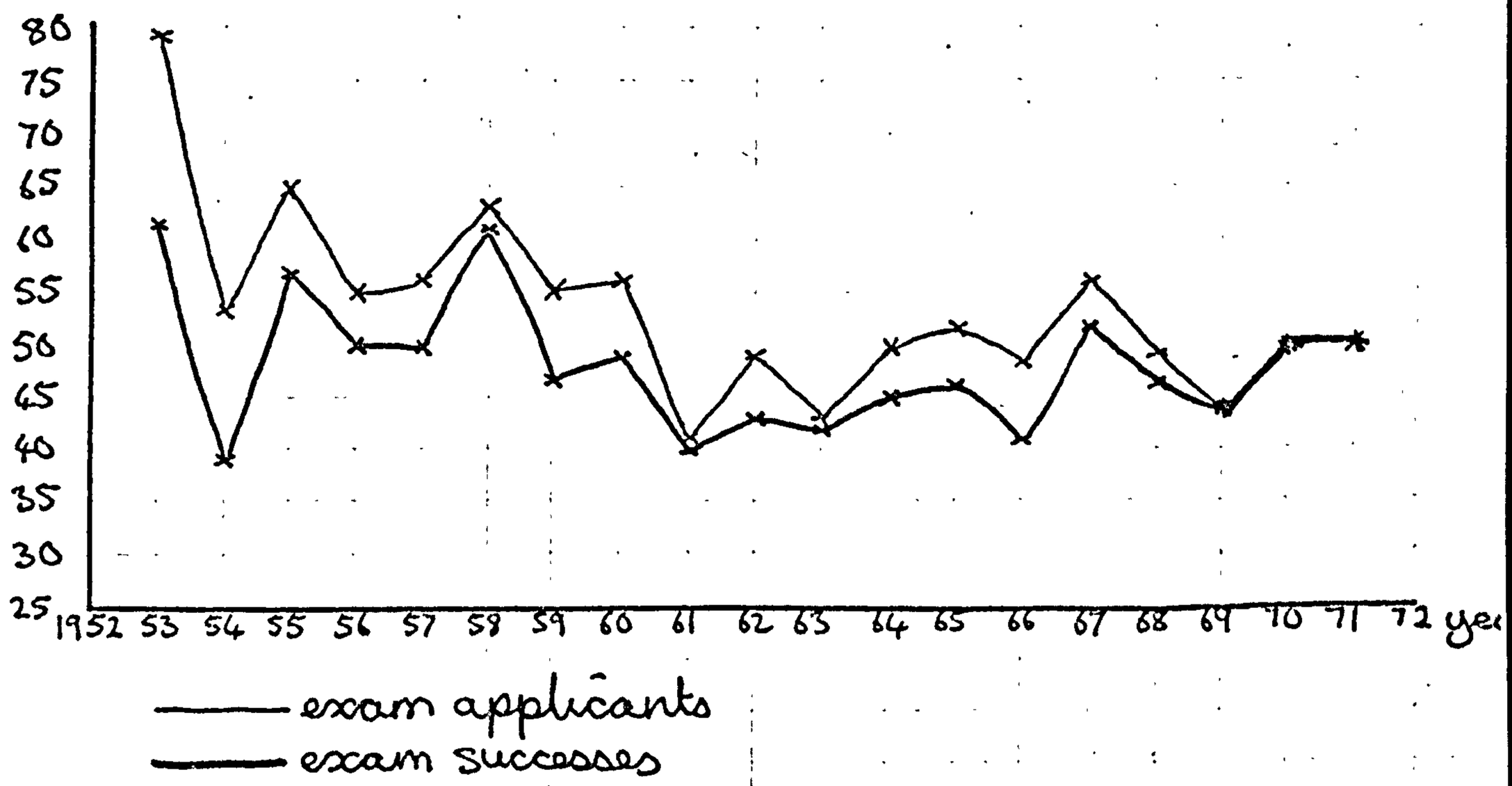
The Slade had offered the 'University of London Diploma of Fine Art'. In addition they had taken on students who had completed an N.D.D. course for one extra year, which led to no qualification, but for which students were usually given a grant. But the Dip. A. D. being of degree standing

was a higher qualification than the Diploma the Slade offered. Therefore if they wanted to continue to attract some post-graduate students, who could claim a grant, they had to introduce a proper two year post-graduate course leading to a qualification. Thus the Higher Diploma in Fine Art was introduced. But the repercussions of this were greater than anticipated, as the Slade had not been able to develop facilities equivalent to other art schools. The Slade has to compete for its share of limited resources from the U.G.C. (as described below). The Slade was still geared to oil painting from the model and had modest equipment in the sculpture department; it could provide little equipment free to the students, in contrast to the often generous allowance in the Dip. A.D. colleges. The introduction of students who had come from elsewhere, rather than being initially trained by the Slade, demanded fundamental changes, which have since then been gradually taking place. New facilities have been provided; some Slade traditions have disappeared. For example, there had always been a series of prizes offered for various types of paintings, the prize winning pictures would be added to the Slade Collection, after an annual prize giving. This dates back to the 1800's, but 1967 was the last year in which there was a formal prize giving. The system was discontinued partly because little life or landscape painting on small canvases is done, thus making the displaying of them somewhat impracticable, and partly because the students do not like the competitive element with the suggestion of being put on a pedestal and deemed better than their peers. This may, in part, be indicative of greater significance attributed to peer approval as opposed to staff approval.

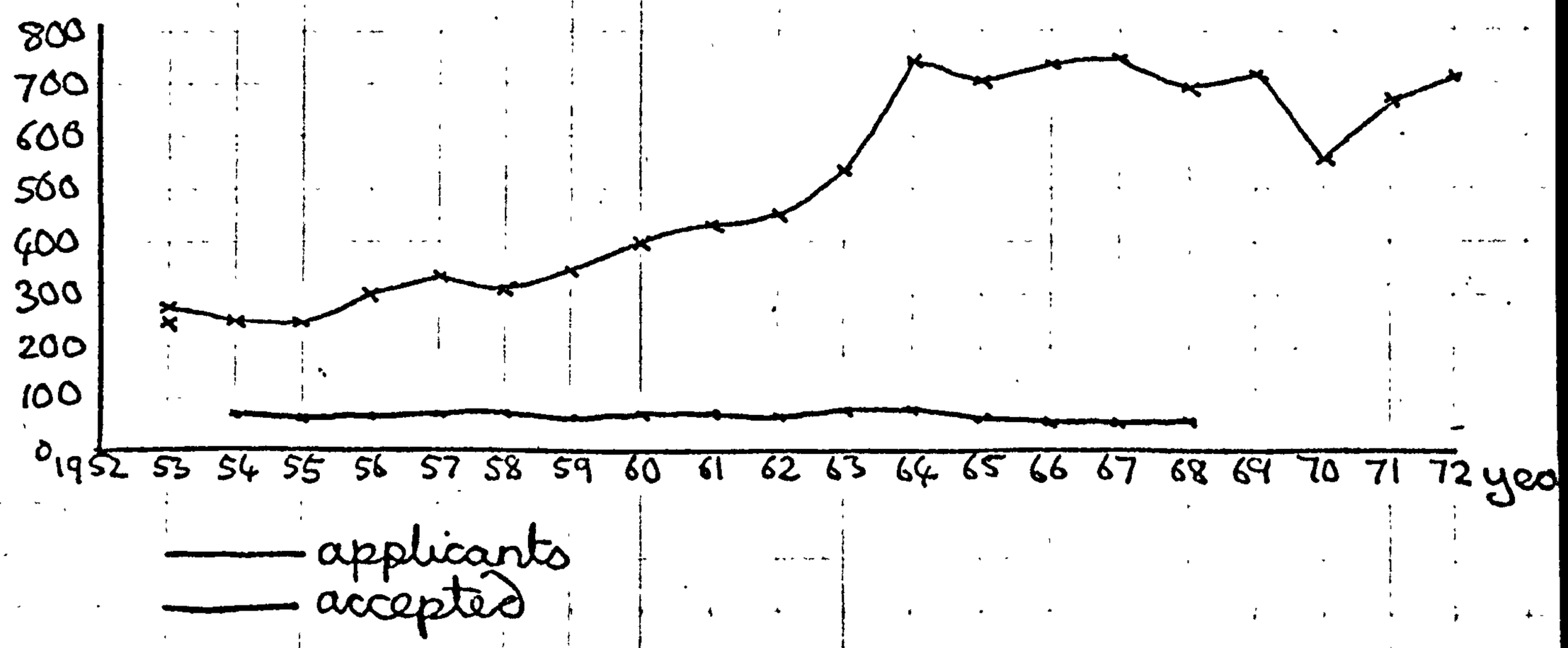
1968 was the first year in which the Higher Diploma in Fine Art was awarded. All the students who entered it were successful and since then this pattern has persisted; the 100% success rate has also applied to the students entering for the ordinary diploma. This was not the case previously (see diagram VI (i)).

Diagram VI

(i) Comparison of those taking the exam with those passing



(ii) Comparison of applicants to the Slade with those accepted



ii) FINANCIAL

The Slade is part of University College. This means that unlike most art schools which are financed by the local education authority, with grants for capital works from the D.E.S., the Slade has to justify its share of resources from the U.G.C. as does any other department. The result of this is that the amount spent per student at the Slade is less than that spent on a student doing a Diploma of Art and Design courses elsewhere. The cost per student at the Slade in 1971 was £625 (in 1971 price terms), compared to £781 of a Dip. A.D. student. (This figure is the average spent in Dip. A.D. colleges, from figures collected in a 1967 survey by the D.E.S. and updated). This is considerably less than that spent on students in the other two colleges (the Royal Academy Schools and the Royal College of Art), which with the Slade were recommended in 'The Structure of Art and Design Education in the Further Education Sector', (1970, from the National Advisory Council on Art Education chaired by Sir William Coldstream) as the most suitable for post-graduate studies. The Slade is one of the few centres recognised by the D.E.S. for post-graduate bursaries in fine art. Yet the cost per student at the Royal College is £1162. Despite this discrepancy a far larger proportion of total Slade expenditure is spent on visiting teachers. At the Slade it is approximately £45 per student as opposed to about £11 at the Royal College.*

One consequence of this financial constraint is that the students are aware that they are relatively worse off than they would be in other colleges, particularly the post-graduates who have largely come from elsewhere, where the proportion of materials and equipment is far more generous. Thus a constant concern of many students is affording the

* This was a Slade estimate based, so far as the Royal College is concerned, on informally derived information.

necessary equipment. The long term effect of this is not necessarily as adverse as might be thought. These students will have confronted financial problems throughout their training, thus their chances of survival in the outside world may be enhanced. Their contemporaries from other art schools may find the break from art school when they leave rather more dramatic; therefore their likelihood of survival is perhaps more problematic in consequence.

iii) SPACE

A further consequence of limited resources is the above mentioned problem of inadequate space. When one department is about to move its premises attempts are often made to acquire its existing accomodation for the Slade. Thus piecemeal extensions and contractions (when leases for studios run out) have been a recurrent theme in Slade Reports. The standard of facilities has however been maintained, but by reducing the number of students rather than overcrowding them as would have happened if the student numbers had been allowed to follow the University policy which specified a regular increase in all departments. In 1971, for example, the Slade Professor asked the Planning and Buildings Committee to look at the longer term plans for an extension to the Slade, to meet the demand for places, and to maintain the position of the Slade as one of the two chief post-graduate centres along with the Royal College of Art. This required essential new accommodation to provide space for a total of some 200 students. The College Secretary replied that the Planning and Buildings Committee "felt that given the limitations of the college site, even so valuable an activity as the Slade School would have to accept that there were limits on the proportion of the College space which one activity could take up, and that some of the more expansive art forms and techniques would have to be treated elsewhere than here. Such limitations should be made clear to students before acceptance". This represents the type of argument deployed; undoubtedly it will recur on similar lines.

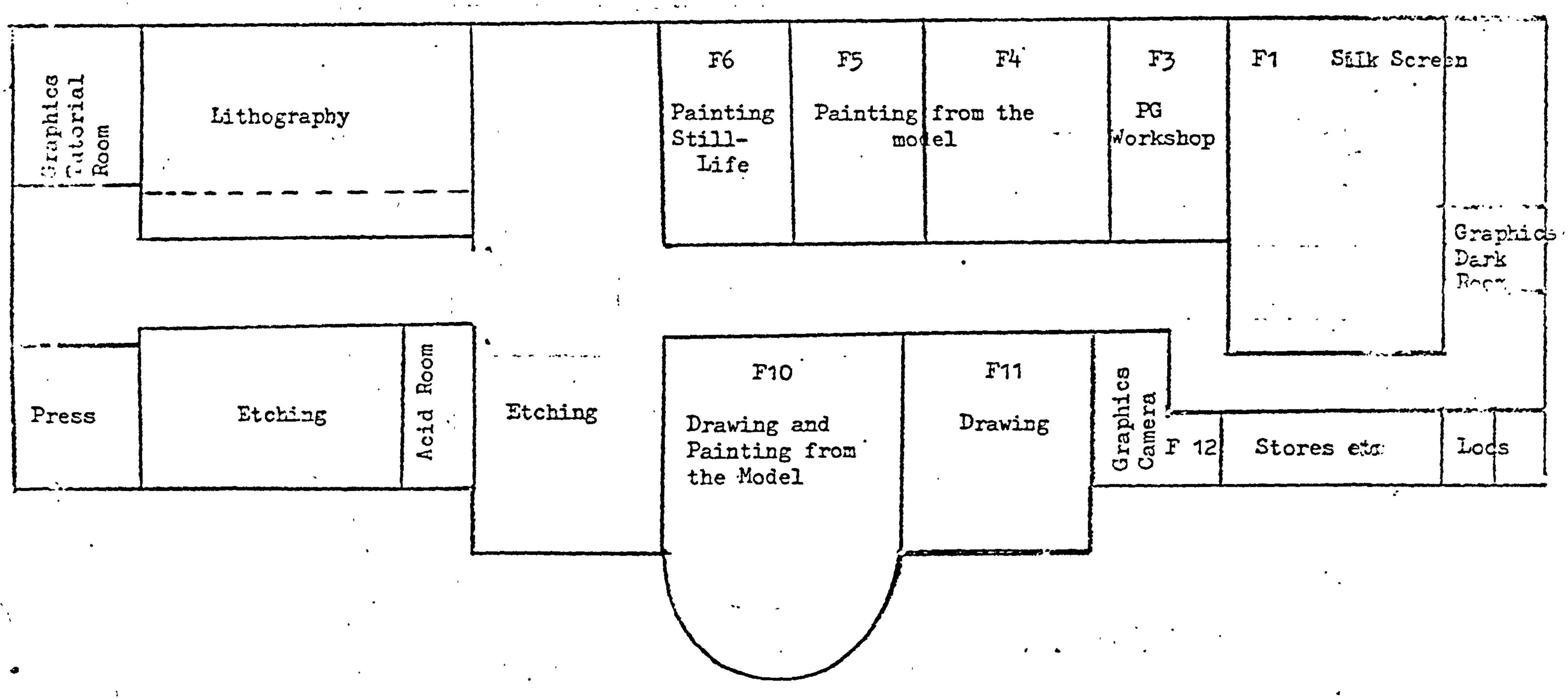
A diagram of the present organisation of space, (see diagrams VII, i, ii, iii, & iV)) is sent to each new student prior to the beginning of their first term.

iv) LIBRARY

The way in which the library is organised and is used is a structural factor of some significance. The library, as can be seen from the diagram (page 54), is a large centrally located room. It is surrounded by enclosed shelves which can be and often are locked. The number of books is not large. They are part of the University College collection specifically related to art. There are some 34 cupboards, the ordering of which is indicative of what is regarded as relevant by the staff and students. Three shelves contain volumes of 'Dictionaries, encyclopedias and art history', one cupboard 'Modern literature' and another 'aesthetics, psychology and art theory'. These two shelves contain such books as:

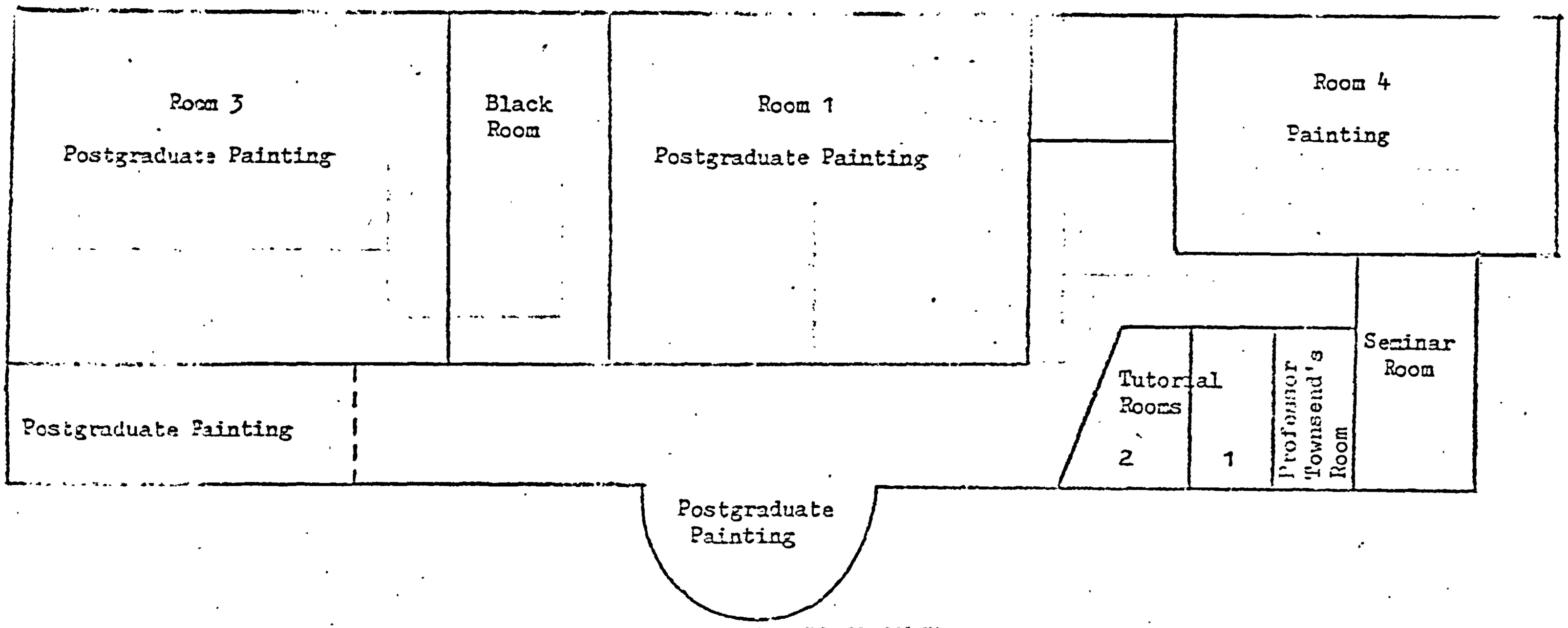
Gregory	...	Eye and Brain
Conrad Lorenz	...	On Aggression
Lowenfield	...	The Nature of Creative Activity
Wolleim	...	Art and its Objects
McLuhan	...	The Mechanical Bride
Leo Tolstoi	...	What is Art?

One whole side of the library is taken up by cupboards arranged as follows: 'Art history general': 'Architecture, general sculpture, general furniture' : 'Stage design' : 'Graphic design' : 'Techniques, perspective, anatomy and photography' : 'Primitive, ancient, middle eastern art' : 'Asian and Russian art' : 'Greek art' : 'Byzantine, early Christian and medieval art' : 'Flemish art' : 'Renaissance general' ; 'Italian Renaissance schools' : with two further shelves, 'Italian Renaissance painters'. From the window end of the room there is a cupboard devoted to 'Galleries and Collections'. Then there are two cupboards of 'Seventeenth century European art', one of 'Eighteenth century European art', three of 'Nineteenth century European art', and



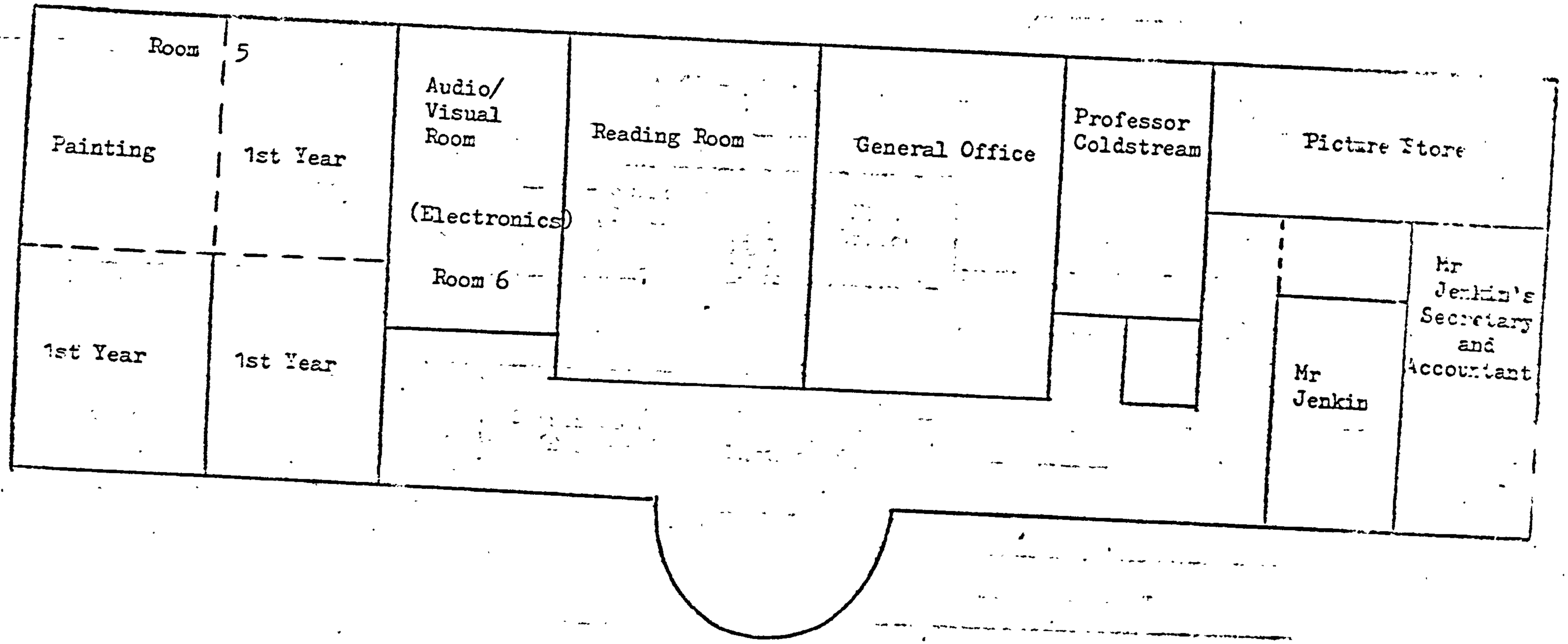
TOP FLOOR

Diagram VII(i)



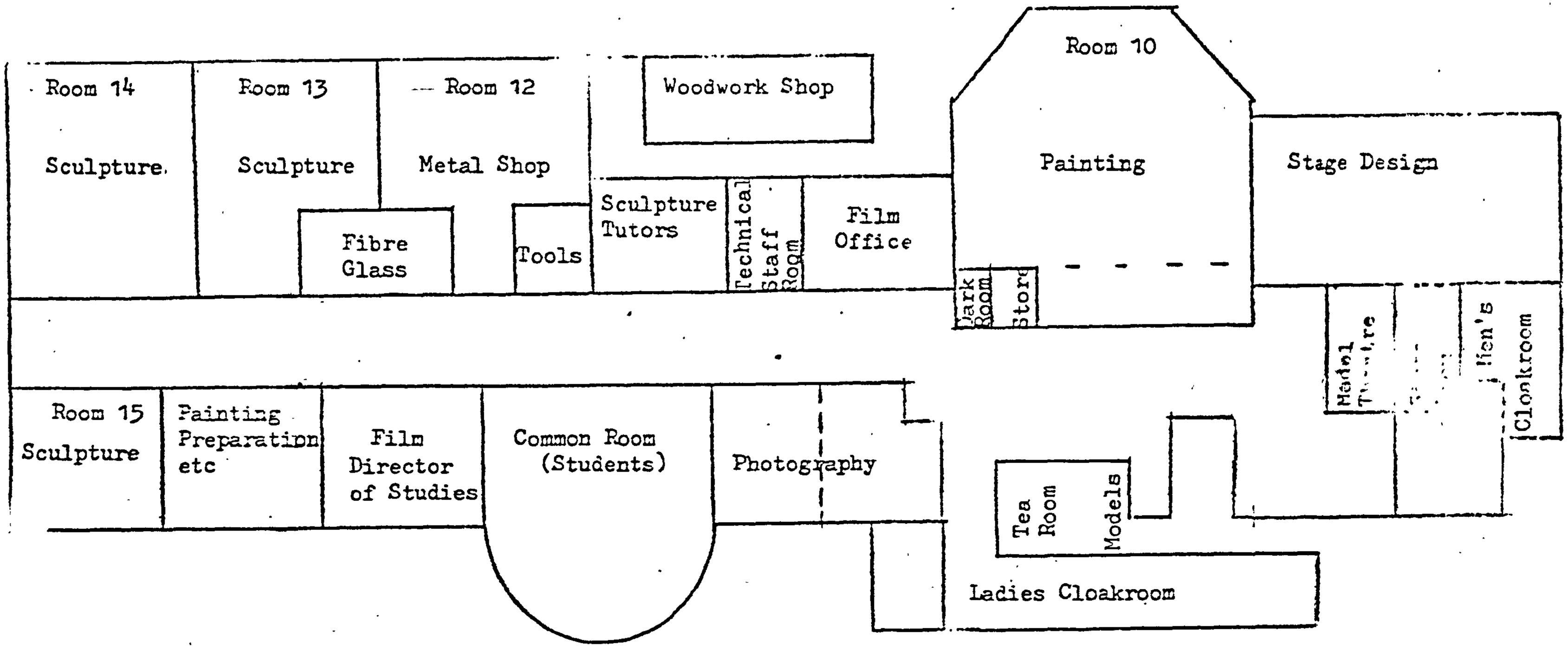
FIRST FLOOR

Diagram VII(ii)



GROUND FLOOR

Diagram VII(iii)



BASEMENT

Diagram VII (iv)

the window wall ends with a cupboard on 'Twentieth century painters', one of American art, general, and Spanish art general collections', one of 'English nineteenth century English art, general', another on 'English nineteenth century painters' and one on 'English twentieth century art' As well as this there is a table on which is a range of art magazines, periodicals, and exhibition catalogues.

Excluding cupboards containing dictionaries, encyclopedias, etc., the above can be roughly broken down into 6% art theory and literature, 12% on applied subjects, 50% on art history up to the nineteenth century, of which 12% is on the Renaissance, and a further 15% on twentieth century painters.

Whether or not the students use the library, almost all will have at some time had a look round it. It thus contributes to their conception of the content and range of 'art'. In fact the library is used regularly by about twenty students who are in it three or four times a week for as much as two or three hours at a time. But, not all will be reading the books or magazines displayed; a number bring in their own book to read, implying that it is a more agreeable place to read than in their digs. Other than this group of constant users, some of whom will be undergraduates and some post-graduates, there are a number of casual users who will use it, possibly on the advice of a tutor, in order to look at a particular artist's work. The first year undergraduates tend to be very keen, but this enthusiasm diminishes as the year progresses, so that there are few second year users. Amongst the third and fourth year undergraduates there will be some of the most regular users.

It is hard to make generalisations as regards the use of the library, as the interest varies considerably from year to year, or even term to term. For example, in 1970/71 concern arose in the Staff Student Consultative Committee (which is described below) as to whether the facilities

could be extended. It was decided to find out whether someone from the School of Librarianship might assist so that the library could be open at lunch time. When this did not succeed it was decided to keep it open at lunch time manned by a rota of students. This happened for a few months, until interest in lunchtime use was insufficient to justify continuing the experiment.

The significance of the library is impossible to estimate. It is certainly not used seriously by many students, but it is there. The room is used for lectures, so to many it probably is just part of the 'Slade'.

Chapter 3.

ADMINISTRATION

There are now six people at the Slade involved in various aspects of administration. This includes the Slade Professor and his personal secretary, who are less concerned with day to day administrative tasks than are the others. Few areas are delegated. In the case of organisation of tutors and students, for example, the time tabling will be worked out by one of the clerks, but it will be discussed with the Slade Professor prior to it being implemented. On all decisions regarding the overall structure of the art schools such as the extent to which it is divided into separate departments, the appointment of staff, etc., the final responsibility is the Slade Professor's.

Until 1971 the Slade Professor was also involved in a number of outside commitments, including the Chairmanship of the National Advisory Council for Art Education, 1958-1971, Trusteeship of the Tate Gallery, 1948-1963, Directorship of the Royal Opera House, 1949-1963, Chairmanship of the Art Panel of the Arts Council, and Chairmanship of the British Film Institute, 1953-1962 and 1964-1971. This is relevant at this stage only as an indication that a large amount of his time and of his secretaries has been taken up in outside commitments. Largely as a result of these commitments he gave less and less time to teaching until he finally ceased.

There are three people on whom the weight of the administrative tasks fall, plus a recently employed accountant. The 'Secretary and Tutor' post was created in 1951 to take on the major administrative responsibilities. It has been occupied by one person from that date. He will be referred to as 'the Secretary'. In addition there are two secretaries, one who is the secretary to the 'Secretary' and will be referred to as Clerk I, the other who does the general secretarial work, and will be referred to as Clerk II.

Although they both share a range of tasks, they each have specific responsibilities, Clerk I in organising the tutors, and Clerk II in maintaining the attendance rules. Their actual approach to their tasks is discussed below. Clerk I, Clerk II and the Professor's personal secretary all work in the General Office, which as the diagram (on page appendix) shows, is a large centrally located room. This office also contains a Xerox machine and most of the Slade files. It is here that teaching staff often congregate and where information about meetings, decisions, etc. is sought by staff, students and models; it is rarely quiet.

The following focuses on the means of communication and criteria employed in relation to the two facets of administrative work mentioned above, which directly affects the ongoing viability of the college, namely control of the students by means of ensuring their attendance, and by the organisation of the tutors. In order to realise the particular nature of the problems arising in these areas, the criteria and process by which students are selected must first be presented.

CONTROL PROCEDURES

i) SELECTION OF STUDENTS

The criteria employed in the selection of students might be expected to determine not only any homogeneous attributes of the intake, but also the likely consequences of any such attributes, and thereby the likely organisational factors designed to meet them.

The number of applicants has risen gradually since the war, from about 250 to about 700. This has remained reasonably constant for the last ten years (see diagram VI (ii)). The administrative tasks involved are considerable and are largely the responsibility of Clerk I,

who has to hire the hall in which the paintings will be exhibited, write to the examiners to tell them when they are required, file and record the application forms and the £4 handling fee, write the rejection, interview and acceptance letters, and deal with the differing requirements for returning or disposing of the work after it has been seen. This constitutes a major and concentrated work load.

The whole process of selection takes some four to six weeks. In the first week the work is sorted into categories, i.e. into those applying for post-graduate places, as opposed to undergraduate; or of the undergraduates into those in Category A, who have had no art school training, (from which about 10 out of about 250 are chosen, and will be expected to complete a four year course), and Category B, who will have been at an art school for one or two years. (About 4 out of about 200 candidates will be selected and they will start in the second year of the course, thereby having a three years course prior to the Diploma). The next two weeks will be used for looking at the work, which only happens in either the morning or afternoon, so that the porter has sufficient time to sort and stack the paintings as required. The interviewing board will include Professor Coldstream and the particular member of staff responsible for that group being interviewed. For example, if Category A or B candidates were being interviewed, the senior lecturer responsible for the organisation of the first year would be there. If on the other hand, post-graduate candidates, Professor Townsend*(who is responsible for the post-graduates) would be there. In addition there would be two other members of staff who may be immediately involved, e.g. someone from the graphic department. These members of staff will have already looked at the canditates' application forms, one part of which is factual, and the other of which contains a self report, which is a blank piece of paper on which they are asked to write about themselves. It reads "You are asked to give a short account

* I have described the position as in 1973 when this part of the research was conducted. Professor Townsend died in July 1973. Mr Hughes now has responsibility for post graduates.

of yourself and of your activities and special interests both in and out of school. You should add anything about yourself which you may feel to be of general interest". These forms appear to be a sound guide, to the extent that it is virtually possible to make the selection from the forms, and indeed predict the nature of the candidates' work from them.* it is however, from the actual work that they try to select the most talented. There will be agreement in nine out of ten cases. Double the expected intake will be asked to come to an interview - 100 out of the 700. A further week is then taken for packing up the work. This is a pressing matter as the hire of the gallery is quite expensive.

The next stage is the actual interviewing which starts at the beginning of February and will probably go on for a month. The same people who saw the work will interview the candidates. They will ask fairly obvious questions such as "Why do you want to come here?" "What will uou do when you leave?" "When did you last go to the Tate?" "What is your favourite picture?" "Are your favourite painters contemporary or otherwise?" "What have you been reading recently?" "Have you been to any films recently?" "Do you like going to the theatre?"

The criteria being operated in the interview are much the same as those used in evaluating the self report. In order to be sure that the applicant will complete the course and get something out of it, and that four years in an art school will be four years well spent, they look for evidence that art in all forms means a great deal to the candidate. They must be sufficiently intelligent and well read to generate their own steam, realising the pitfalls and aware that the training will lead to no tangible end product. In other words staff want to be convinced that the applicant has sufficient motivation, and will learn how to use the place. Personality as such is not a crucial factor, other than in terms of the foregoing. A

* This view was expressed by the 'Secretary and Tutor'

'stable' person might be thought to be more likely to persevere, but this does not prevent the selection of potentially less 'stable' candidates, if their work is thought good. In such cases knowledge of potential personality problems is particularly important, from the point of view of subsequent supervision. (e.g. they can make sure he has a doctor).

The consequence of such criteria on the likely characteristics of the intake is of interest. Given that the students who are selected tend to be those who are involved in the art world and have a personal rationale or motivation for persevering, the implication is, firstly that they will be likely to have come from backgrounds in which they were subject to art type experiences, which tends to mean that they are more likely to be from middle class homes. Secondly they are unlikely to respond to group activities either in terms of social events, or their work. Indeed, it is rare for more than 15 students to attend a general meeting, and the only relative success of the Staff Student Consultative Committee, which is discussed below, is largely explicable in these terms. As regards work, the norm is for the student to construct screens, thereby making for himself a personal private area. This may be modified when from time to time a feeling arises that they are all too isolated from each other, and the screens will temporarily come down, to re-emerge some one or two years later. Such changes are clearly affected by the attitude of certain well thought of members of staff, or by the philosophy of some popular painter who is 'making the scene' outside. But it would be reasonable to say that the studios are far more likely to be divided into small pitches, than to be open.

CONTROL OF STUDENTS

Given the nature of the student intake, and the weakly defined nature of the course in terms of explicit indices of pacing and progress, the extent and nature of the means by which they are controlled must be compatible with the ambiguities of the structure. The building is organised to accomodate a given number of students, with a range of facilities. Actual

student attendance is therefore considered important. If they fail to attend, or if a large number drop out, or experience personal difficulties, it would be difficult to justify the Slade's share of U.G.C. resources. As a result, 'keeping tabs on the students' becomes a major concern of the administrative and teaching staff.

ii) ATTENDANCE

The 1971/72 prospectus states:

"Students are required to sign the attendance register in the entrance hall of the School on arrival each day; and claims for travel allowances from Education Authorities will be endorsed in accordance with the evidence of attendance shown in the register. If unavoidably prevented from attending, students should obtain a medical certificate if ill and explain their absence to their Tutor and to the Secretary of the School at the earliest possible opportunity. Students whose absence is prolonged for more than two days should report to the Secretary of the School on their return."

Prior to 1967/68 absence was only reportable if it was for "one week or more."

Students have to sign their name in an attendance book each day on arrival. The attendance book has not changed in appearance from that used in 1871. It is a long white canvas bound book, which lies open; the left hand page headed 'GENTLEMEN', the right 'LADIES'. It is there from about nine o'clock each morning and is removed at 11 a.m. The signatures are entered into an attendance book each day by Clerk II. If a student fails to sign for three consecutive days a printed letter is sent to the student, to the student's tutor, and a copy is put in the student's file. The letter asks for the reason of absence and requests the student to get in touch by telephone or writing as soon as possible. The purpose of sending a copy of the letter to the student's tutor is that the tutor may have given the student permission to work elsewhere, in which case the office should have been informed, but in fact is often not. Such permission is rarely given to first and second year students; only in the

case of very special circumstances which usually come under the category of 'psychological', such as inability on the part of the student to work with people around him or her. In the third and fourth year the student may want to work on some project outside the college, e.g. in a station; this would constitute a legitimate reason for absence. By this time it is assumed that the student is capable of perceiving and pursuing relevant activities. It should be noted that, despite the problem as regards space, there is sufficient space in the School for all the students admitted. They are definitely not encouraged to work at home, and a case must be made out to justify it. If they are given such permission they must still come in for tutorials.

When a student receives a non-attendance letter sometimes he will come into the office and say that he was at the Slade but had not signed the book. If there is no reply or response in a couple of days the Clerk will contact the student's tutor to check whether permission for his absence was given. If no such permission was given, a telegram is sent to the student with the message: 'Please ring the Slade immediately." If the telegram fails to provoke a response the clerk goes to the Secretary to discuss the best course of action for the student concerned. It then becomes the responsibility of the Secretary, who will probably initially talk to the student's tutor, and then might try to go and see the student, or even get in touch with his or her parents. In the latter case Professor Coldstream would be informed. The Secretary does have authority, and indeed sanctions, at his disposal. If a student persistently refuses to attend despite repeated attempts, a sanction which is available but is rarely used either in practice or as a threat, is reporting the student to his local authority with a view to his grant being withheld.

It must be noted that post-graduate students are not subject to

this procedure. They are considered adult and are treated accordingly, although if they are absent for a couple of weeks the tutor will be contacted and the College may send a letter or telephone the student.

The formal procedure is somewhat modified in practice. This is partly because Clerk II is socially on good terms with the students. As she is of the same age, and similar in appearance it makes this easier. Her two predecessors were similarly adept at getting on with the students. If she knows them shewill know how to deal with them. If for example, she knows that a student is depressed, she will take the view that sending a formal letter is unlikely to help. She might therefore try instead to see if she can get the information she wants from that particular student's friends. She would ask them if they had seen the student around, if he was alright, etc. This informal approach often works. New students have to be treated with great care; there will usually be one or two who will find the pressure of adjusting to London and to the school too much for them. Clerk II will try to get to know them by having coffee with them, or joining them in social activities outside college time. Relevant information, such as a past history of depression, or even physical handicaps such as being subject to epileptic fits, is derived from chance encounters with friends of the student, or the student being friendly with the health sister, rather than through any formal channels.

Clerk II has no sanctions to use to make the students sign the book. She might say to them that it is checked for grant purposes. The above quoted passage from the prospectus implies it has a mormal significance, but in fact this is not the case except where a student wants to claim an additional grant for attendance in the vacation. Clerk II will, though, try to get across the impression that signing the book is important. She may even ask the student's tutor to impress upon the student that it is a

small enough rule to respect. An appeal from the tutor sometimes works. But usually Clerk II will try to persuade the student to sign by personal appeals, and by making the implicit suggestion that he is making the job harder for someone who is basically on their wave length. She might suggest that it would be for his own good for him to co-operate, or that it is actually a nuisance for him to keep on getting letters. Despite all this a number of students never sign the book. They will not be entered into the attendance book, although the Clerk will know from the student's tutor that he is attending and is alright. He will not therefore be sent a letter. This underlines that the accuracy of the attendance book as a record is far less important than its purpose of 'keeping tabs on the students', seeing that they are alive and well. As the actual function of the attendance book is not the official explicit one, but is to maintain control over the students, it is not surprising that this purpose is also achieved by a flexible backing operating in an ad hoc personal format. This might be expected to be the most appropriate means of achieving the actual intent of the rules.

(iii) TUTORS

The prospectus states:

> 'Each full-time student, on entering the School, is put under the care of a tutor who sees him individually at regular intervals and supervises his progress and plan of work.'

The type of relationship most likely to be meaningful and respected by the student is likely to be a personal one with an artist who has 'made it'. A tutor will have three half-hour private tutorials per term with each student allocated to him. The student will bring his work to the tutorial which will be discussed, as too will any other problem that may have arisen, such as personal or financial ones. Every tutor has a report book in which he enters information about the student's work, his attendance, his response to the theoretical lectures and so on. This is a record on the

student's progress, but it is also a useful means of control for the tutors since the private tutorial is a regular occasion at which he must acquire a wide range of information about the student. To the extent that the student reveals his private concerns he is making them available for control, but to only one person, as opposed to the more generalised control which a group might exert.

The allocation of students to tutors is a complex procedure. As the teaching staff are only at the College for one, two or three days a week, six students is regarded as an adequate load if the tutor is also to have time to teach. The procedure involves Professor Coldstream, the Secretary and Clerk I. The last will have worked out, as a result of those leaving at the end of the previous session, how many new students each tutor can take on. Professor Coldstream and the Secretary will have the student's file in front of them containing his self report. From this information they will decide which member of staff is likely to be most helpful in terms of the student's work. They will take into account the fact that for instance, if the student is a sensitive person, he may feel more at ease with X. Thus the general criteria are:-

i) How many students can the tutor take on?

ii) Who would be most helpful as regards the student's work?

iii) Are there any personality factors to be considered?

At the time of writing more responsibility has recently been taken on by Clerk I, who, in sorting out the available tutors, will make suggestions on the basis of the students' self reports. These are, of course, more indicative of the students' interests, rather than of their work which she will not have seen. A photograph included with each application form helps her to gain an intuitive grasp of the students as people. Other than in obvious cases, such as when a student expresses interest in an area in which there are only one or two members of staff who have any expertise, she

will place particular weight on personal factors and aim to put them with a tutor who might be expected to be sypathetic. This procedure inevitably involves an element of guesswork. Nonetheless Professor Coldstream and the Secretary tend to reach the same conclusions. Some mistakes are inevitably made, but they can easily be rectified. The selection of tutors is not a once and for all matter; if the student does not get on well with his tutor he can change. This involves seeing the Secretary and suggesting a new tutor; if all parties are amenable there is no problem.

Two factors should be noted; firstly, the real job of a tutor is to see that the student is happy and working (it is far less important for the tutorial to give much time to detailed criticism of the student's work); secondly, due to the independent attitude of a large number of students, some do not want such a 'wet nurse' type of relationship with staff or students. As long as there is evidence of the student perservering in his work or at least attending regularly, he will not be forced into such a relationship. In practice there will be some students for whom this relationship forms a major part of their learning experience, while for others it will be a negligible one.

In addition to private tutorials which involve both undergraduate and post-graduate students, the undergraduates also have two group tutorials a term, in the last two years at least. These were initially suggested by the Staff Student Consultative Committee which has only been in existence since 1968. It is described below. A group tutorial consists of three tutors, one of whom is the personal tutor of the 5 or 6 students who will be seen that day, and 3 students. Arranging these sessions is difficult; it is again the responsibility of Clerk I. The students are no problem. A notice on the board requesting volunteers got a good response from the students. But the tutors have to be fitted in in

accordance with the days they are normally teaching. Not all the staff are involved in group tutorials; those who come in for only one day a week are normally exempt unless they particularly wish to become involved. In addition to the normal composition of these groups outsiders can also be invited. The presence of an outsider will initially be suggested by the students, but he could well be asked again in the following term, thereby becoming a regular visiting teacher who may eventually become a member of staff. These outsiders are usually artists or maybe examiners. The procedure might be that a student would tell his tutor whom he would like to attend; the tutor would inform Professor Coldstream and either he or the tutor would write a letter to the nominated person. Clerk I would write to all the other students in the department to inform them of who was coming and when. When the group tutorial was concluded, the visitor might give private tutorials to a number of students.

The group tutorial consists of about six or seven persons. The students of one of the tutors will bring their work in at half hour intervals. A student whose work has just been looked at is welcome to remain in the group. Discussion centres upon the students' work in relation to the work they presented at the previous tutorial.

In short therefore, development is the essence of the subject matter. These sessions are explicitly not intended to be in any way evaluative. When they were initially proposed it was thought that they could be a possible alternative means of assessment to the final Diploma examination, but this was turned down by the University as it contravened an agreement which excluded students from having any role in assessment. Thus the group tutorial is a purely internal device designed to provide a feedback for the students. It is also relevant that the attempt to articulate the response to the student's work, which involves translating a visual language into a verbal one, must involve selecting those aspects

of the work which are susceptible to being verbalised. This tends to take those aspects out of their visual format. Nonetheless this form of distortion can occasionally be stimulating as students might thereby be made aware of features they had previously not perceived. Group tutorials are further discussed in the chapter dealing with modes of transmission, (which also include extracts from some of the discussions).

In the present context it is sufficient to say that they act as a control on the student in that they provide an occasion and an event to work for. The student may also feel that the fact of a number of people trying to react to and comment on his work demonstrates an interest in and concern with it and with his development which aids his personal motivation. Group tutorials also serve a useful function for the participating staff; they are made aware of the sorts of criteria other members of staff are operating, and by trying to reconcile these with their own they may achieve an overall effect of 'objective' coherence, thus increasing the validity of their function and identity as staff.

The students will have been told in a letter what to expect on the first day of term. They will have been invited to look at the notice board on which, at the beginning of term, there will be a list of all the tutorials throughout that term. In addition a list of the appointments for each week are put on the most conspicuous notice board. The tutors will also have received letters informing them of the times of their tutorials, and giving them relevant information about their new students, e.g. name, age, school art classes attended, etc.

iv) MODELS

The selection of models, who are a familiar group incorporated into the every day activity of the college is worth brief discussion. Models are now of far less importance than formerly. At the time of writing there were only four. They are appointed by the Professor's personal

secretary, who has been at the Slade since 1963. When she came there were eight models all week plus an additional four on Fridays. This decline in number is due to the increasing amount of abstract work being done, particularly in the case of the post graduates. The Professor's secretary is responsible for choosing the models, interviewing them, writing contracts and looking after them if problems arise, for example, student rudeness towards them, though this is rare. The criteria she uses to select the models are interesting. Appearance is not of great importance, although the students prefer a youngish girl, partly as they can identify more with her, but she does not have to be glamorous. The key factor is clearly whether she can sit still. Relevant qualities to this end are that she should be 'intelligent' and 'responsive', at least to the extent that she is aware of the problems of painting and interested in painting and the students. It is not surprising that the most satisfactory models tend to be ex-art students. The students become aware of this, usually from other students. It has two effects on them; firstly it contributes to emphasising the esoteric or 'in group' nature of the painting world, arguably thereby increasing the mystique associated with it, secondly it underlines at an early stage that four years in an art school will not give them any easy or automatic access to financially viable careers.

v) THE STAFF STUDENT CONSULTATIVE COMMITTEE

The Staff Student Consultative Committee was set up in 1968, on the initiative of the Secretary. It was established in order to enable the students to take more responsibility for the affairs, and to set up a viable means of communication through which suggestions could be aired and acted upon. The constitution of the Committee has changed modestly since its formation, but it has always consisted of an equal number of staff and students, with each student year being represented and with

the staff drawn from a short list compiled by the Slade Professor. It involves some six students and about the same numbers of staff. The Secretary is the Chairman of the Committee. In the original letter sent by the Secretary to a selected two or three students from each year, it was suggested that the Committee's remit should cover content of courses, use of rooms within the school, supply and cost of materials, need for more or fewer models, lodging and hostel accomodation, refectory facilities and so on, all of these being general areas where the students as consumers might be able to make valuable recommendations. The idea was initially popular, particularly among some members of staff, but amongst the students only a handful (about 10%) were interested; probably due to the fact that such organised activity appealed to few in such an independent minded group of students. This meant that it could not really function as a channel through which the pulse of the students could be felt, though on paper it was an institution in which the students could voice their views with a good chance of them being acted upon.

It meets about three or four times a term. The areas with which it has dealt are largely those listed above. Opinions have been expressed and changes initiated inside the college, on how newly acquired space should be used, what new facilities were required, the timetabling of the Diploma and post-graduage exhibitions. Once a course in the use of fibre glass was provided when strong views were expressed in favour of it. Beyond these domestic matters in the academic area, group tutorials were set up and new regulations for the Diploma examination were drafted and accepted by the University. It has also considered such matters as whether the Slade should contribute to the Camden Arts Festival (which in fact it did) and the Slade exhibition to celebrate the College's centenary. Certain changes have been suggested, but have not come to fruition. It must be noted that all recomendations are submitted to, or discussed with Professor Coldstream. On most matters he has been responsive, though bound by the constraints of

money or University regulations. This has meant in some instances that, where money was not forthcoming, the students or staff have done the required task themselves. The lunchtime manning of the library by the students was such an example. Another was an occasion when two members of the Committee volunteered to construct storage shelves in one of the studios as official action seemed unlikely. On official matters which directly concerned the students, they have been successful in organising a subcommittee to allocate a further grant for materials provided by the University. It is the responsibility of the Student Adviser (a person appointed broadly to liaise between students and staff) who is an additional member of the Committee, to ascertain student opinion on such matters as the best use of, or the right proportion of money to be spent on models.

One area in which the students have sought to play a more active part is the appointment of staff. Other than the case of the Student Adviser, which is a special appointment for the students and by the students (and which was incidently proposed and carried out in the first and second meeting respectively) this attempt has been unsuccessful. Professor Coldstream repeatedly expresses an interest in the student's suggestions, but takes the view that the final responsibility is his, and has not compromised in this view. In the area of assessment the students had hoped that the group tutorial might be a more valid form than the Diploma exhibition but, as indicated above, University regulations prevented this.

CHAPTER 4

THEORETICAL APPROACH

Before describing the concepts used to analyse the data collected, it is important to indicate how they were generated. Biographical features in terms of the researcher's intellectual and other experiences are plainly relevant. Very briefly, I attended Chelsea School of Art, from which I acquired a Diploma of Art and Design in fine art (1967). I thus already had some familiarity both with the language used in an art school, and with a certain approach to work which entailed an emphasis on problem solving. It was expected that appropriate means would be devised to meet the requirements of a particular problem; indeed there was some premium placed on finding new means as opposed to employing previous answers. My sociological background gave me familiarity with a number of traditions, namely the structural approach (Durkhiem et al), the symbolic interactionist (Becker et al) and the ethnomethodological (Garfinkel et al). It was perhaps not surprising that my attitude to these approaches was somewhat ecclectic, in that I have been prepared to select from each aspects relevant to the particular problem being studied. My recurrent sociological interest has been communication, and in particular the deficiencies of verbal communication. Indeed my M A thesis was an attempt to acquire in hard data meanings implicitly communicated where these differed form the explicit meanings of the spoken words.

As indicated in the introduction above, the purpose of this study is to try to understand how a particular form of socialisation operates. It must be emphasised that a large quantity and indeed range of the data was collected before there was any attempt to analyse it.

The process of categorising any data involves making generalisations and thereby selecting certain aspects as more relvant than others. An

inevitable consequence of doing this is that much of the richness of the data is omitted. I have taken the view that the most appropriate concepts are those which can embrace as much as possible of the richness of the data.

There is a large body of work concerned with passive theories of socialisation, in which the educand is defined as passively receiving the knowledge which is transmitted.*(13) Such approaches tend to focus on input/output factors, with a view to establishing casual relationships and making predictions. Use is made of concepts such as 'role' and 'internalisation' to refer to the learning process. There is little attempt to try to understand what is entailed in the learning process for the participants in terms of how the acquisition of knowledge occurs, and what are the principles behind it.

A symbolic interactionist approach could have been used as in the other studies of the socialisation of artists. The tendency of those who use such a perspective is to regard ongoing verbal interactions in the institution studies as the most significant clue to an understanding of what happens. But in two respects symbolic interactionalism seemed inadequate to the task. Firstly, as indicated before, it seems likley that the past, namely what is meant by, and valued in the Slade tradition, may be a relevant factor which constitutes an implicit and taken for granted basis for some of those interactions. The symbolic interactionist perspective does not enable sufficient weight to be given to such factors; thus it seemed that if the analytical concepts could somehow acknowledge past factors, the nature of the interactions described might be more fairly portrayed. Secondly, a symbolic interactionist approach does not investigate the principles of social control which are realised in the structure of communication in order to understand the transfer of and response to criteria.

It is also difficult to relate interactional features to structural features of socialisation and even more difficult to place these structural features in the context of historical change. In short, symbolic interactionism does not facilitate the study of the inter-relationships between macro and micro levels af analysis. Thus the problem was to find concepts which were sensitive to the past as well as the present, and secondly, which could cope with more than just verbal interactions.

The notion of boundary strength as used in the concepts of classification and frame*(14), seemed to be capable of dealing with these problems as classification refers essentially to structural features and framing refers to the modalities of interaction. An advantage of using 'boundary strength' is that it is not constrained to the level of words. Verbal transmission clearly plays a considerable part in any form of socialisation. It is the means by which a distinctive 'system of relevance'*(15), with its particular priorities are conveyed. In this study such aspects of the transmission process are dealt with under the heading of 'external emphasis' (as described below). But the notion of boundary strength can be employed to deal with other levels of experience relating to aspects of <u>how</u> the knowledge is transmitted. Instead of treating the process of acquisition as a given, focus can be placed on the strength of boundary which must be used in order to operate the particular 'system of relevance'. In this study these aspects are called 'internal regulation' (described below).

It must be emphasised that the analytical concepts emerged not only from the more formal evidence such as that derived from interview, but as a consequence of the researcher's total experience; in particular they tried to embrace the ongoing interaction with both staff and students.

DERIVATION OF CLASSIFICATION AND FRAMING

The concept of classification was defined by B. Bernstein*(14), thus:

> "Clasification, here, does not refer to what is classified, but to the relationships between the contents. Classification refers to the nature of the differentiation between contents. Where classification is weak, there is reduced insulation between contents, for the boundaries between contents are weak or blurred. Classification thus refers to the degree of boundary maintenance between contents."

And he defined frame thus:-

> "Frame refers to the strength of boundary between what may be transmitted and what may not be transmitted, in the pedagogical relationship. Where framing is strong, there is a sharp boundary, where framing is weak, a blurred boundary, between what may and may not be transmitted. Frame refers us to the range of options available to teacher and taught in the control of what is transmitted and received in the context of the pedagogical relationship. Strong frame entails reduced options; weak frame entails a range of options."

He uses classification to differentiate two types of curricula, namely collection and integrated. In collection curricula the boundaries between the contents are strong and are insulated from each other. In the integrated curricula the boundaries are weak and the contents stand in a far more open relationship to each other. He uses frame to refer to the selection, organisation and pacing of the content involved in the pedagogy. Thus he uses classification and frame, both of which are defined in terms of boundaries, to realise a typology of types and sub-types of educational codes, which involve distinctive forms of experiences, meaning and identity for staff and students.

These concepts were of interest because of Bernstein's developing

analysis of transmissions regulated by weak classification and weak framing.*(16) This is a form of transmission where the hierarchical relationships between transmitter and acquirer are implicit rather than explicit, where the sequencing rules regulating the transmission are apparently weak and implicit, and where the criteria to be transmitted are implicit and diffuse rather than explicit and specific. Bernstein sets out an anlysis of these modes of transmission in a paper entitled 'Class and Pedagogies; visible and invisible'. He is interested in exploring forms of centrol employed in weak classification and framing. He argues that such a form of transmission, although it encourages the acquirer to be productive rather than reproductive, it is based upon subtle rules of social control. It was thought that the forms of control at the Slade bore some relation to forms of control realised by weak classification and weak framing.

USE OF CONCEPTS

A problem arises in using the concepts of classification and frame to elucidate features of art education since it is a form of socialisation in which even the most structured of the approaches would be seen(against the background of the original definitions) as involving a relatively weak classification and frame. Thus using the concepts in this context has only been possible with some modification of the original definitions. This has involved retaining the essential element of their definition, namely the idea of a strong and weak boundary as being a pertinent means of differentiation, but that contained within the boundary is somewhat different to the above definitions.

a) CLASSIFICATION

Clasification is used here, not to sensitize the researcher to differences in the relationship between contents, but is used to look at one content, namely art. From this point of view we can consider the strongly classified and the weakly classified definition of art, both of which are historical products. In order to distinguish between such definitions it was necessary to consider how strongly bounded were the following:-

(i) Syntax
(ii) Artist
(iii) Audience

These classification components will be elaborated later.

b) FRAME

Frame refers essentially to the degree of control teachers bring to bear over the selection, organisation and pacing of what is to be transmitted. However, in the Slade the transmission is only explicitly structured in the first year. For the next three years the student must work out for himself how best to select, organise and pace that which he wants to do. Thus, from the second year onwards, selection, organisation, and pacing simply is not applicable.

A further problem arises with the use of the concept of frame. In the initial definition of frame Bernstein refers to the interaction between the teacher and taught. In most forms of higher education this interaction is one of considerable importance in the transmission of the desired content. In this context this interaction is of far less significance.

Three types of interaction or components of framing have been distinguished, namely: 'external emphasis', 'internal regulation', and 'doing'. Very simply, the distinction is between the relationships between the student and staff (external emphasis) the control the student learns to exert over himself (internal regulation) and the act of making the art object (doing). The strength of frame can vary. If the frame is strong the content of the interaction within each frame component is specifically defined. If the frame is weak the definition is diffuse. Thus, for example when the framing is strong the staff have relatively more power in the shaping of the students; where framing is weak the staff have relatively less power in the shaping of the student.

EXTERNAL EMPHASIS

Two aspects of external emphasis can be distinguished. The first aspect is concerned with the constraints on what may be talked about during staff student interaction. This aspect is called 'articulation'. If the framing of articulation was strong, the content of what was regarded as relevant to talk about would be very limited, e.g. only technical aspects. If, though, the framing was weak the range would be far wider.

The second aspect of external emphasis is the nature of the interpersonal relationships between staff and students. This is called 'relationships'. If the framing of relationships is strong the relationship between teacher and taught would be of a specific kind, e.g. a formal one. If, though, the framing was weak, the relationship between teacher and taught could vary as to its nature, much as it might with friends.

INTERNAL REGULATION

We also distinguish two aspects of internal regulation. The first aspect refers to the type of question the student has to ask himself when he makes an art object. It is hypothesised that such self-questioning has

an inner structure that is called 'discipline'. If the framing of discipline is strong, the questions would be exacting ones as specified by the body of art knowledge. If the framing of discipline was weak, the questions would be external to the body of art knowledge, e.g. related to criteria of his own making.

The second aspect of internal regulation is concerned with the nature of the individual's doubts and uncertainties which arise out of the attempt to make an art object. This aspect is called 'vulnerability'. If the framing is strong the vulnerabilities to which the student would be exposed would be of a specific nature, e.g. whether he has sufficient talent to become an artist. In contrast if the framing was weak the vulnerabilities to which he would be exposed would be of a far more diffuse nature. It could for instance take the form of uncertainty as to the purpose of his activity and of art in general.

DOING

The third component of framing refers to the actual act of 'doing'. Where framing is strong doing involves both rigorous procedures, and clearly bounded interests; where framing is weak there is a greater range of legitimate procedures and interests.

We have so far only outlined briefly the three components of framing and the two aspects of external emphasis and internal regulation. It is suggested that differences in the relative strength of frames will be related to the degree of emphasis placed on the significance of the individual in the process of learning. If the framing is weak, the individual is regarded as of crucial significance in the learning process as it is he who must structure and organise what he should do. If, on the other hand, the frame is strong the individual is relatively less important as a strong frame defines the specific nature of proper interactions. Thus if the frame is weak the individual is regarded as a key resource in the learning

process, but where the frame is strong this is relatively less so.

THE LEARNING MODES

It will be seen that it becomes possible, by using classification and frame to distinguish four different learning modes, based on two axes. The vertical axis relates to the nature of the classification of the knowledge to be learnt. The classification of art can be strong or weak. If the classification of art is strong, then the definition of the syntax, the artist and the audience is strongly bounded. Thus the art knowledge regarded as essential to practice would be equally strongly bounded. In contrast, at the other end of this axis, is the art knowledge defined by a weak classification definition of art in which the syntax, artist and audience are far more weakly defined and thus fundamentally different. The horizontal axis would refer to the concept of the individual in relation to this content, i.e.whether the individual is regarded as an unimportant resource (strong frame), or whether the individual is regarded as a key resource (weak frame) in the learning process.

These two axes enable the identifcation of four learning influences which are discernible at the Slade. They have been labelled to facilitate reference. The strongly classified definition of art knowledge can be learnt through one of two modes. One is called the 'objective esoteric mode' in which the individual is not regarded as an important resource (strong frame); the other, the 'subjective esoteric mode' in which the individual is considered a key resource (weak frame). A weakly classified definition of what constitutes art knowledge can be learnt through one of the other two modes. One is termed the 'objective locutionary mode' in which the individual is regarded as unimportant (strong frame), and the other is termed the 'subjective locutionary mode' where the individual is deemed a key resource (weak frame). The term locutionary is used to emphasise the greater weight placed on verbal articulation of the nature

of the activity in these two modes as compared with the esoteric modes.

It must be noted that these four learning modes are not insulated but are often either in conflict or in dialectical relationship with each other: reality is more blurred than theorising permits. They will be described for the sake of clarity as four separate entities. The nature of the inter-relationships will become apparent in what follows. Indication is also given of how variations in the strength of frame affects the form and content of the learning.

It needs to be stressed that the diagramatic presentation, and the later discusssion of the four learning modes which it depicts, suggests that if one took any group of students at the Slade one could sort them all out into one of the four modes. The modes as discussed in this chapter are in effect logical extrapolations from the range of positions taken by students and staff alike. It is true that the longer a given student is at the Slade the more closely he is likely to be identifiable with one or other of these extrapolates or orientations. The extent to which it <u>is</u> possible to actually to sort staff and students into the four categories implied by the modes (together with the limitations of such an exercise) is discussed in detail respectively in chapters 6 and 13.

LEARNING MATRIX

1) Articulation 2) Relationships	External emphasis
3) Doing	
4) Control 5) Vulnerability	Internal regulation

ART KNOWLEDGE + (classification)

	OBJECTIVE ESOTERIC	SUBJECTIVE ESOTERIC
External emphasis	1) Relevant re knowledge of Art materials, not re Art expression	1) Dangerous as likely to disrupt 'natural' link re self and Art
	2) Staff sought for knowledge	2) Staff sought on basis of rapport
Doing	3) Realising nature of Art language	3) Realising validity of linking self to Art language
Internal regulation	4) Defined by Art knowledge framework	4) Self discipline within Art framework
	5) Genetic quality, thus potential status in hierarchy	5) Private self revealed in work, available for public evaluation

	INDIVIDUAL - (framing)	INDIVIDUAL +
External emphasis	1) Crucial importance in understanding the nature and validity of processes	1) Means of elucidating or distinguishing real from unreal
	2) Staff or students sought for knowledge of processes	2) Staff or students sought on basis of rapport
Doing	3) Realising nature and use of processes	3) Self realisation
Internal regulation	4) Defined by process frameworks and self discipline	4) Self discipline
	5) Validity of activity re outside factors:- "What is the purpose of the activity?"	5) Validity of activity re inside factors:- "Why am I doing anything?"
	OBJECTIVE LOCUTIONARY	SUBJECTIVE LOCUTIONARY

ART KNOWLEDGE -

CLASSIFICATION COMPONENTS

It may be helpful by way of introduction to the concept of art as a strongly or weakly classified subject to make some brief reference to certain commonly held views as to what fine art is or can be about.

One view of it might be summed up by the phrase 'art for art's sake'. In other words it can be seen as a self-sustaining and self-justifying activity. According to this view a painting speaks for itself and does not need to be seen to serve any wider social or psychological purpose in order to make its point.

Another view would see painting as a means to serve other ends. In social or political terms the social realism approach to the meaning of and justification for painting in both Russia and China is perhaps the best illustration of this school of thought. In psychological terms the use of art as a form of therapy also represents art as a servant of other ends.

This analysis of art as a strongly or weakly classified subject is not an attempt so much to explore these common conceptions in terms of how they have evolved or their validity per se. Rather it is based on certain consequences which arise from them in an art school and how they are maintained. Not only do they generate two definitions of what the syntax is, what an artist is and of whom the desired audience should consist, but they also provide two definitions of what it is hoped (by both tutors and students) the students will learn over the four years.

In order to present an overall picture, the two definitions of art will be described separately. The strongly classified definition of the syntax, artist and audience (classification components) will be described first. This will be followed by a description of the same components if they are weakly classified.

ART STRONGLY CLASSIFIED

(i) SYNTAX

The first analytical element in which a clear contrast emerges between the strong and weak classification is what I have termed 'syntax'. It is defined as follows. In the same way that a sentence is made up of words which serve a variety of purposes, or form various parts of speech, so a painting is made up of certain elements such as space, light, colour, rhythm, etc., irrespective of whether the painting is figurative or purely abstract. Syntax is normally used to refer to rules or conventions which regulate the order and relationships of words in a sentence. By analogy, rules can be said to exist, although more ambiguous, which govern the way in which the elements of the visual language can be organised on a canvas so as to be meaningful. (The nature of the visually meaningful as opposed to the verbally meaningful is described below.)

If the syntax is strongly classified, the rules are most equivalent to grammatical rules in that they are seen to possess a logic independent of the context in which they happen to have been used.

A tutor, Mr. L., articulated some of the components of the syntax often referred to by both tutors and students. When asked what content first year students should be presented with, he said:

> "I think one could assume there were certain basic essentials. (Like what?) Some understanding of the significance of shape, the significance of colour, the significance of light. These would be fundamental irrespective of the style they would work in."

It seems that artists agree that the visual syntax consists of some basic features like 'shape', 'colour' and 'light'. Further that there are a set of rules which must be applied when using them so that

their 'significance' is revealed.

The tutors try to convey to the students how to look at pictures so that they respond to those 'basic essentials' rather than to their obvious differences. In a group tutorial I recorded the following dialogue:-

Student - "What did you say about defining shapes?"

Mr. K. - "I think all areas of great paintings are describable in simple terms. Usually you can find relationships, the form of complicated shapes. It would be an elaborate programme to get to those shapes in your painting. In a Renoir they ..... In yours they become very complicated, going together. It's like early and late cubism."

It appears that there are distinctive rules related to basic features of the syntax which are regarded as 'fundamental' for a student intent on becoming an artist, 'irrespective of the style they would work in'.

The question arises as to how such a strong boundary separating the syntax from the context in which it is produced is preserved. There seem to be two factors which contribute to this, (a) artists and those who appreciate art tend to ascribe to art objects a mystery or what might be called a magical quality, and (b) the art historian who sometimes is seen as giving a dignity to art knowledge by presenting its evolution as a logical progression.

Firstly, if artists and those who appreciate art want to maintain the idea that art objects possess a magical quality, they must see to it that a strong boundary separates the magical object from mundane objects of everyday experience. To the question, "In what way can visual communication and verbal communication support each other?" a tutor, Mr. M. replied:

"I think the visual arts take on where language stops. I would never ask a student to explain a painting in words to me."

Implicit in the above quote is not only that the visual language is distinctly separate from the verbal one, but that it is superior, i.e. that it can convey meanings of a different and higher order. Indeed the magical or extraordinary nature of the qualities attributed to art objects was expressed by Mr.N. To the question, "What do you feel about the relationship between art and society?" he replied:

> "....It makes heaven on earth. It makes man's profoundest thoughts tangible. It makes life more worth living. That's the answer, more worth living."

And Mr. K. to the same question, replied:

> "....One's idea of the wilderness or hell would be the absence of art."

Such sentiments are expressed by a number of artists. They are conveyed to the students and thereby the relevance of the strong boundary separating art activities from ordinary activities is upheld.

Secondly, one facet of art history/criticism is periodically to redefine the work of the past schools and individual artists by noticing aspects previously unseen in relation to what is defined as significant in contemporary trends. This involves imposing a logic on art objects so that their specific qualities can be extended or redefined by using the new insight. Clement Greenberg, in an article about Renoir written in 1950, said:

> "Twenty years ago there was less question among professionals about Renoir's standing. Simplification, broadness, directness, as perceived in the later Monet, and in Matisse too, are what excites us at this moment, and we begin to feel that Renoir and even Cezanne can ofter be a little niggling," *(17)

The criteria he used here for the basis of his logical construction were, "simplification, broadness, directness." Clearly some paintings manifest less of these qualities than others and the quality being looked for at any one time is probably related to a feature of the visual language

which is undergoing detailed exploration in the contemporary art fashion. Thus in relation to such criteria art could be defined as having progressed, and this irrespective of the social context in which the paintings were produced. So, as in science*(18), it is possible to attribute to the art of the past an order and thereby a distinctive evolution, so reinforcing its separation from the common sense orderings of the everyday world.

(ii) ARTIST

The second element to be considered is the artist. The artist in a strongly classified definition of art is a person who can make art objects which possess magic. He is seen as a unique being possessing attributes ordinary men do not share. A strong boundary supports this distinction. The question to be addressed is therefore how such a strong boundary is maintained. Two factors seem to contribute to this, (a) the hierarchical structure of this form of socialisation and the unique qualities which are attributed to those who have achieved the state of being an artist, and (b) the private nature of painting and the licence it provides.

Firstly, as regards the hierarchy, it is a time factor which separates the student who is the novitiate from the artist. It takes many years of learning about and exploring the syntax before it is possible to make paintings which possess magical qualities. The student must realise that the state of being an artist is only possible some time in the future and the time that it will take is largely dependent on how much he applies himself to his painting. A tutor, Mr. R. to the question, "How important is the actual doing?" replied:

> "I think it's the only thing that matters, It's the only thing that changes a person from being a talented person to being a painter."

Having served his time, and particularly if widely recognised as a success, the artist then acquires a degree of knowledge and understanding which gives his statements an almost prophetic value. At the Slade, the tutors can see themselves in such a light. In an assessment at the end of the first term, a first year student said:

> "What you said to .... she found it was completely irrelevant."

to which a tutor, Mr. G. replied:

> "At what time? Is she saying that what a mature artist has said is irrelevant? We are not dealing with criticism that is measurable within a period of time. I found my teachers were bores, and then the first thing I found was that they were committed and it was a long time later that the things they said filtered back."

It is assumed that the artist possesses extraordinary attributes. Some go as far as claiming an almost genetic difference. A tutor, Mr. K. in answering the question, "What do you feel about the relationship between art and society?" said:

> ".... I don't think everyone's equally able to appreciate art. Often two people of equal education are very different in their attitude towards art. It does seem to involve inborn capacity for the experiencing of art."

Secondly, painting is a private activity. In order to practice the artist must find a place in which he can work uninterrupted by people making extraneous demands. It is essentially a personal or private act which takes place in a solitary situation. A tutor, Mr. Q., in one of the end of year assessments of the first years, said to a student:

> "You've got to get hold of things and make it take place. You don't have an exam situation here - competitive, but the competition has to generate from within."

Unlike most people who work within a structure, the artist cannot depend on an external structure to provide a routine, discipline, motivation, rewards, etc.: he must generate them from within himself and from his work. This is not easy. The licence which he is given as an artist*(19)

is of some assistance. This enables him to work irregular hours, (particularly when inspiration occurs) and perhaps to indulge in unorthodox activities.

This licence does not give the artist complete freedom of behaviour. A constraint comes from other artists who expect a consistency in his behaviour. His interests must be authentic ones as opposed to being devised for effect. This consistency is expected not only in the act of painting. For example, a painter who is fascinated by the decomposition of living cells when not actually painting may be always on the look out for rotting animals, insects or plants. Such behaviour would be consistent with his interest and indeed expected by other artists, although outsiders might regard such a preoccupation as perverted.

Thus it seems that from the hierarchical structure of the socialisation, from the privatised nature of painting and from the consequences of both in terms of relationships with other people, the strong boundary separating the artist from ordinary people is reinforced.

(iii) AUDIENCE

Thirdly it is necessary to consider the audience. The strongly classified audience is an elite. This view was expressed by John, a third year student. He said in response to the question, "Have your ideas changed about the relationship between art and society?":

> "Fundamentally no. (What have they always been?) That it exerts a quiet influence, or rather subtle influence and needs no advertisement." *(20)

It is possible to identify a small group of people who appreciate art. They are sufficiently familiar with the visual syntax to be able both to recognise it in a range of forms and know how to respond to it.

To a certain extent this group correlates with a strongly classified socio-economic elite. (The vast literature which attempts to explain the social function of art and variations in the response to it will not be dealt with here.) The socialisation of this socio-economic elite is very different from that of art students. Thus the criteria used to evaluate art objects by the main consumers of art differ substantially from those used by the producers. Nonetheless despite this difference, the elite amongst the painters appear to identify with the elite of the consumers, although in terms of the art knowledge of the former and the privilege of the latter, they are two very different kinds of elite. There is therefore a degree of irony about this situation.

A strong boundary prevents this elite audience from being extended. Two factors seem to assist in maintaining such a presumably symbiotic yet strange relationship, (a) the art market, and (b) the education required to decode the visual syntax. These will only be discussed briefly as the effect of this audience on the actual behaviour of the artist is not direct. Other artists are a far more significant reference group for the practising painter.

The first factor, the art market, is relevant in that it determines the direction of the cash flow. The artist, though he may be reluctant to acknowledge it, if he wants to devote all his time to painting, is dependent for his livelihood on selling his pictures to people possessing both sufficient resources and sufficient interest in art. This relationship between the artist and the consumer is assisted by the art dealer who acts as a middleman, thereby preventing direct confrontation of the actually differing criteria of the producer and the consumer.

The second factor relates to the fit between the artists' medium and the audiences ability to respond to it. The artist finds fine art

media most conducive to the exploration of the visual syntax. He makes art objects. The appreciative audience has learnt to find in those art objects a particular type of experience. The nature of this distinctive type of experience was indicated by a member of staff, Mr. N., in a review session with the first years. A student had said how impressed he was with an early Renaissance painting, from which he was working. Mr N. said:

> "If you go to a picture and say, 'what a marvellous painting' that's what art is, and I think it's commendable that you should be open to that. What I was saying was I don't think there's enough of that going on."

If art is to be defined as magical or a symbol of privilege it is in the interests of neither the consumer nor the artist to extend the audience. Thus there is little attempt to weaken the strong boundary which limits the audience.

ART WEAKLY CLASSIFIED

In a weakly classified definition of art the boundaries separating the syntax, the artist and the audience from everyday phenomena are far weaker than when they are strongly classified.

There are two forms a weakly classified definiation of art can take. It can be a more inward activity or a more outward activity than is possible within a strong classification definition of art. The inward form is one in which the student is intent on self-realisation. Although this, with certain differences dealt with in the section on frame, is also an aim quite acceptable within a strong classification definition, the student finds that having to use the syntax to make art objects to

which an elite audience can respond, is an impediment. He sees self-realisation as more likely to be achieved outside such constraints. In the outward form, the student wants his activity to contribute to a cause, be it political, religious or other. This involves influencing a wide audience, not limited only to those who are familiar with the visual syntax. It is therefore necessary in most cases, to elaborate two definitions of the syntax, artist and audience when each is discussed below.

(i) SYNTAX

It was argued that the syntax when strongly classified was regarded as possessing an intrinsic logic which all artists had to understand, and also that an art object can be evaluated by a set of objective rules derived from its intrinsic logic which are independent of the context in which it was made. In contrast to this, if the syntax is weakly classified, there is only a weak boundary separating it from the context in which it is made.

Those who operate within a weak classification definition of art have usually rejected the strong classification of art. With that they have also rejected the idea that trying to make (so called) magical art objects is a worthwhile activity. Instead art is seen as a means of achieving an end outside such a definition and is valued accordingly to the extent to which it contributes to that specific end. If it is an inward activity the desired end is to understand a particular stage in the practitioner's self awareness. If it is an outward activity the aim could be to achieve some political end. Whether the purpose of the activity is self-realisation or to advance a cause, its significance is context dependent. Background factors e.g. the time at which certain

experiences occurred in the person's history, or the social values held by the people the student is intent on influencing, must be known in order to evaluate the extent to which the activity is successful. A third year student, Clive, interested in self realisation, replied to the question, "Can you describe your work, what it is about and how it has developed?":

> "One writes or paints to find out more about oneself. Everyone's got a desire to create, so in this way you can create something which is part of you and you become more aware of yourself, of the limitations of your thoughts and on one's potential. What I found, I came here just want-int to paint. Now I want to do other things as well. (Painting insufficient?) No, I don't mean that. By painting I found other things that interested me and they feed back to my painting. They're really all on the same sap. In my poetry, things I've read in psychology have come out. It's just a bit cracked at the moment and the idea of creating is to get them together again."

A fourth year student, Peter, involved in Marxist ideas, (outward form) when describing his work expresses his desire to make his work directly applicable to the cause:

> "I wanted to work within a group framework, but that didn't come off. I did posters. I was beginning to work in the direct application of political ideas and distributing them in that framework."

Artists operating within either form of the weak classification do not have to acquire a sophisticated knowledge of the syntax in order to operate successfully. Consequently the student does not treat the syntax with the respect with which it is regarded if strongly classified. This stance involves challenging the accepted definition, and in particular the arguments put forward to justify a strong boundary. Those adopting this stance argue that art objects do not possess magic and try to avoid the 'traditional' art historian's definition of art.

Firstly the notion that art possesses magical qualities must be rejected. This can be achieved by weakening the boundary separating art objects from ordinary objects. To reduce symbolically elevated art objects to a possible means of achieving an end, (possibly one not widely accepted as elevated) requires a fundamentally different definition of art. Art objects have to be regarded as commonplace, and the making of them as an ordinary activity. This was expressed by a second year student, David. To the question, "Have your ideas changed about the relationship between art and society?" he replied:-

> "Yes. (In what way?) I think it is a part of it, not a special thing. There's a predominant thing here that it's mystical, but it's the same, it's the same as drives Harry Lyme to do that."

In their work and their behaviour such students will try to treat art as an ordinary phenomenon, thereby weakening the strong boundary which, predominantly at the Slade, separates art and its syntax from everyday world.

It has been seen that the art historian and the art critic can play a part in supporting the strong boundary. For the student involved in an inward activity they are irrelevant as they are far removed from the highly personal problems he is struggling with. For those pursuing an outward activity , the art historian and the art critic are seen as diverting attention from the purpose of the activity. For example, the art historian tends to give only the briefest acknowledgement to political art movements. He is not interested in trying to relate the activity to the social environment and assessing its effect on that environment, but in making the evolution of the acceptable art movements coherent. For example, Dadaism, a movement very much related to a social environment, is dealt with in virtually one sentence and then only to introduce Surrealism in one account:-

> "Surrealism derived from Dadaism, an ephemeral movement of absolute negation, a protest against reason itself, which sprang from the feeling of anguish created by the first world war." * (21)

The art critic is seen by the politically involved as distinctly impeding the furtherance of the values he is intent on propogating. The art critic frequently succeeds in defining an activity designed to challenge social values as the 'avant garde'. By defining e.g. a happening in which the artist climbs out of a bath full of offal as an acceptable art activity the intended social message is thereby defused. This is achieved by for instance, photographing the happening for an art journal such as Studio International which is read by enthusiastic observers of the art scene and for whom it becomes a talking point. Alternatively it may be presented in an art programme on television for an audience eager to assimilate novelties. This forces the committed artist to make his activity and message as vivid and extreme as possible. As a tutor, Mr. P. said in reply to the question, "What do you feel about the relationship between art and society?":-

> "..... I think we live in a stage of anti-art - all the paintings and commodities being marketed and contributing to the whole philistine climate, because at this moment of time, for art to be real it has to question and by implication change the value structure in society. We live in a materialist world and art objects perpetuate it, Art has got to live on a different level and therefore in its desperation, may have to appear to be destructive."

Thus, for the politically involved, art critics are seen as persons distinctly intent on preventing the weakening of the boundary and as such they must be taken account of if they cannot be avoided.

(ii) ARTIST

The second element to be considered is the artist. The artist weakly classified does not regard himself as a unique being who can produce magical objects as does the strongly classified artist. Instead, he sees himself as an ordinary human being like his fellow men. Thus he is redefining the strongly bounded definition of the artist. To do this he has to challenge the value of the distinctions which a strong boundary makes plausible. Consequently he finds the implicit hierarchy accepted by strongly classified artists as meaningless to him,and with it the idea of deferred rewards and expertise. Also he rejects the idea that his activity should be a private one of a different kind to the type of work most people do and which entitles him to a special licence.

As far as hierarchy is concerned, neither do students who are involved in an inward or outward activity aspire to become 'artists' (and consequently they do not regard the tutors who are artists as models of success), nor do they see themselves as having a low status in relation to the tutors. Thus the implicit hierarchy which provides a structure for students operating within the strongly classified definition of art does not occur here. The student involved in the inward form takes on the responsibility for structuring his own activity. In the outward form the group or cause in which the student is participating provides the structure in which he works. In both cases it is just as likely, if not more likely, that fellow students will be of greater assistance in achieving the desired end than are the tutors. Mary, to the question "Why do you think your time here is so loosely defined?" replied:-

> "....I think part of it is to make you learn you're on your own. The other most important thing is lack of organisation on the part of the staff and refusal to take much responsibility. It's important that you can stand on your own two feet, but then why have the staff at all? It seems to me you could have it with just students. If you were to remove the staff it would not make that dramatic a change - it certainly wouldn't affect me."

The definition of the artist as possessing a status which can only be attained in the future, which the staff represent, has been rejected by these students. Success for both types is related to the present, i.e. to specific desired ends in particular contexts. They see it as just as likely that a student will have a valuable insight into himself or, (for example) be instrumental in provoking a strike, as will his elders. Indeed it might even be seen as more likely as he has neither a long established self-conception or any status to lose.

The artist is essentially defined as not being different from other human beings. It is a chance factor which has lead him to be doing art. People working on a building site are just as able to do art as he. A second year student, Jane, to the question, "Have your ideas changed about the relationship between art and society?" said:-

> "I don't like the idea that the artist is not like everybody else; that I'm not like someone who works in Marks and Spencers."

Secondly, as to the private nature of the activity, the artist involved in an <u>inward activity</u> indulges in a completely private act. Indeed the problem and meaning may not be related to the visual syntax, but be of his own making. In contrast to this an <u>outward activity</u> is not a private act at all. In the latter case the student is involved with others all of whom are trying to advance a shared cause. It is these other people and their definitions of the cause who both give meaning to what he does and reinforce him. A statement of Paul's illustrates this. He replied to the question, "Which concepts or ideas used by the staff became more understandable and useful and which did not?":-

> ".....I also became politically involved outside the the college. (What aspect?) I was learning the class structure of western society and I was looking for a group to become involved with. (Why?) In order to change society...."

The student involved in an outward activity most strongly rejects the licence claimed by strongly classified artists to behave differently from other people. He does not want to be seen as separate from ordinary people. So he will often argue that the licence is unnecessary and the routine of a normal job is a perfectly adequate format to work in. A second year student, Mary, to the question, "How did you deal with it (problems that arose in the first year)?" said:-

> "The idea that art was a job like anything else was very helpful in not taking it so seriously that I could not do anything. Art with a capital 'A' was making it paralysed. And also dispelling the idea that you have to sit around until you're inspired, but it's just hard work and working regularly.

Thus by rejecting the intrinsic value of the hierarchy and the licence, such students contribute to the weakening of the strong classification definition of the artist.

(iii) AUDIENCE

Finally the audience must be considered. It was argued that the strongly classified audience was an elite. Although the criteria artists operate were seen to be very different from those of the consumers, it seemed that a symbiotic relationship existed because of the artist's dependence on such a group to buy his work. It was argued that the art dealer as an entrepreneur in the relationship largely prevented any actual confrontation between the different values of the producer and the consumer, and further that the art objects artists want to produce are appreciated by persons from this socio-economic elite who have learnt to respond in a distinctive way to art objects.

This contrasts with the conception of the audience where art is weakly classified. The audience for those involved purely in self realisation is irrelevant; for in the extreme form of this viewpoint,

no audience is required. For those pursuing an outward activity the problem is getting the desired content across to the desired audience. This is of crucial importance as the purpose of the activity is to influence the audience as specified by the cause. It is the problems that those students have to deal with which will be elaborated. The general dilemma was expressed by Catherine, a third year student. To the question, "Have your ideas changed about the relationship between art and society?" she replied:-

> ".....It's obviously a contradiction. (In what way?) In leftist views and at the same time being involved in an activity, a private activity in a way, and it's difficult to resolve that. I don't want to become absorbed into the system through the commercial galleries and it's very difficult, if you can understand, to agree with an argument in which the artist is totally irrelevant, but at the same time you want to be doing it. It's difficult to know what you can do."

The weakly classified audience is not limited to a select few. The message of his cause is seen as relevant for everyone. This being the case, the artist cannot assume that such an extended audience will be conversant with the visual syntax. The problem is exacerbated by the fact that if the desired audience is e.g. a factory work force, a strong contextual boundary defines the relevant people. The values and concepts with which they define themselves and that environment are verbal constructs related to ongoing social meanings. Thus the audience is likely to be strongly classified but by societal factors distinctly outside any art definition. So the artist involved in an outward activity must be independent of the art market for his livelihood. (Consequently his dependence on the structure of the group with whom he is involved is considerable.) Secondly, if he is to get through to the desired audience he must try to convey a message which is meaningful to people who are unfamiliar with the visual syntax. If he is successful in this respect the strong boundary which normally restricts the appreciateive audience is dispensed with.

Students operating within a weak classification definition of art are aware of the nature of the visual syntax having been introduced to it in the first year of their training. Although they now reject its value per se, they may not reject its power as a form of communication. Further they are likely to believe that if a wider audience came into contact with fine art objects of quality it would not take long for them to appreciate the intrinsic qualities of the syntax. Consequently the audience would, by this view, become responsive to a new form of communication. Thus the problem is first of all what media to select which the desired audience are likely to encounter. Then the problem is how to use a fine art content to elaborate an aspect of the cause which people unfamiliar with the visual syntax can read. Paul, a fourth year student said in response to the question, "How do you know that your work has progressed?"

> ".....I'm beginning to find a vehicle to put my ideas into. There's always been a problem of not making an art object, a painting. There's 1. the book idea, 2. film, and 3, the idea of things that I make being conceived as being shown in a particular series, in a particular environment."

And in describing his work:

> "The sequence thing goes into a magazine, building up an effect in a time sequence. It's interesting in the audience it will reach. You have a fine art content going to a non art audience."

The student is intent on trying to extend or challenge social meanings the audience already hold. The meaning must be immediately comprehensible in terms of the social meanings of the context, in other words how they are likely to interpret what they are confronted with. Therefore the student must take account of what the particular audience is likely to expect of a meeting, film or whatever. Thus the format is a major factor in limiting the range and nature of the possible message. Paul, in answer to the question, "Can you describe your work, what it's

about and how it's developed?" after talking about some films he had made, said:-

> "....I was still trying to create a certain feeling in the audience. (What do you mean?) Something that would make them unsettled. I think what I'm trying to do is to make people aware and feel in certain ways, and then to question what makes them feel like that, rather than 'Up the workers' or 'Smash the capitalist state'."

Thus such a student confronts a range of problems in attempting to convey his message to a weakly classified audience.

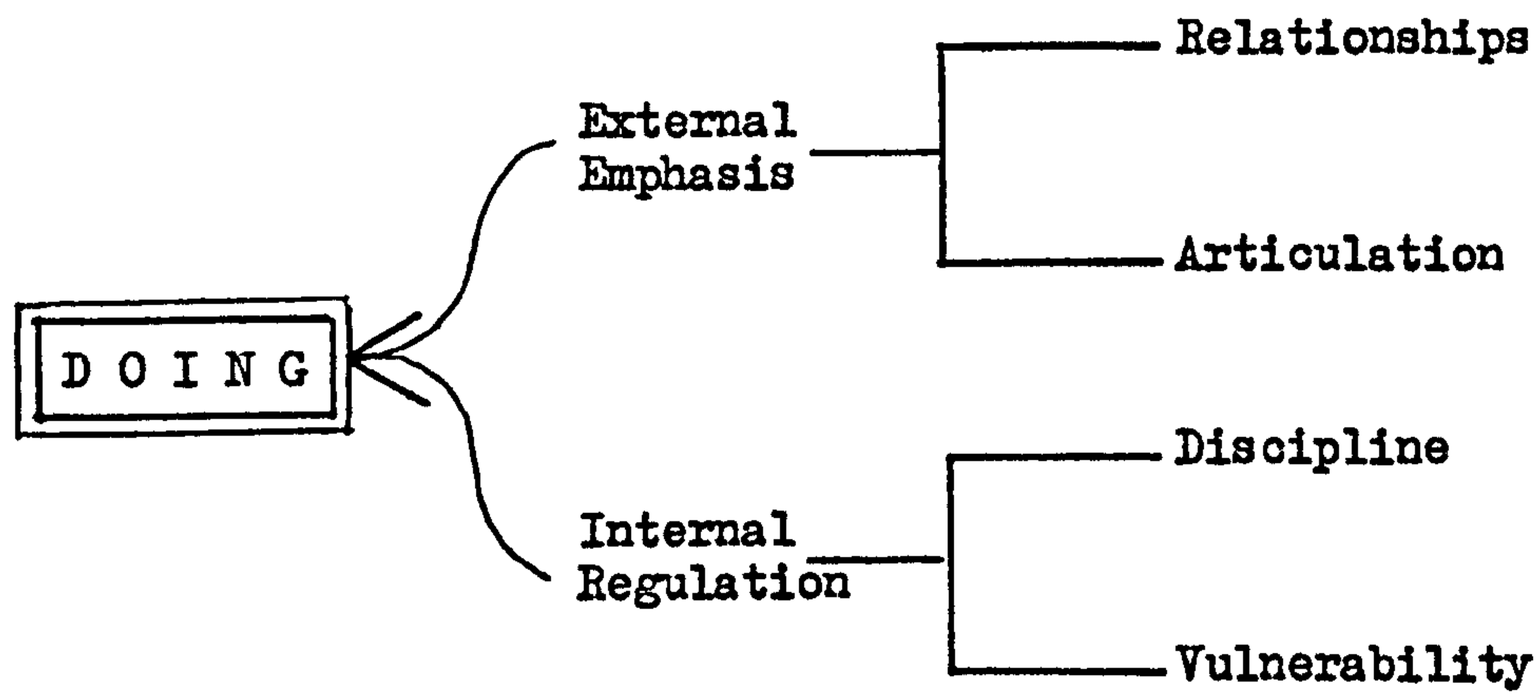
THE FOUR LEARNING MODES

In the introduction a description was given of the meaning of frame. It will be remembered that frame deals with the interactions involved in learning. These differ depending on whether a strongly or weakly classified definition of art knowledge is being transmitted and on whether the individual is regarded as a key resource or not. This gave us four modes of learning, (a) the objective esoteric mode, (b) the subjective esoteric mode, (c) the subjective locutionary mode, and (d) the objective locutionary mode.

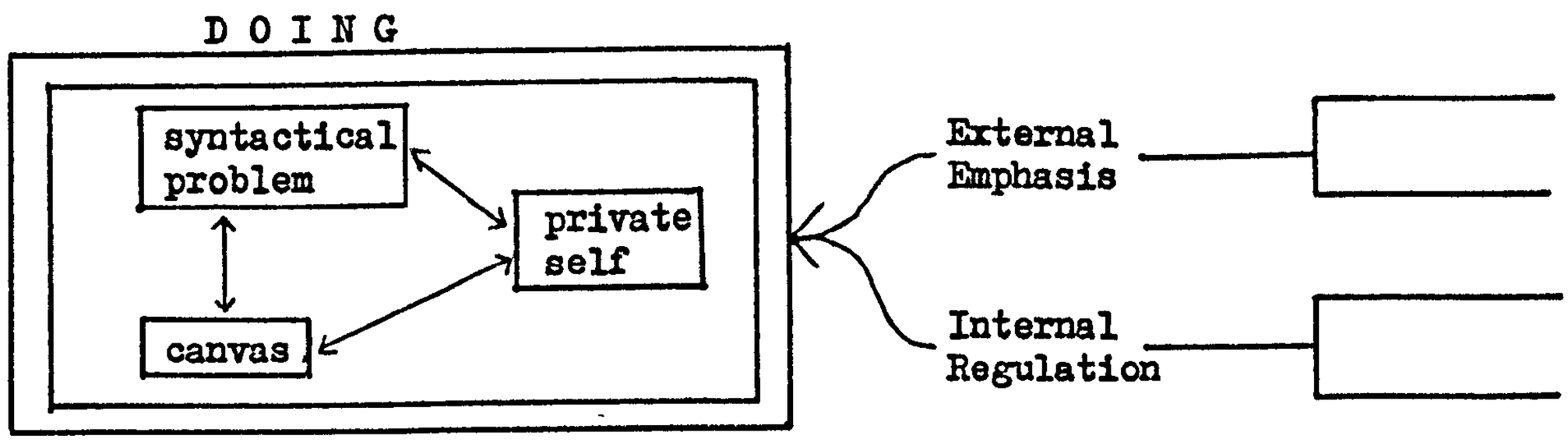
Further it was said that three types of interaction or frame components must be considered in the socialisation into fine art, namely the interaction with people (external emphasis), the interaction the student has with himself (internal regulation), and the interaction with the object being made (doing).

The act of doing is of most significance. The other components of the frame affect the act of doing. The external emphasis defines relevant concepts and the internal regulation specifies both the discipline required by a particular mode and the elements of that mode likely to give rise to a sense of vulnerability. Thus what the act of doing involves is both

defined and supported by the two other components of the frame. This can be presented in diagrammatic form as follows:-



These processes are most evident in both the objective and subjective esoteric modes, where the act of doing involves three closely related elements. These are firstly the student's private self, i.e. that part of the student's self which is rarely revealed, secondly the selected syntactical problem, e.g. colour or rhythm and thirdly the object being made, i.e. a painting or a drawing. In diagrammatic form it can be represented thus:-



Illustratively it can be seen how the external emphasis and the internal regulation interactions differ in their impact on the 'doing' respectively in the objective and subjective esoteric modes. In the former mode both will concentrate attention on their link betwen the syntactical problem and the canvas and in the latter both will concentrate attention of the link between the private self and the two other elements (the syntactical problem and the canvas). In neither mode do the external emphasis and the

internal regulation change the essentially tripartite nature of the doing. The differences are, to borrow a term from chemistry, more of bond strength.

In the two locutionary modes it will be seen that the act of doing does not consist of these three elements, indeed what is involved differs in each mode. To pursue the analogy with chemistry, we are dealing in the locutionary modes with a different 'molecule' and not merely with differing bond strengths in a common molecular structure.

STRONG CLASSIFICATION MODES

A THE OBJECTIVE ESOTERIC MODE

The objective esoteric mode involves a stronger frame than any of the other modes. The interactions involved in the three components of the frame (doing, external emphasis and internal regulation) are strongly framed. This is because the total emphasis in the learning is on trying to become aware of the strongly classified art knowledge. The fact that art knowledge is regarded as possessing an intrinsic logic (which enables aspects of the syntax to be isolated, e.g. space, colour rhythm, surface, etc.) means that it can be presented in a logically consistent and structured manner. The strong frame does not permit this structure to be modified by acknowledging differences in the students' personalities or requirements.

DOING

The act of doing involves trying to realise what is regarded as relevant to learning in each mode. In the objective esoteric mode relevant problems are those inherent in the syntax of the art language. An exploration of the

nature of aspects of the syntax such as rhythm and surface, are what is legitimate. Thus if an old woman was the subject of a painting, the painting should instil in the viewer a positive response to, for instance, the way her leg is made to stand away from the chair or to the subtle use of colour which has made her hand appear solid. It would be regarded as wrong if the old woman was depicted in such a way that the response elicited would be one of pity, because the viewer would then be responding to a verbal symbol with its social meaning rather than to the visual language.

In the first year course the students are introduced to features of the visual syntax. These differ considerably from their preconceptions about art. At the beginning of the day an instruction is given and the rest of the day is given to doing the task set. For example, in the second week in the first term the introduction to a session included the following:-

> "....Mark making is all you've got....We are so used to this translation of three dimensions into two dimensions that we take it for granted; it's 'life', but in fact it's not, it's miles away from it....I want you to reconsider that language about the appearance of Miss....(model) with as little anecdotal reference as possible, that is, hairy hair, sign language for various parts of the body. We all know how to draw horses, old schemas from medieval times. I'd like you to forget them. I want you to make a series of marks that could be the model in the chair, but that has no anecdotes - anything that has a literary reference, eyes, ears, elbows...."

There is a discussion at the end of the day, and the student is made aware of the extent to which he has been successful. For example at the end of the day in which the above instruction was given, comments were made by Mr. N. such as:-

> "Are you sure it is just a mark? It seems rather like something else."

and to another student,

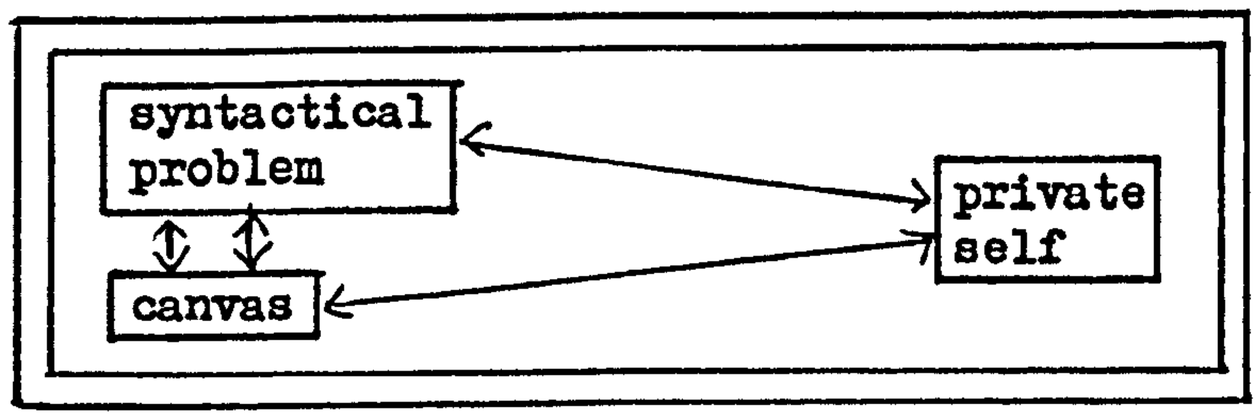
> "This one too, I can see the tummy button. It looks like a nice drawing, but that is not what we are here for."

Thus inherent in the instruction is the criterion by which the student's work is judged. But it is not easy to meet the requirements of an instruction like the one above. The student is used to making a drawing look like a figure, so to do a drawing of a figure which does not have identifiable legs, face, etc. is quite a problem. The student in trying to do this becomes aware of the extent to which he is relying on 'literary' symbols to make a drawing. Thus it is through the doing that the point of the exercise becomes apparent. A typical response of a first year student to the question, "How important is the actual doing?" was:-

> "You've really got to do it before you discover what they mean. It doesn't really make sense until you've done it and discovered it for yourself."

Thus it is not sufficient for the student to learn facts about the syntax, for instance that certain colours have particular qualities, or that rhythm is an element in its own right, but rather must he learn <u>how to use</u> colour or rhythm so that a certain effect on a canvas is produced. It follows that it is only through the act of doing that such knowledge can be accumulated.

It appears that in the objective esoteric mode the emphasis in the act of doing is not on the private self but on the other two elements, namely the relationships between the syntactical problem and the object being made. The student must learn how to recognise what a syntactical problem is and be able to translate it onto a canvas. It is in these two respects that the tutors try to exert their influence. This emphasis can be illustrated by using the diagram which presents the three elements of the act of doing in a molecular-type relationship. The 'double bonding' in the objective esoteric mode can be represented thus:-



EXTERNAL EMPHASIS

The external emphasis components refer to the interactions with people in the process of learning, namely what is talked about (articulation) and with whom (relationships). These interactions affect the doing in that they will specify the criteria which the student should be using in the act of doing as opposed to those which should be regarded as irrelevant. For example, in the objective esoteric mode the student should be receptive to subtleties of colour, but not to using verbal or literary symbols.

(i) ARTICULATION

For a student wanting to learn about art knowledge, the most relevant subject to talk about is the nature of the visual syntax. This includes how various artists have dealt with particular syntactical problems, like the relationship of colour to form. Art history and theoretical perspectives like colour theory are all relevant and can be talked about. Talk can also cover technical aspects. If a student is having problems with his colours, talk can point to deficiencies in the paints he is using or in the way he has primed his canvas.

But there are two areas that are not talked about, within the strong frame, namely the artist's private self and the nature of the act of doing. It will be remembered that the strongly classified artist was defined as an almost mystical being. It is assumed by artists that the private self must

be pure if he is to make (magical) art objects. The relative purity of the private self depends on the extent to which it is unaffected by social meanings. (A desire to get an instant response from a wide audience or status questions should not be relevant to the artist.) In addition, in this mode, the emphasis in the act of doing is on the translation of the syntactical problem onto a canvas, and not on the state of the private self. The private self can be ignored for another reason, namely that it is assumed that the relative purity of the private self is directly related to the extent to which he succeeds in translating the syntactical problem onto his canvas. Thus by correcting aspects of this translation (for example, too much dependence on using a recognisable literary outline in the drawing of a figure) the impure aspects of the private self which have intervened can also be dealt with.

In addition, talk is regarded as incapable of elucidating the nature of the act of doing. How the artist actually makes this translation and then explores the syntactical problem (which might involve selecting a particular green and placing it on his canvas in a certain way), is not regarded as reducible to talk. A member of staff, Mr. G., expressed succinctly what can and what cannot be talked about in response to the question, "How important is it that a student can talk about his work?" when he said:-

> "I think that there are so many things that have to be talked about. I have to be able to explain to the stretcher-maker the size, etc., the photographer, how they need to be taken. I have to be able to talk to Mr. Y. about the material I want to use and how they will behave. But why you use green instead of blue, no, I don't think it has to be talked about."

(ii) RELATIONSHIPS

In the objective esoteric mode the student's most significant relationship in terms of learning about the art knowledge is with the tutors who are artists and who know the nature of the syntax. The tutors are models of success and the student is a novitiate. There is no identifiable structure which separates them but there is an implicit hierarchy. The tutor is an artist because he has managed to make art objects. The student as yet has not done this. If he persists for a number of years concentrating on translating legitimate syntactical problems onto his canvas he too may be able to produce art objects and be an artist. Thus it is largely time and experience that separates them.

The student clearly wants to talk to the tutors about the art knowledge and about how to solve technical problems. But perhaps the most valuable aspect of this relationship for the student is when the tutor looks at his work and can bring his greater experience to bear on it. He can indicate when the student is pursuing a serious syntactical problem as opposed to when he has diverged, when for example he has become too dependent on using an outline which is preventing the occurrence of translation and exploration. His fellow students are regarded as too incompetent to assist in this respect or indeed to talk authoritavely about the art knowledge. John, a third year student replied to the question, 'Did any problems arise in the first year?":-

> "....Whereas with my tutor you could explore concepts intellectually, in the studio with the other first years, one had to explain the concept."

INTERNAL REGULATION

Internal regulation components refer to the interaction a student must have with himself, that is 'internal' to himself. In the act of doing he must be asking himself whether he meets certain criteria in the process of translation and exploration (discipline) and he may often doubt his competence to do this (vulnerability).

(i) DISCIPLINE

Discipline is the first component considered. If the student is intent on exploring aspects of the visual syntax, not only is the focus of the act of doing specifically defined, but also the doing itself involves a specific precedure which is in itself a rigorous discipline. In order to explore e.g. the relationship between green and grey, the student must be able to use pure colours and to prepare a canvas so that the desired subtleties are revealed. Therefore whenever the student starts painting he must see to it that he has the appropriate equipment, namely a clean palette, paints of sufficient quality, clean brushes, a rag, etc. He must organise his paints in such a way that certain colours are close to each other and easy to mix whilst others are well separated. He may want a green apple and a grey piece of cloth and to set them up on a table so that the light affects them in a particular way. There must also be sufficient time for this lengthy procedure to be worth while, which would mean that he has enough time to at least make a positive start in the desired direction. When he has finished, he must then go through a further time-consuming procedure of cleaning his brushes and palette so that next day he can repeat this. At the beginning of the third term for the first years, the first session on colour was introduced. The introduction included the following:-

> "Painting needs more procedure than drawing. In oil colours cadmium red costs 72½p for one of these tubes, so you use it carefully. This is another very beautiful colour, cadmium yellow pale. Whereas earth colours cost 24½p, because they're

> an earth suspension. I don't think its beside the point, their price, and you should use them with respect. You can buy vermillion for £5. And you should be aware how good colours can be. If you're going to use them, you've got to use them properly so they're giving their full value. So your palette should be organised. That means rags, clean brushes, a routine cleaning every day. You should know the difference between good turps and synthetic turps...."

There are a range of educational principles like the value of self discipline, the value of knowledge, etc., which can be used by teachers of any subject to underline the value of adhering to that subject's correct procedure. Thus the tutors at the Slade can appeal to such principles to justify the value of the students accepting such a rigid procedure. If such an appeal is not sufficient, the tutor may be asked to substantiate such a stance. This would mean providing a definition or at least trying to convey what the strongly classified definition of art entails. As example of an elaboration of the syntax was Mr. N., in a first year session, describing the colour grey as:-

> ".....marvellous sophisticated aristocratic grey.."

Mrs H talked about the state of being an artist to the first years in this way:-

> ".....Then getting an insight into the problem; in a way this is your job as an artist. So one shifts the emphasis, so one gets a slant. So that you get the response - 'it's true, I've known it all along, but I have not had it explained like that.' It's all discovery. What one makes is fantastic to reveal things, like a sense of excitement. And that, as an artist is your job, trying to simplify it, to take on a simple aspect of it; it's a tremendous sense of order, it must be so strong, so convincing that it forces itself..."

Two consequences arise from elaborations of this kind. Firstly as the student does not as yet enjoy such heightened experiences himself, he comes to realise that to be an artist is to be in a state which can clearly only be arrived at after many years of a relatively tedious apprenticeship. Therefore he must accept that the exciting rewards of being an artist must must be <u>deferred</u> rather than be expected in the present.

Secondly he must also accept that at present he has a very low status in relation to the artist he hopes to become. A third year student, Richard, who had accepted this, asked "Can you describe your work, what it's about and how its developed?" replied:-

> "What I'm trying to do now is to learn how to paint. I think of myself as a student studying. I do not want to produce any great work or have any great ideas. So my work is improving. I am beginning to find I can actually begin to describe a chair, whereas before I was still struggling. What I want to decribe are visual experiences. I want to be able to describe space and various things like that."

Thus a consequence of the tutors trying to impress on the students the value of the rigorous discipline when doing is that the student is likely to become aware of what the strongly classified definition of art means, and subsequently he can become committed to it. What this implies is that out of the doing emerges the commitment to being an artist. This is what seems to occur rather than there being evidence to suggest that the students are initially aware of the meaning of art strongly classified, and that such knowledge motivates them to accept the rigorous discipline.

(ii) VULNERABILITY

As a result of adopting the objective esoteric mode, the student is exposed to a very particular type of vulnerability. He has accepted that he must learn how to explore specific types of visual problems, which means being able to translate the syntactical problems onto a canvas where it can be explored. This involves rigorous procedure. But, his private self, the third element in the act of doing is not subject to such constraints. It is not talked about. It is in fact assumed to be pure. It is pure if it is entirely involved with visual as opposed to verbal problems, but there

is no attempt to probe and monitor the actual state of his private self, for example, why he is fascinated by a subdued range of colour, rotting fruits or whatever. It may be an academic interest, e.g. whether it is possible to portray such subtleties of colour in paint. It may be more emotionally based like an irresistible revulsion at decomposing matter. The student can experiment in this respect, trying out different types of relationships between his private self and the syntactical problem. Thus a separation can exist between that which is explicitly defined (focussing on relevant syntactical problems and adequately translating then on to a canvas) and the weakly defined state of the student's private self.

A consequence arises from this. His private self acquires a great deal of room for manoeuvre, but at the same time little support. For example, a group of students painting from the same model are likely to be experiencing different problems in three respects. Firstly they are likely to be exploring different visual problems. One may be trying to get certain colour relationships just right, another to convey the feeling of the weight of her flesh. Secondly, they are likely to be finding different problems in the translation. One student may find that the feeling of weight is not being conveyed on his canvas, another that his white is not mixing with other colours as it should. Thirdly and of most significance, the nature and the involvement of the private self is likely to differ. Two students might be interested in colour relationships, yet the private self of one be cool and academic, or the other more intimate. Thus when a problem arises for a student in terms of the syntactical problem, the translation of it on to a canvas, or of the involvement of his private self, it is unlikely that he will be able to share it with his fellow students. A tutor may be able to help but usually he must solve it on his own.

This isolation is exacerbated by an underlying yet unarticulated competitive factor amongst the students. At the Slade, the undergraduates

know that they have a talent which makes them different from others not at art school. But for a student actually to become an artist means that he must possess an exceptional talent and an almost superhuman ability to persevere. He knows that most of his contemporaries will not survive to achieve this status. The tutors are his important reference group, but his low status in the implicit hierarchy makes it difficult for him to assess the intrinsic quality of his talent. Unlike the experienced tutors, he is still unfamiliar with the intricacies of the syntax and he may be expending his energy on a naive problem. The tutors themselves differ in the syntactical problems they as artists are involved with. Thus some may be more sympathetic to the student's attempts than others. The student therefore often receives contradictory responses from them. This compounds the problem of getting to know whether he has sufficient intrinsic talent. To the question, "Do you feel vulnerable?" a first year student, William replied:-

> "I just really - it's this inferiority thing. I do all the time. (In any particular situations?) When my ideas are not taken seriously. (How do you deal with it?) I probably go away and sulk, it's horribly defeatist. (Normally?) I really do feel like crying and sometimes wish I could do just that."

This problem is made the more acute by the unlikelihood of being recognised by the art market. The chances are virtually negligible for most students. The student usually deals with this by persuading himself that he possesses such talent even if others do not see it. This is often expressed by defining work of other students as 'rubbish'. To the question, "Was the Slade different from your expectations?" Susan, a second year student, said,

> "I expected really high quality work being produced and I was amazed at the rubbish being turned out. I expected that everybody in my year would be so good, but a lot of them are hopeless."

Some deal with this by adhering to a romantic notion that they possess exceptional talent, which will be evident in their work and accordingly

recognised. Such students take the view that though most students are mediocre and can and should expect little, they will be the exception. To the question, "Why do you think so few students are working in the studios?" a third year student, Richard, said:-

> "I realise that there's probably one out of ten thousand students who will survive at all, at least very few. Therefore I think the rest aren't really deeply committed."

B THE SUBJECTIVE ESOTERIC MODE

In this mode the doing and all other interactions of the external emphasis and the internal regulation have a relatively weaker frame than in the objective esoteric mode. Although the intention is similar, namely to learn about strongly classified art knowledge, in this mode the individual (in this case the student) is regarded as a major resource in the learning of it. Consequently the frame is weaker. Unlike the objective esoteric mode where the intrinsic logic of the art knowledge was regarded as competent to structure the way the knowledge should be best presented, here such an external structure is regarded as an imposition on the 'natural' development of the individual. Mr. L. expressed how people adopting this subjective esoteric mode regard a structured course (like the first year course) and the alternative they see as desirable. In response to the question, "You said there were those who believe in structure and those who do not, what do you mean by structure?" he replied as follows:-

> "I think there are those people who believe that to give an external educational structure, ultimately can be seen as a form of imposition, because it tends towards repetition, and it is thought of by those who are antipathetic to structure, as leading towards regimentation, a loss of freedom, and ultimately the numbing of the individual. The unstructured

approach is to take each individual as the essential starting pont and build upon his or her needs, allowing for the minimum amount of imposing structure.

DOING

The underlying assumption of the subjective esoteric mode is that the individual should develop 'naturally' (almost in the same way as Rousseau's 'Emile') being guided or nurtured by the tutors in a sympathetic environment, so that the student comes to realise that the visual syntax can best provide for his 'natural'needs. The weight placed on the individual and the student's self realisation through the syntax was expressed by a member of staff, Mr. K. To the question, "What are the crucial concepts you want to convey?" he replied:-

> "I try to suggest avenues by which their natural abilities will be fulfilled."

In response to the question, "How do you try to get this across to the students?" he said:-

> "You choose what's good in their work and encourage that. I don't criticise things in the way of saying that is wrong. And I try and make plain that which will be progressive in their work. (Progressive?) Towards self-fulfilment."

The necessary authenticity of this link between the individual and what he is doing was expressed by Mrs. H. in a first year session in the first term when she said:-

> "The mark has to be absolutely honest. Now it's quite easy to fool other people and yourself, in in a way you can explain."

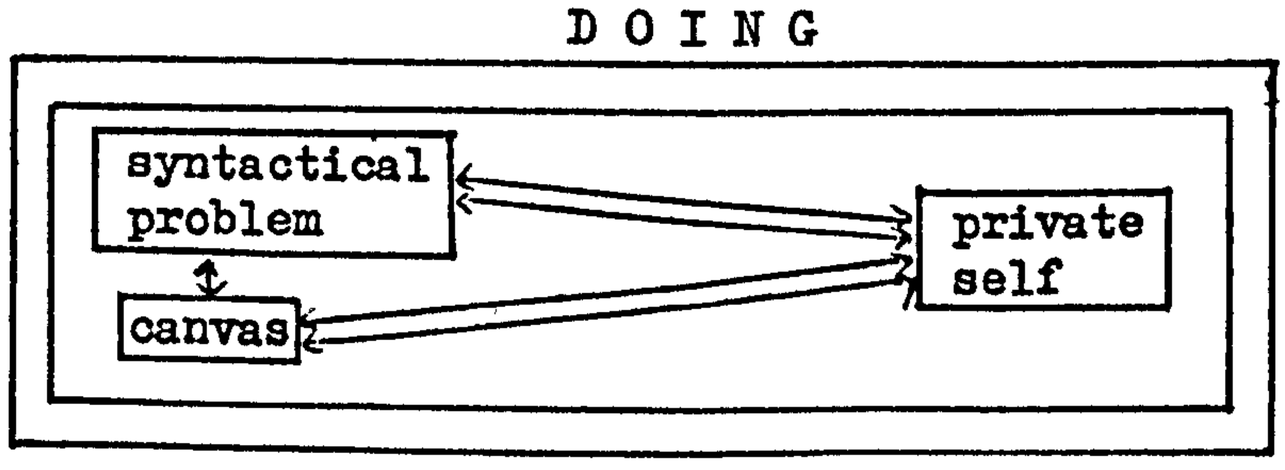
The rigorous concerns with the formal problems of the syntax and the

translating of them onto a canvas are still relevant but of secondary importance. Of prime importance is the student's ability to express a particular emotion or idea he fells strongly about in terms of the syntax. A fourth year student's response to the question, "Why do you paint?" illustrates how personal the syntax has become:

> "I suppose one doesn't ask why one talks and to me it's always been a perfectly natural way of expressing myself. (How do you mean?) It's because you can say things in paint you can't say in words. (For example?) There are so many things, there's colour and texture which have an effect. It's a form of communication, although I think you must communicate with yourself to get to know what you really mean."

Thus what happened is that the emphasis within the three elements which make up the act of doing has changed. The private self of the student becomes the crucial element i.e. the authenticity of its relationship with the selected syntactical problem and its relationship to the object being made. In the subjective esoteric mode it is assumed that if the private self is pure in these two relationships, even if at present it is embryonic, the problem of the translation (which was the key problem in the objective esoteric mode) does not arise as both the looking and the making are an extension of the same pure private self. This can be illustrated in diagrammatic form in terms of a change in 'bond strength' of the molecule which can represent the act of doing, as follows:-

D O I N G



EXTERNAL EMPHASIS

(i) ARTICULATION

In describing the objective esoteric mode it was said that a range of areas were discussed, including other artists, art movements, art history, art theory, technical problems, etc. It was argued though that two factors contributed to placing the artist's private self outside the strong frame which specified what should be talked about. One factor was the strongly classified definition of the artist. The other was that in the act of doing, the emphasis was on the translation of the syntactical problems onto the canvas and not on the private self. Further talk was regarded as inadequate to elucidate how the three elements involved in the act of doing actually related to each other.

This approach to talk is largely shared by people operating within the subjective esoteric mode, but the weaker frame is evident in two respects. Firstly, relationships with other people are regarded as more important. The student is far more dependent on people both to reinforce him and to stimulate him as he must be directed by people rather than by a structure related to the learning of the art knowledge. Thus as interaction with people involves more than just talk about aspects of the art knowledge, so the talk tends to be of a more intimate or personal nature than in the objective esoteric mode. For example, Sarah replied to the question, "Did a different member of staff become more important than Mr. W. (in the second year)?" as follows:-

> "Mr N. became more important than he had been. This was due to a number of things. I was slightly more confident. He knew me better. He seemed to be more interested. (Was it useful?) Yes, he much more helps me with me. Of course work comes into that."

The second aspect relates to the difference in the act of doing. Here the emphasis is on the authenticity of the link between the student's

private self and the other two elements of the act of doing, namely the selected syntactical problem and what he is making. If the link is impure, it is assumed that the student's natural development will be impeded. But if it is pure, talk is seen as a potential pollutant of the delicate relationships. Consequently the private self is not talked about directly partly through fear of disrupting an authentic link. What is talked about is in fact similar to that in the objective esoteric mode, i.e. the syntactical problem the student is exploring and the object being made. But in this mode it is <u>not</u> the translation of one into the other which is talked about. Instead it is <u>either</u> the interesting nature of the problems <u>or</u> the beauty of the object being made. They are referred to separately, thereby implicitly or indirectly each is related to the private self, but only by inference. A comparison of the statements used to illustrate the doing sections of this mode with that of the objective esoteric mode reveals this difference.

Not being able to talk directly about this crucial link presents problems for both tutors and students. The tutors have to try to detect evidence from the student of an authentic link between his private self and the other two doing elements. In a discussion of the first years work, a tutor, Mr. Q. said:-

> "The only way I can assess what the work is, is by the level of involvement, whether he's really engaged in it, then there's something we can talk about."

The problem for the student was expressed by Joan, a third year student. To the question, "How much did you learn from the other students?" she replied:-

> "...I'd like to find from somebody what makes them paint or draw or whatever their activity is, but it seems impossible to find out. I'd like to know so I could possibly get myself more into it."

(ii) RELATIONSHIPS

As in the objective esoteric mode the student's most significant relationships are with tutors who have succeeded in becoming artists. In the objective esoteric mode the student wanted to have the tutors' insights into the art knowledge. Of particular value was when the tutors used this knowledge when looking at their work to correct mistakes, e.g. where 'literary' considerations had intervened.

In the subjective esoteric mode more intimate relationships are established with tutors. They are based on rapport, which means both parties finding similar things are of interest and responding to them in a similar way, e.g. both finding that the brilliance of colours in nature generates a similar excitement. The more the student gets to know of the tutor and of his other interests and reactions the more likely it is that the student can understand how the tutor combines the three elements in the act of doing to realise this excitement.

There is another more important reason why the relationship between tutor and student is likely to be a relatively close one, namely that if the student's work is an extension of his private self, then criticism of it is criticism of his private self. The student, probably seeking reinforcement, is unlikely to be prepared to show his work to people unsympathetic to what he is trying to do and who may be destructive of his tentative or embryonic authentic link. Thus the students adopting this mode usually have only one or possibly two quite intimate relationships with a tutor(s) whom they feel they can trust. A second year student, Mary, asked the question as to whether this year a different member of staff had become important, replied:-

> "I seem to be getting through to Mr.K., and I trust him. I showed him this painting (one she has with her) which I've been doing, and he could respond to that. (In what way was he helpful?) I think he's genuinely interested and can discuss it quite well and give me encouragement, which is very important."

INTERNAL REGULATION

(i) DISCIPLINE

The discipline required in this mode is similar to that of the objective esoteric mode in that paint must be used correctly and this involves adhering to a rigid discipline. Similarly three consequences arise from this, firstly the student is likely to become aware of actual definitions of the strong classification components. Secondly he realises that the rewards expected from being an artist must be deferred and thirdly he recognises his present low status. But certain aspects of the stong frame of the objective esoteric mode are regarded as impeding the desired 'natural' development. For example, Mr. N. said in a discussion of how the first year was going:-

> "I want to talk about date lines which you think you should do away with. I don't think that. As an artist you have always to work to deadlines. So if we say a project is to be done in a certain time, you prepare yourself for a certain activity."

Here the strong frame specifies a time constraint. This does not allow for individual differences to be acknowledged like variations in terms of involvement and the stage reached. A first year student sympathetic to the idea of the individual's 'natural' development of the subjective esoteric mode, said in a meeting called by the students to discuss the course and its future:-

> "You keep suggesting that what we've done should be changed. Start doing something else. The point is you've given us a project, a trigger, and people have gone off in different directions. If you have to start something and everything is going by the board, we are not going to get involved. I think the next project should be for each individual person in relation to what has arisen and the stage they've reached."

In the objective esoteric mode art knowledge was regarded as sufficient to structure the course and discipline the students. Here the

idea is, "to take each individual as the essential starting point and build upon his or her needs, allowing for the minimum amount of imposing structure." This means that to a greater extent the student must exercise self-discipline. An internally constructed structure must exist to replace those aspects of the external one which have been rejected.

Arguably it would be almost impossibleto incorporate such variations into an externally structured first year course. Alternatively, the first years may not yet be regarded as competent to structure their activity for themselves which would require them to be sufficiently aware of the syntax to know what a syntactical problem is. Consequently a fear may be that at this early stage of development, if the emphasis is too much on the student's private self, the act of doing is likely to be a mere temporary therapeutic activity rather than part of a long term realisation of the private self through the visual language. Indeed a tutor who taught the first years, Mr. Q. said in response to the question, "What are the crucial concepts you want to convey to the first years?":-

> "....They're keen to identify their psyche in their work; it's totally subjective and it's impossible to discuss this kind of work critically."

Yet after the first year when there is no external supportive structure, the tutors hope that the students will be able to do just this, namely to structure their activity for themselves. In the end of year assessment for the first years, Mr. N. said:-

> "Next year you're going to be left to a large extent to organise your time and it seems your ability to organise your time is not as mature as it should be. It's important and in terms of an artist's life, to be able to get yourself organised."

(ii) VULNERABILITY

In the subjective esoteric mode the student's private self is protected, but less so than in the objective esoteric mode. The frame which specifies correct interactions is weaker in that it incorporates individual differences. But both modes are means of becoming aware of the nature of the syntax. Thus the difference is only in terms of what is seen as the most expedient means to do this. In both modes the frame is sufficently strong to exclude talk about the state of the private self and to elaborate on the nature of the act of doing. But in this mode the private self is inferred in the talk albeit indirectly. The private self is therefore that much more exposed and accordingly that much more available for control.

Indeed the vulnerability experienced by such a student is arguable compounded. Not only does the question arise as to whether the student has sufficient talent eventually to become an artist, but to this is added another more painful aspect. He is trying to express his private self in terms of the syntax. He hopes that his work is an extension, i.e. a public visual expression of his private experience. Thus if established artists, namely the tutors fail to read it correctly, the student is likely to feel misunderstood. This may make him feel isolated as he is conscious of a communication block, or it may undermine his feelings of competence in using the syntax. But even more painful are the occasions when the particular tutor(s) he respects seem to read his work correctly, i.e. to see exactly what it is the student is trying to express, and are then highly critical; the student will tend to see this as a direct criticism of his private self. To the question, "Do you feel vulnerable?" second year students responded most vividly, possibly as they are not yet used to working without a supportive structure. For example, Jane:

> "Some of the work I do, I feel as if I'm walking around naked. I can feel the staff are far more perceptive; one can go to much deeper levels than I realised."

and Mary:

> "Yes, because your work totally is the focal point of your life. It plays an incredibly large part. For that to be criticised, means you yourself are being criticised and obviously you want to be liked, or not just considered mediocre to other people, because it is yourself. You can't separate it from you."

The way in which students tend to deal with this, is by doing their really personal work at home and only showing it to persons who are likely to be sympathetic. To the same question Andrew said:-

> "I reveal very little and I think I'm like a child in school. in lithography last term I never did anything personal. I just did it to learn the technique. One does expose oneself terribly. Either you must be with friends or not care. My creative process is a very intimate one."

WEAK CLASSIFICATION MODES

The next two modes share in common a rejection of the importance of the syntax, the artist and the audience. This profoundly affects both the external emphasis and the internal regulation. The activity is no longer supported by a set of accepted art values or a set of externally defined procedures, so its justification must lie elsewhere. Thus in both the modes discussed below, the doing becomes a means of achieving an end not containable within the strongly classified definition of art.

C THE SUBJECTIVE LOCUTIONARY MODE

DOING

In the subjective locutionary mode doing is a means of achieving self realisation. It differs from the subjective esoteric mode in that the art syntax is not regarded as the only vehicle through which this can be achieved, and further, that the student is not interested in making art objects. He may find other activities like methodically destroying something more pertinent to self-realisation than making something. He may pursue other bodies of knowledge or activities if he feels they have insights to offer him, such as Buddhism, psychiatry, or drumming. It is essentially the student's private self that selects what is most relevant. Thus the student has to turn inwards to his private self, which must become the focal point of any activity. Learning becomes a rigorous introspection. Doing comes to involve a dialogue between his private self, and what that private self experiences of the outside world. This has to be sufficient in itself both to reinforce past achievement and to stimulate him to persist. Thus it is his construct that defines the relevant content of relationships (external emphasis) and the type of discipline he must subject himself to (internal regulation). A second year student, Adrian, who had stopped painting, in describing what he was doing, said:-

"Now it's calligraphy and judo and I play the piano a lot."

and to the question, "Do you feel you have progressed?" he said:-

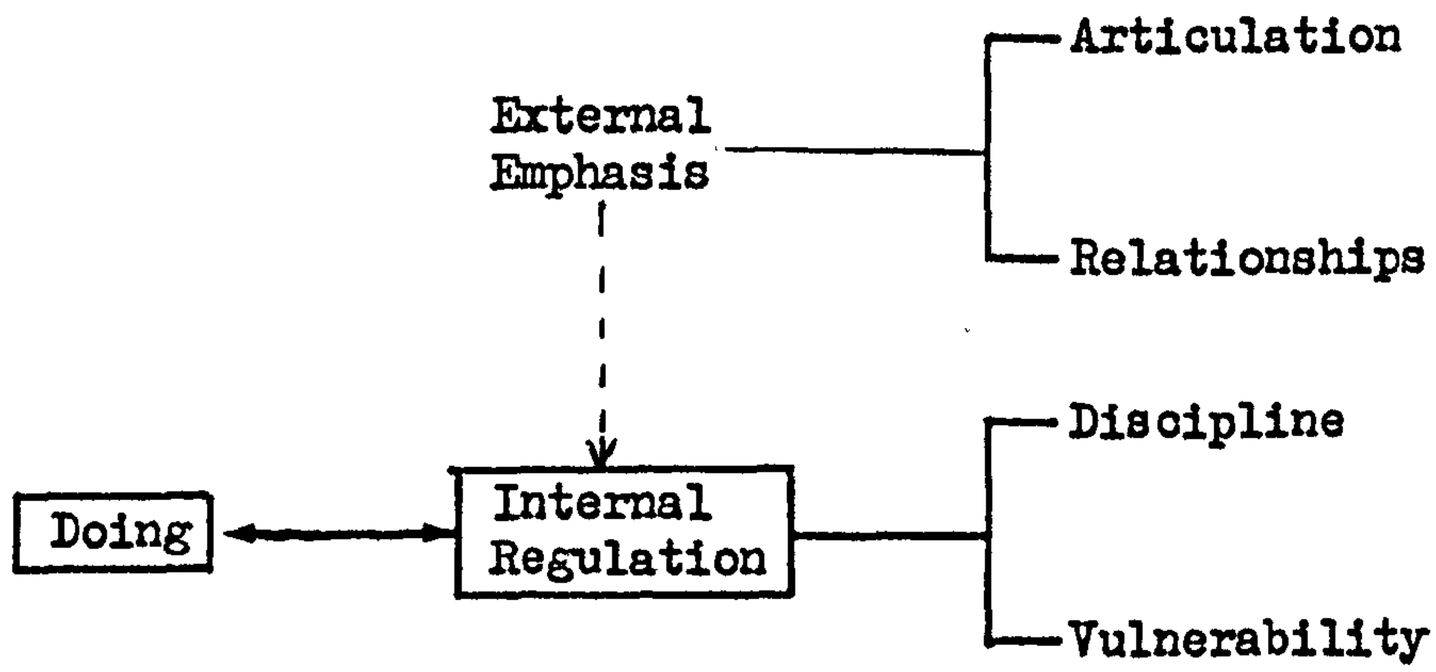
> "Progressed. (In what way?) I feel it in myself. (How do you mean?) It's something you know inside yourself, you feel about life generally."

In this mode, the frame distinguishing a doing activity from a non-doing activity largely disappears. In the terms I have employed, the frame weakens. The student expects any activity or interaction to contribute to his self realisation. Thus time with friends or in a bath may be

seen as potentially as relevant or more so than actually making something. Mr. P. who works within a weak clasification definition of art, replied to the question, "How important (for the student) is the actual doing?" as follows:-

> "I think they have to, but then work may be not doing anything for some time. In terms of the creative thing, I don't think one should assume work has a certain type of characteristic that gets done. It may be vital for them to go for a walk, or go to the cinema as an indirect aspect of the work ethos. The whole thing is work, the group, living, and unless that is happening the work or creative aspect becomes limited."

The two esoteric modes discussed were both means of realising art knowledge and the external emphasis interactions (articulation and relationships) played a substantial part in defining the nature of the act of doing. The subjective locutionary mode differs in that the doing is ill-defined. Further, it is as if the external emphasis interactions have collapsed to become just an extension of the internal regulation interactions (discipline and vulnerability). This can be presented in a diagrammatic form:-



This indicates that the major component of the frame is <u>internal regulation</u>. External emphasis is of little significance.

EXTERNAL EMPHASIS

(i) ARTICULATION

In the two esoteric modes a strong frame placed the state of the student's private self and the nature of the act of doing outside the range of what was talked about. Such a frame does not exist here. His private self is the acknowledged basis of learning and every activity is open to the scrutiny of himself or others. In fact, to a student in this mode talk can assist him in his self-realisation, to recognise that he is doing and the direction in which he is going. It can assist in distinguishing that which is real to him from that which is unreal-a crucial distinction in this mode. A third year student, Clive, to the question, "Why do you think so few students are working in the studios?" replied:-

> "On the one hand you're isolated and told to get on with it. And outside you're bombarded with so many images, lies and myths. It's difficult to distinguish between your own experience and the daily bombardments put on you. 'What about those not here?) I think most of them are trying to find out what's real to them."

(ii) RELATIONSHIPS

The definition of the artist as possessing almost mystical powers has been rejected by students in this mode. Therefore the fact that the tutors are artists is an insignificant factor. So too is the implicit hierarchy which separates the student from the tutor. Any relationship which such a student does forge is likely to be one that he sees as potentially contributing to his self-realisation. As he is predominantly concerned with his private self, these relationships are likely to be intimate ones. His friends may well be drawn from outside the Slade, involved in a diverse range of activities. Indeed they may provide a temporary structure but at the Slade, more often than not, his significant

relationships are with the students rather than the tutors as the other students are more likely to be coming to terms with similar problems. The response of a fourth year student, Elaine, to the question, "How much did you learn from the other students (in the first year)?" illustrates the greater emphasis she places on empathy in relationships than on particular verbalised issues:-

> "I can't really say. I was aware that they were all as lost as I was and I got a lot of feeling of sympathy - empathy - because they did not run down what I was doing."

But a student who persists for some time in this mode tends to find his concerns are very different to the other students, most of whom have accepted the syntax as the vehicle through which they express themselves. As a consequence, he often finds himself isolated from both tutors and students. This is further discussed in the section dealing with vulnerability within this mode.

INTERNAL REGULATION

(i) DISCIPLINE

It was argued that in the two esoteric modes a consequence of the tutors having to justify the values of the rigorous procedure was that they had to try and define the syntax and the artist. The effect of this was that the student (a) became aware that the real rewards must be expected in the future, and (b) realised that at present his status was low.

Those adopting the mode under discussion have rejected such definitions of the syntax and the artist. Nevertheless they share with those working within the subjective esoteric mode the pursuit of self-realisation. They

have in fact taken the same individualistic concern to its extreme. Consequently a student working in this mode is usually tolerated by artists who tend to regard this extreme individualism as a temporary experiment. The believe that the student will come to realise the relative impotence of what he is doing compared to the potential the syntax can offer as a vehicle to achieve self-realisation.

But a problem confronts students in this mode. In the esoteric modes the logic of the art knowledge provided a structure within which the student could work. The external emphasis and internal regulation interactions defined what was expected in the act of doing. (The strength of the frame was stronger in the objective esoteric mode, but it was still very evident in the subjective esoteric mode.) In both, the external structure (which would be made up of a combination of the external emphasis and aspects of the doing) defined the required internal regulation which included the way the student was expected to discipline himself. In the subjective locutionary mode no such external structure exists to define the nature of the required discipline. Thus self discipline acquires a crucial significance. Here it is the internally constructed definition of what is real or important that is entirely responsible for defining what is relevant. Thus the student must subject himself to a rigorous process of introspection.

To support such a purely introspective activity, the student can appeal to a definition of art and society which loosely supports such an approach. For example, a fourth year student, Anne, when asked "What do you see as the role of art in society?" replied:-

> "For a start, as far as I'm concerned, society is made up of individuals and every individual who works his own life out is helping. I don't believe you can change society really, except by every individual changing himself."

But such an abstraction will be far removed from the actual problems and

dilemmas the student is trying to confront in his activity, such as distinguishing the real from the unreal; such abstractions can only be a distanced support. Even then they may carry little weight as, in terms of the values of the wider society, such definitions may appear as a rationalisation for a self-indulgence few people are able to share. Thus it may not be accepted as a legitimate justification, indeed it may even be condemned. For a person to survive within such a mode the rigour of his self discipline and his ability to know what he wants to do and organise it unaided must be such as to make him virtually self-sufficient. To the question, "How do you know that your work has progressed?" a fourth year student, Eve, said:-

> "Because I've accepted I'm doing something I want to do, not because I want to prove something. My work is obsessional. I latch onto one thing and force it. I don't think it's very important if people say its trivial."

(ii) VULNERABILITY

A student working within this mode is the most vulnerable. He is not protected by principles specifying the educational value of an accepted body of knowledge, discipline etc. which involves a distinctive type of learning involving proper interactions, (i.e. proper external emphasis and internal regulation.) He is involved in an ultra individualistic activity, but outside the definition of art which legitimises such behaviour. He is on his own. The criteria that define what constitutes a valid activity must arise from within him. But an acute problem exists for such a student. It is in this learning mode that his private self is most exposed and thus is most available for monitoring, which he may not be prepared for.

Thus despite the appearance that such a mode has of being the most

open and therefore enabling the private self the greatest range of manoeuvre, in fact it may impede such experimentation. To avoid revealing himself, the student may persist with a particular activity, the potential for self realisation having been long exhausted. The activity may have lost its essential dynamic quality, and thus cease to provide sufficient stimulus to sustain him and this may lead him to stop working altogether. A third year student, Joan, to the question, "Which concepts used by the staff became more understandable and useful and which did not?" replied:-

> "....I'm still asking why I'm painting and drawing and arguing myself into a fullstop."

Alternatively the student may withdraw from other people to avoid this exposure, which in fact is likely to accentuate his or her problems. Clive, another third year student, to the question, "Do you feel vulnerable?" replied:-

> "To be cut off from people, not being in a living relationship with yourself, puts you into yourself. The more you cut yourself off from contact with other people the worse it gets."

In both situations, he is likely to ask himself, Why am I doing anything? What is the point of any activity? If he has tried a range of activities and a range of approaches to them, none of which seem sufficient to provide an answer, such a student is likely to leave the arena.

D OBJECTIVE LOCUTIONARY MODE

DOING

The objective locutionary mode is one in which the Slade can exert least influence on the student operating within it. The strongly classified definition of art with its syntax, artist and audience have been rejected. So too the significance placed on individual expression has been rejected. For students in this mode doing is definitely not an individualised act. It is a means to achieve and end distinctly outside the strongly classified definition of art. It was argued that the subjective locutionary mode was an inward activity in which the doing was a means to achieve self-realisation. In the objective locutionary mode the doing is an outward activity. It is a means of supporting or propogating a set of ideas or a cause which is designed to influence a wide audience. It is the definition and organisation of the cause by the particular group in which the student is participating which provides the structure within which he must work. (The particular nature of the problems have been described in discussing the weakly classified definition of the audience.) A fourth year student Peter, involved in a group doing silk screen, to the question, "Can you describe your work, what it is about and how it has developed?" replied:-

> "....People had different levels of commitment to it. It worked for some time, but it didn't seen to develop beyond a certain level. To develop more, people would have had to be involved politically as well. (In what way?) I want to put across in a very overt way, very much like for the National Liberation Front. It's usually for a specific target, like at Fords of Dagenham, the shop stewards wanted us to do something, so we work in a political framework rather than an art framework."

Doing is not a rigidly defined activity restricted to painting and conceptions of a private self, nor is it so loosely defined as to be unidentifiable. Doing can be applied to cover three types of learning the student must contend with, all equally pertinent. One is of a practical

nature, acquiring certain competences or relevant techniques, such as how to make silk screens or film, or organise a happening. This can be provided within the art school. Another is learning the selected body of knowledge be it socialism or evangelism. Such socially constructed verbal bodies of knowledge will be outside the strongly classified definition of art. The means to acquire such knowledge are unlikely to be provided by the Slade. The student has to acquire the desired information from whatever sources he has access to, whether books, films, persons etc. Thirdly there is the relationship between these two, i.e. how he can use the technique to further the cause.

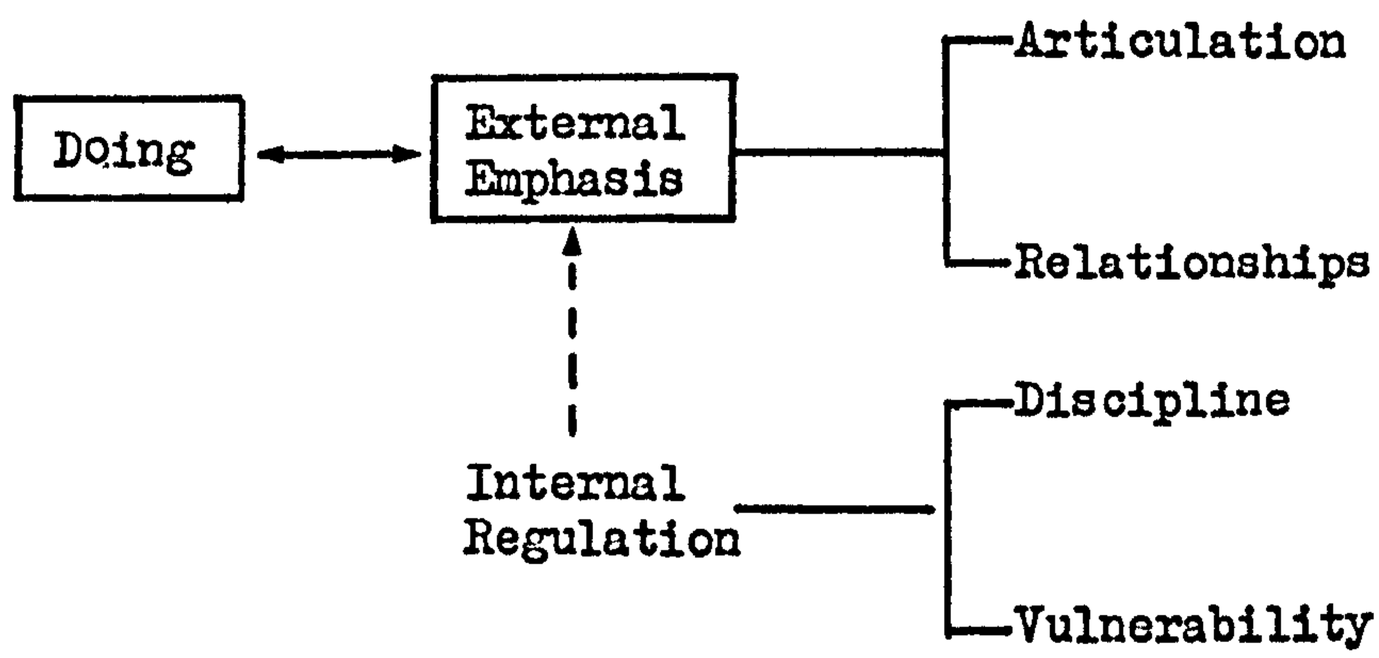
Doing clearly involves a number of facets. Therefore the emphasis placed on doing, rigidly defined as painting (or visual exploration) at the Slade appears to a student within this mode as absurd. A second year student, David, to the question, "How important is the actual doing?" replied:-

> "....I think if you read or think a lot, that's worth years of mindless activity. But I'm debating, where is a work of art? - out there, or in here (pointing to his head)?"

What is relevant is the extent to which the doing contributes to the desired end. Formal art language problems are irrelevant. Indeed literary symbols are likely to be used as they are more readily understandable to a wide audience.

Thus what has happened in this mode is almost the opposite to that in the subjective locutionary mode. Here, the private self is defined as irrelevant as individualistic concerns are seen as likely to pollute the purity of the cause. the <u>external emphasis</u> interactions are the significant ones and the internal regulation ones are given minimal attention. The external emphasis interactions are explicit. They are strongly classified and strongly framed by the cause and the group in which he is participating rather than by the body of art knowledge and those who use it. In

diagrammatic form it would appear thus:-



This indicates that the major component of the frame is external emphasis. Internal regulation is of little significance.

EXTERNAL EMPHASIS

(i) ARTICULATION

The external emphasis interactions are the most significant ones in this mode. The student is involved with a group which is pursuing a cause. This cause is likely to be a verbal or social construct. This differs from the subjective locutionary mode where there was only a distant relationship between the highly personal concrete things the student does- and any abstract philosophy which he may hold.

In this mode talk plays a crucial part, not only in learning about the selected form of knowledge, but also in logically relating the learnt technique to furthering its ends. Talk is a means by which the validity of both can constantly be refined. Such a student does not want reinforcing talk, but dialogues essentially open and critical. Peter, a fourth year student, highly involved in Marxist concepts, said in response to the question, "Did a different member of staff become more important than Mr..... and why?":-

> "...He was able to understand the concerns I was involved in and was able to force me to explore every possibility in relation to my work, to challenge me. It was a very good kind of critical relationship."

In the objective locutionary mode the strong frame of the group with whom he is participating, places great emphasis on talk about the cause, but excludes talk about the private self which is regarded as irrelevant.

(ii) RELATIONSHIPS

As in the subjective locutionary mode the student does not accept a hierarchy. The fact that the tutors are artists is irrelevant to him. The student will seek out people most likely to be able to assist him in learning the relevant technique and the relevant body of knowledge and in relating the two most effectively. At the Slade there are a number of tutors who can help him achieve technical competence, but few in the other two respects. His most important relationships are with other students of a similar age, sharing the same frustrations and who are consequently drawn to the same cause. These are both inside and outside the Slade.

There was however at the Slade one member of staff, Mr. C., who often expressed his interest in political ideas. He exerted considerable influence over students seeking such knowledge. Peter, in response to the same question as that above, and with reference to this member of staff, said:-

> "In the first year he was the only member of staff with whom I had any dialogue. It was awfully important that he'd just come out of college, a similar age."

And Paul, to the same question replied:-

> "Mr. C., because I had frustrations and he supplied a logical reason for me. That makes it sound personal - but putting things into a social political context, how things fit into social situations."

Such a student has a further problem as regards relationships. He has to learn how to get on with workers, at least so that he is accepted by the shop steward or trade union official, as it is they who are most likely to give him access to the desired audience. But they are strongly classified as workers and, at least in their eyes, he is likely to be strongly classified as an art student. Little sympathy is easily engendered between two such groups. In order to communicate at all the student therefore has to try to break down these classifications. He can adapt his dress, his manner and indeed his language. But even then such relationships are hard to establish and even harder to maintain. Perhaps it is not surprising that only one or two students seem to have managed this.

INTERNAL REGULATION

(i) DISCIPLINE

It is the ideas and values of the group outside the accepted definition of art which provide both the structure and discipline for students operating within this mode. The student, though, does use the art school facilities to acquire a competence in certain techniques. Here the tutors have an opportunity to try to inject the value of interacting as defined by one of the esoteric modes. The strong frame defining what constitutes art knowledge can be stretched. One or two tutors incorporate and even encourage the use of a range of disciplines or techniques as long as the criteria by which they are selected are related to an authentic private self rather than being related to some verbal construct. Mr. L. in answering a question about "What sort of relationship do you try to have with your own students?" showed how he teaches within such an extended frame. He said:-

> "....A simple thing would be that one might work from a very specific look of a painting to the underlying structure of the painting. This might reveal a much deeper concern for a particular type of structure which might lead in to other disciplines. (Could you give a specific example?) The person may come in and I may sense the painting has got a geometric structure and we move from the specific painting to a much more general discussion around more geometrical concepts."

Alternatively, by defining a student's interest in another discipline or in a technique as a personal one, the student may come to accept it as such. This may gradually lead him to return to the strongly classified definition of art.

Another tactic is to try and instil a rigour of approach into the student when he is learning the technique. This can be done by encouraging the student to focus on an underlying idea which is in fact a syntactical problem. A tutor, Mr. S. to the question, "What are the crucial concepts or ideas you want to convey?" replied:-

> "....A rigorous attitude is the most important thing to convey. I don't think you can teach them art aesthetics. The only thing you can do is to teach them <u>how</u>, particularly in electronics, as otherwise they'll fall down on practical problems. It is necessary to work successfully. The other thing that's important is to keep hold of the overall concept or idea and not lose it in the technical solution."

To adopt this mode the student must bring to bear a degree of self discipline. He is largely working within a structure when learning about the selected techniques. This is not the case in the other two aspects of his learning, where he must structure it for himself. He has to organise for himself how best to learn the relevant body of knowledge and the most effective way to relate the technique he has learnt to furthering the cause. David, a second year student in describing his work illustrates how in these two respects he must work it out for himself. He said:-

> "....Where they stand (Duchamp, Rauchenburg, Johns) in relation to politics I want to examine, and where I stand in relation to that. Always I sit down and I think this is going to be about this, and I get side-stepped, and whether this is true to life, I don't know. I don't think you can accept as normative a thing as art, unless you're an idiot."

If a student interacts as specified by this mode, a consequence arises which in fact enhances the chances that he will persist. If he behaves accoring to some of the interactional definitions of this mode, e.g. find the students as valuable as the tutors or being interested in techniques, but not in relation to solving art problems, he is likely to be challenged. Such interactions are not compatible with learning how to make art objects. He is therefore forced to make explicit his reasons. He is forced to elaborate an alternative definition of the syntax, artist and audience. Having constructed such a rationale, be it political, religious or whatever, it in itself can be used as a support to both reinforce and legitimise his activity. Thus as in the two esoteric modes, the awareness of, and commitment to a set of ideas or a cause may emerge from the type of interactions he has adopted, rather than the interactions emerging as a logical consequence of a previously held set of beliefs.

(ii) VULNERABILITY

The student working in this mode has rejected the strongly classified definition of art and all which that implies in terms of support. In contrast to the subjective locutionary mode, where the student's private self was most exposed, in this mode the nature of the private self is least exposed. This is due to the strong frame of the group in which he participates, which may define the private self as irrelevant. Whereas it was argued that the strong frame of the objective esoteric mode distinctly enabled experimentation with the private self, in this mode the strong frame of the group excludes such experimentation as it would involve introducing

a biased personal element into the rational and impersonal set of ideas of the cause.

Despite this, the student is vulnerable, perhaps mostly in terms of his conviction of the validity of the cause which the group represents. It's validity cannot be assumed. It can easily be talked about in a logical way and so his conviction of its value can be strengthened or weakened. Consequently, if the student ceased to find the cause sufficiently fundamental to justify his activity, e.g. realising that a revolution will not necessarily make the world more humane, he has to find some other group and body of ideas which are more likely to have this sustaining effect or there is no point in him continuing.

From another angle, whether in fact his activity does or can contribute to the cause is equally open to argument. If the relationship between what he does and the cause seems unsatisfactory, he can either try to pursue a more suitable activity or try to relate what he is doing to a different group whose ideas are more compatible with what he wants to do. A fourth year student, Paul, in replying to the question, "Which concepts used by the staff became more understandable and useful and which did not?" articulated these problems:-

> "....I started to find that the political group I discovered had the same ideological views as myself, but often lacked a basic humility and feeling for people's situations. The idea that art should be used as a political weapon in a class struggle, I attempted to do that, but found it impossible. There's an incompatibility between a feeling for that state of human being and political groups."

All the time at the Slade the student is aware not only of these problems, but that such concerns are regarded as a potential challenge to the accepted definition of art. He is aware of a persistent yet subtle pressure on him to accept the value of art and to work within one of the esoteric modes. To the question, "Do you feel vulnerable?" David, a

second year student, replied:-

> "They seem to think they have a right to your thoughts and they can peruse them at their leisure. I believe it's only from a dialectic that you can learn, but I'm careful about talking to people here for political reasons. I don't pour my heart out that I need help. I do need help, but not with a fist under the glove."

NOTES AND REFERENCES in Chapter 4

*(13) eg: Ioan Davies — The Management of Knowledge: A Critique of the Use of Typelogies in Educational Sociology, Sociology, Vol. 4, No. 1, January 1970

*(14) B.Bernstein — Class Codes and Control, Vol. 1, Theoretical Studies towards a Sociology of Language, Routledge & Kegan Paul, 1971

*(15) A. Schutz — Reflections on the Problems of Relevance, Yale University Press, 1970

*(16) B. Bernstein — Class Codes and Control, Vol. 3, Towards a Theory of Educational Transmissions, Routledge, 1975, pp: 205

*(17) C. Greenberg — Art and Culture, Thames and Hudson, 1973,pp: 47

*(18) T. S. Kuhn — The Structure of Scientific Revolutions, University of Chicago Press, 1962

*(19) R. J. Silvers — The Modern Artist's Associability: Constructing a Situated Moral Revolution

*(20) For an elaboration of this sentiment, see John's transcript in the appendix

*(21) G. Bazin — A Concise History of Art: Part 2, Thames and Hudson, 1958, pp: 493

CHAPTER 5. (i)

TRANSMISSION OF IMPLICIT CRITERIA

The general organisation of the Slade has been described. So too have two different definitions of art (classification). These form the underlying assumptions of the four learning modes which differ in terms of the strength of the frame in which interactions are defined. Now it is possible to focus on the content which the tutors are trying to convey within these frames. This requires looking at how the tutors expect the students to change over the four years, how the students expect to change, and the way in which this is communicated. Only the esoteric modes, in other words where the tutors and students are working within a strong classification definition of art will be considered. In the two locutionary modes the weight and direction of the student's socialisation is largely independent of the Slade.

It appears that the essence of the content in both esoteric modes involves the student becoming aware of and being able to use criteria which are never made explicit. The tutors who are models of success in both modes all seem to use implicit criteria when assessing the qualities and weaknesses of a piece of work. This is evident in the high degree of consensus when initially selecting students, on the evidence of their work alone. It is also made evident at the Slade, for example in group tutorials, when a piece of work is discussed. On one such occasion, Mr. N. said:-

> "Can you see what people mean when people say they like the feet and the legs? Do you see some parts can be better than others? What I'm driving at, is if we all agree some parts are better than others, can you remember how you felt when you painted them?"

It appears that an implicit criterion is being used when making such an evaluative statement about a piece of work a student has done. It is implicit in that it is not regarded as necessary to specify the criterion which is being used. Indeed if probed as to the content of this criterion the response is invariably that it cannot be made explicit, that it cannot be done. The student, initially, is not able to use this criterion. He does not really know how to judge whether his work is good, bad, constructive or trite, but at the end of four years he does know,* Therefore the question arises as to how implicit criteria are transmitted.

It seems possible to locate two criteria employed by the tutors by which the students and their work are constantly being screened. One is that the student is expected to become increasingly <u>engrossed</u> over the four years. The second, that the student is expected to become increasingly able to focus on significant as opposed to superficial problems of the syntax. Although these two criteria tend to remain implicit, there are indirect means by which the tutors can tell whether the students are changing in these two respects. Further the students seem to be aware of the two criteria to the extent that they define their progress largely in terms of them. Both the criteria and the ways they are made visible are elaborated below. The <u>engrossment</u> criterion is revealed by (i) the change in the language the students use and (ii) their behaviour. The <u>focussing</u> criterion is revealed in the student's work and the way he or she talks about it.

* e.g: On an occasion when the work of Nick, a first year student, was being discussed, the following dialogue occurred:

Mr N.	I think there's a sense of poetry in this.
Mrs H.	It's a very beautiful use of colour for a start, and there's that strip across what is actually happening.
Nick	That was just an exercise.
Mr N.	Can you see why there is a difference of that in that picture, and that in that picture?
Nick	Yes.
Other Student	Mr N. Said that it's poetic.
Nick	Bloody poetic, I thought it was a bloody boring exercise.

A ENGROSSMENT CRITERION

The word engrossment is used to emphasise the involvement of the student irrespective of his ability to cope with syntactical problems. In this context the word, 'commitment' is often used. The extremes of this spectrum are represented by the first year students and the tutors. The first year's attitute towards art at the beginning of the year reveals little commitment. It is usually:-

> "I just enjoy working with paint and form for my satisfaction."

This makes it hard for the tutors who are the models of commitment. This was expressed by Mr. G. who taught the first years, in reply to the question, "Do you feel vulnerable?" he said:-

> "Yes, because I'm here, engaged in an activity and I am talking my heart out to students that have not yet got that commitment. It may matter a lot to you, but it may not matter at all to them."

In between the two extremes a gradual change in behaviour is evident over the four years. A first year student finds it all new and is relatively open to sample the new and strange experiences offered him. In the second year the student has to operate without the structure which he is used to and finds it hard to realise what he wants to do. Indeed, when discussing vulnerability, the most vivid quotes came from the second year students. Then gradually they find what they want to do. As a first year student, Martin, described it in his second interview at the end of the year, replying to the question "In what way has it (contact with students of other years) been important?":-

> "You can see their attitude in relation to where they are on the course. In the beginning everyone is enthusiastic. In the second year they don't know where they're going, what they're doing, and they hate the place for their own inadequacies really. And the third year, they're a little better and starting to do some work. Most of them in the fourth year, by the time they've got to leave, they want to stay."

Ideally, they become engrossed in their work to such an extent that

they will no longer be dependent on the institution and that their engrossment will be such as to necessitate them going on with it when they leave. In an assessment of the first term Mr. G. said:-

> "The difficulty is always of reaching that point when people become independent of the system. We set up a system in order to encourage them to be independent in terms of their work. Then they can say, bugger off."

(i) LANGUAGE

The language the students use indicates this change from a somewhat superficial attraction to the idea of art to a real engrossment with some aspect of it. John, a second year student, in the pilot interview, in describing his work, used such expressions as:-

> "....universal sublime concepts. Light is something that binds things. I hope that painting can similarly bind emotions, everything. I paint about light in a metaphysical context. The landscape is not important, but the quality or play of light is a symbol of clarity and obscurity."

This contrasts with a third year student, Sarah, describing her work's development:-

> "I've become more and more suspicious of picture making and more and more wanting to find out how it works, questioning all the time. I've become more concerned with that aspect rather than producing finished objects; coming to terms with what I'm trying to do, which is to find the right marks which manifest my experience of that form."

The language used by the student often changes from initially being of a distanced, abstract or metaphysical type to becoming more down to earth.

(ii) BEHAVIOUR

Engrossment is also evident in the way the students organise themselves and their activity. They know with increasing precision the materials they want, where to get them and how they want to use them. They are less likely to be deterred from their work by, for example, family problems. In other words it becomes more of a priority and this contributes to an air of greater certainty, of knowing what they are doing and why. This change is manifest in the student's behaviour and this provides markers. If a student fails to demonstrate the increasing engrossment with his work expected at appropriate stages, this alone may cause staff concern. In a first year assessment at the end of the year, by which time the student is expected to be sufficiently engrossed to manage by himself, Mr. N. said:-

> "....we're thinking of the future and I have certain doubts whether you would be able to organise your time with the urgency I feel you should."

What is being argued is that it is expected that the student's involvement with painting changes over the four years in that he becomes increasingly engrossed by it. The engrossment is embryonic to begin with, but is expected to increase over time, through experience.

It would be absurd to expect such a change in the student's involvement either to occur at discrete moments related to evaluation sessions, or to be revealed by some sort of written tests. The continual personal surveillance of the student's relationship with his personal tutor is flexible and thus able to take into account each student's rate of development in this respect. The highly personal nature of this relationship provides a format in which the student is likely to expose the nature of his involvement, thereby making it susceptible for the required influence. Thus, arguably, such an intrusive screening device could not operate if personal control was not built into the structure.

B FOCUSSING CRITERION

The engrossment criterion relates to the student's private self. The other screening criterion relates to the other facets of the act of doing, namely the ability to perceive a syntactical problem and the ability to translate it onto a canvas. As the course progresses the student is expected increasingly to be able to perceive a serious syntactical problem and to translate it onto his canvas with progressively more evident simplicity or directness. The importance of this was expressed at an end of year assessment of one of the first years, when Mrs. H. said, to a prolific student:-

> "I think you have an exceptional talent and a danger - not to concentrate on one single thing more profoundly - which you must do so that you really take it to pieces. And I think there is no evidence of that. Your talent will always be with you, but what you do with it is a different question."

Thus the student is expected to reveal an increasing ability to sharpen his focus onto the guts of a syntactical problem; this involves not only learning to ask himself the right question, but also to be able to evaluate what he does. This was expressed by Mr. L. in response to the question, "Do you think thet what a student takes over from a member of staff, whom he respects, is a way of questioning himself?"

> "It should be. I would say that's one of the most important. It's not just questioning, but measuring as well. (How important is this?) I think that whatever work they produce is largely an answer to the questions they pose for themselves, and the quality of what they produce is largely to do with how they measure it. (How do you mean?) If you ask a question, presumably the answer has some measure. It's either right or wrong. By answering the question and not evaluating the answer, i.e. not exercising any criteria or developing any criteria, that's the trap many students fall into. To answer something is just to be respective but to answer and evaluate the answer needs the awareness of the criteria to be used."

Thus to begin with, if a student shows interest in a syntactical problem for example, the rhythm created by the way the model is lying, this will meet with approval. But after a while it is expected that the student will understand the nature of the focussing criterion thereby enabling him to evaluate whether his use of rhythm is good or bad.

But this focussing criterion can only be regarded as a screening procedure which affects the student's understanding of his work if the students also accept it as a relevant criterion. It is interesting that in group tutorials, almost invariably the student who is showing his painting (or drawings) describes its history at the beginning, thereby presenting his picture as the present stage in the evolution of a problem. As an example of this, the following dialogue may serve:-

Mr. N. "It's taken three weeks? Your last painting was a lying down figure?"

Student: "It was because in my last picture, I was trying to paint the figure and the screen. The figure was becoming a separate thing and I could not see how to do it. So I thought if there was a visual irritation on the eye, you would see it as one thing. I was hoping I could think of it as I never had before, like sections against the screen."

The student's awareness of this expectation was expressed most directly in response to the question, "How do you know that your work has progressed?" to which there was a surprisingly uniformity of response. To this question, a first year student, Martin, replied:-

> No one can ever know. It's all to do with your mental state, whether you feel confident in what you're doing really. I think about what I'm doing far more, which is to do with the cutting out of irrelevances and channelling your ideas."

And a third year student:-

> "I've actually done things which I felt I really wanted to do. It's less clumsy. It's just technically better controlled. I've got more control over what I'm doing, so if I want a bright yellow, I can get a bright yellow."

The difference between the years seems to be an increasing realisation that they are able to focus on syntactical problems more precisely. Indeed failure to focus rigorously may make the student feel that he is not a painter and stop. One such second year student, Adrian, who had stopped painting, replied to the question, "Can you describe what it (his work) was like and how it developed?"

> "I just enjoyed painting. I wasn't trying to do or say anything. I just enjoyed painting. That might be where the clash has come because this place seemed very professionally geared. Everyone had something they wanted to say and I didn't have anything to say. I just felt like painting."

It does seem that the students are aware that this focussing is expected of them and that this is what they define as progress. Even if they are unable to read whether this has occurred from a piece of work, they know the tutors can and they are the models of success whom they aspire to resemble.

These two criteria have been separated for analytical purposes. It is possible to have one without the other, but usually they run in parallel with each other. As the student becomes more aware of the syntactical problems he wants to explore and is able to translate them onto his canvas, so he becomes more engrossed in the activity. Of the two, however, it is engrossment which seems to be regarded as marginally the more crucial, at least by the end of the first year. This was expressed in the end of year assessments, at which time it seems that the tutors expect some evidence of it in more than embryonic form. Mr N. said to a student:-

> "My reading of your course during the year has been you starting off well and followed the tasks intelligently, better than most, and some of the results seemed to me very exciting. My doubts come when I think of you working on your own, self-motivated, I think this is the area I'm critical about and I'm not convinced yet you can deal with it. You seem to have tremendous talent, but when it comes to your own work, I find nothing I can identify clearly as yours, or account for your reasons for wanting to take up an artistic career. I have felt that - the question - why are you here?"

Three reasons can be given for the importance attached to engrossment. Firstly, unless there is evidence of engrossment, the student is unlikely to persist and therefore not survive subsequently as an artist; he is unlikely to be able to ignore pressures to stop painting. Secondly, it can be assumed that as a result of the initial screening at the selection, the student has talent. If he is sufficiently engrossed to apply himself to his work, it would be expected that over the four years he would be influenced towards focussing his attention appropriately. And thirdly, it is part of the definition of the hierarchical structure that it takes a long time before a person is able to produce art objects of magical quality.

THE IMPLICIT CRITERIA

There are thus two screening criteria used by the tutors when evaluating student's progress. One is related to the student's private self and is concerned with the tutor's assessment of the relative engrossment the student feels towards painting, and the other is related to the student's work, i.e. to the tutors assessment of the extent to which the student is focussing on serious syntactical problems. These seem to correspond to the criteria which the student uses to assess his progress in relation to his peers; he may not feel as engrossed or feel as sure of the direction in which he is going. (The way the tutors respond to his work clearly affects both these factors.) These two criteria, the degree of engrossment and the sharpness of focus, are used by the tutors throughout the time the student is at the Slade. For most of this time the student does not understand them. Not only are they rarely elaborated, but also to know what is meant by engrossment, or indeed to know how to recognise a syntactical problem, let alone to evaluate the precision

with which it has been explored from a piece of work, all has to be learnt. Therefore the student tends to regard the implicit criteria as used by the tutors as a powerful but invisible screening device. This was expressed by John, in answering the question, "What do you think is the basic message of the teaching here?" He replied:-

> "I don't think there is a message, but the way they proceed. It seems to be a very polite but nevertheless relentless separation of the sheep from the goats, which tends to be invisible, but they soon start dropping you like flies."

It was said at the beginning of this section that by the end of four years the students are able to evaluate their work, and can use the implicit criteria. It does not have to be consciously articulated, but they know whether they have put enough of themselves into their work (engrossment) and whether their energy has been channelled to explore serious syntactical problems (focus). Thus it appears that as a consequence of the tutors using the two screening criteria, the student is eventually able to apply them to his own work. Then he no longer needs the support of the Slade. To repeat Mr. G:-

> "....We set up a system in order to encourage them to be independent in terms of their work. Then they can say bugger off."

FOOTNOTE

In contrast to this is the type of control that can be exerted if the student adopts one of the locutionary modes. As the student has rejected the syntax, the screening criterion which we have seen is crucial to students working in the esoteric modes, becomes meaningless and irrelevant. The focusing criterion is therefore redundant.

Thus the only screening criterion which the tutors can employ is the engrossment criterion. They can expect the student to become increasingly engrossed in the activity he has selected and the body of ideas which

gives it meaning. This minimum expectancy was expressed by Mr. P. operating within a weak classification definition of art. At an end of year assessment of the first years, he said to a student who had not appeared to do much work over the year:-

> "There is a certain requirement coming from the Slade, and that's commitment to what you want to do, and then doing it. I've yet to see this type of commitment. Where is this thing that counts?"

But as said before there will only be a few tutors likely to operate within a weak classification definition of art and only one or two who are likely to share an interest in the particular body of ideas or cause the student has become involved with. To the majority of the tutors, such students are unpopular, as one of their basic means of influence and control - namely the focussing criterion as a screening device to evaluate the student's work - is denied them.

CHAPTER 5. (ii)

MODALITIES OF TRANSMISSION

So far both implicit and explicit criteria have been discussed. In the following pages a variety of data is reproduced to give some indication of the various contexts in which staff student interaction occurs, and the differences this implies in terms of the content transmitted.

The instructions given at the beginning of first year sessions by three members of staff are included, together with a few examples of the type of comments which they made to the students in that session. The mode in which the member of staff is predominantly operating is clearly a significant factor in affecting what they try to convey to the students. In the next chapter the responses of the relevant members of staff to their interviews, are coded so as to indicate to which mode they are oriented. Fig. 2 on page shows that in the case of these three instructors, Mr. N. is a member of staff with a very strong sympathy towards the objective esoteric mode: Mr. G. predominantly, but not entirely, operates in the same mode and Mrs. H. operates predominantly in the subjective esoteric mode.

Six other extracts are included, all of which concern staff assessments of students' work. The first three deal with situations which involve both the student and his work, and the latter three where no work is present. It must be made clear that these are extracts from discussions which at times were lengthy. Passages have been selected that highlight criteria transmitted by the staff. The extracts exaggerate the emphasis given to the transmission of criteria, and, indeed, the proportion of time spent by staff rather than students talking.

Three of the extracts are from assessments where no work was present. The first two were occasions when the first year students' progress over the year was discussed and the third was when the organisation and success of

of the term as a whole was considered.

The extracts and discussion of them are presented as follows:

<u>Instructions</u> to first year students in day session

I Mr. N. taking the session

II Mr. G. taking the session

III Mrs. H. taking the session

Discussion

<u>Assessments</u> (a) with work present

IV of a first year student, William

V of a first year student, Rita

VI of a third year student, Linda, in a group tutorial

Discussion

<u>Assessments</u> (b) with no work present

VII end of year assessment of first year student, James

VIII end of year assessment of first year student, Sam

IX assessment of the first term by all involved, i.e. staff and students.

Discussion

FIRST TERM SESSIONS

I Term 1, week 2

Occasion: the fourth session taken by Mr. N. There is a model in the room and a number of easels and donkeys (seats).

Mr. N. "What I want to talk about is mark making and degrees of precision. I think the point I want to make this week is something you all know, but is desperately important. I do not know how to get it across - it seems so obvious yet there seems all the difference between what I mean and saying it. It is that as an artist you can only make marks. In a way mark making is all you've got, and I would like you to really feel like that. Now why is it worth making a point about something so apparently obvious? Because we are so used to this translation of three dimensions into two dimentions that we take it for granted; it's 'life', but in fact it is not, it is miles away from it. We are so used to accepting it that we believe it is true. There is a gulf between a sheet of paper and what you are looking at. All you can do is make a mark and those marks can be read in this case as a nude model on a chair. If you draw without consideration, you think you're drawing the real world; it is in your own way a life drawing. You cannot really do anything else as the mental set is so strong. Now I want you to reconsider that language that you are using and to somehow or other to make some marks about the appearance of Miss J. (model's name) with as little anecdotal reference as possible, - that is hairy hair, sign language for various parts of the body. These are the tools we always use. We all know how to draw horses - old schemas from medieval times. You are used to making a likeness. I'd like you to forget them. It's impossible, I know, but I want you to try. I want you to make a series of marks that could be the model in the chair, but that it has no anecdotes, anything that has a literary reference - eyes, ears, elbows. I want you to make marks that depend on you looking at the model, but only that."

Comments: to individual students

"Are you sure it is just a mark? It seems rather like something else - that the pencil is being forgotten. Just question it - whether you could not say something that is just a mark and says even less"

"You've lost sight of the line. It has fallen into a different scheme. I think of the flesh and blood yours has. Why does it have to be round at the edge?"

"This one too, I can see the tummy button. It looks a nice drawing, but that is not what we are here for."

"I do like this one. For the moment it is still a set of marks. I do not know how much longer you can go on. You could try to put down fewer and even more precise. For example, if you look at the mark from here to here, it is not really long enough so it is untrue. It may be better to do less. Try to get the right amount of mark. These ones are too short."

II Term 1 week 3

Occasion: the second session taken by Mr. G.

Mr G. "We're going to carry on with the mark making business. I am going to set you a problem. This week it is going to be much more of a problem, more specific. You will need a piece of cartridge paper and pencils - no, a pencil, an HB, keep it to that, so we will all have the same limitation. I want you to imagine a space ship, that has left for a far off planet and it gets lost, and it gets to a solar system far beyond ours. And it sends back a message to base - within a matter of days it will reach it, but investigation would be difficult as it would be unsafe to land. From base, they suggest that they should send photographic equipment to land. The pictures start coming back to base, and to everyone's amazement, the pictures make it look as if everything there is made of dense liquid. It has a structure and an atmosphere - the photograph makes it appear as if it has a structure, plants, creatures, a terrain and some sort of atmosphere, but it looks as if they are made out of different types of liquid. I want you to draw that. Do not forget the atmosphere will be liquid. It may be just a bad photograph, but we have no way of knowing.

Comments: to individual students

"An insolvable problem? All that I want you to do is to draw it all as liquid, the structure, the atmosphere."

"It is the reality of the photograph I want, not reality."

"You are not dealing with a space between you and the object. The density comes right up to you."

(To all)

"A little observation. Have you noticed how when you draw a line there is a distance between you and it, however faint, it falls right back - not that it has to be. This is just an observation of the drawings you are doing at the moment, and you possibly want it to be right up close. Just an observation of the type of mark you are making. The question of distance is very important, but you're talking about a space that comes right up."

(To all, later in the day)

"...The trouble is you are lumbered with a format that does not activate the space between you and the object. In Leonardo's Virgin, the space is not activated. Just think of the space. With the Japanese, the background is nearer than the foreground. There is not just one way of doing things, through the European space box. So you decide. You are going to turn the world upside down. The only limitations I gave you was a piece of paper and an HB pencil. Another point, it is a preconception that when you start, you make a picture. You did not think how do I make this. It is a very difficult spacial problem that is going to turn upside down all the normal ways of thinking about pictorial space. You must think in terms of the structure, not the picture."

III Term 1 week 3

Occasion: the third session taken by Mrs. H.

Mrs. H. "... You are going to explore the degrees to which you can explore the senses by mark making. I want you to think what senses you have got and select two. If you decide on smell you can find some old leaves, or bodily senses, like scratching your leg - anything that turns you on, and see how you can explore this in marks. I asked you to bring one colour. It can be big or small and at the end of the day we will be able to say to what degree it is possible to communicate certain senses. So I will give you ten minutes to go out into the big world and decide what - taste, or whether, if you want to use sound you can. We will spend the whole day on this so you can extend yourself."

(We all leave the room in search of sensual stimuli, in chance groups of two or three) On return:

"Incidentally, I think it would be better if you were all discreet as to what you are doing as it will make it more interesting later. I see a number of you sharing the same things, like brown sugar. I said you could bring colour. You do not have to use colour. I thought it would just give you a bigger scope. Incidentally, quite obviously, we are not using the visual sense. Today it is the other senses."

Comments: to one student

"How is it going? alright? (sits down) That's the sharpness. It's surprising how complicated it is, the sharpness. I wanted it not only to be impossible, but complicated as well. Your problem is, to start with, to stop thinking it is possible. Then getting an insight into the problem, but not letting it get too impossible, as you must not lose confidence. In a way this is your job as an artist. So one shifts the emphasis, so one gets a slant. So that you get the response - 'it's true, I've known it all along, but I have not had it explained before like that.' It's all discovery. What one makes is fantastic, to reveal things, like a sense of excitement. And that as an artist is your job, trying to simplify it, to take on a simple aspect of it ..... is a tremendous sense of order ....with a feeling of airiness. It must be so strong, so convincing that it forces itself. You have got softness in the outline. You are just dealing with these two aspects are you?"

Student: "yes"

"That's very good, that's got an airiness, it's kind of expanding. And you have got to get away, rid of what you know. Also you are getting to know there is no answer as such. If you only get confused gathering information, in a sense, this may change your life. I think it is fruitful to change, to move on. The core will always be the same. The mark has to be absolutely honest. Now it's quite easy to fool other people and yourself in a way you can explain...."

(to another student)

"This is very interesting. Immediately what they do for me is like the centre of the crunch. It is interesting that you have done it in dots."

DISCUSSION

The instructions at the beginning of sessions present problems to the students which highlight criteria the student must employ or be aware of when 'doing' (i.e. making an art object in the esoteric modes, or a constructive activity as defined by either of the locutionary modes). The first four weeks of the first year course (from which all these extracts are taken), are particularly interesting as they are concerned with the assumptions inherent in what 'mark making' involves.

I In the first extract Mr. N., the strongest advocate of the objective esoteric mode sets an exercise to try to make clear a fundamental distinction between marks made which have a 'literary' as opposed to a 'visual' meaning. (This is discussed at greater length on page 106). The distinction he is making is not between the word 'hair' as opposed to hair depicted by marks on a two dimensional surface. 'Literary' marks would be ones designed to be evocative of the idea of hair. This is not what Mr. N. is after. He is concerned that the students should be trying to explore or understand the particular shapes and forms of the model's hair without any conscious visual reference being made to the fact that it is her hair. As he puts it: "Now I want you to reconsider that language that you are using and to somehow or other to make some marks about the appearance of Miss J. (model's name) with as little anecdotal reference as possible, - that is hairy hair, sign language for various parts of the body."

The comments he makes to individual students suggest that he is only concerned with the extent to which the drawings have met the requirements of the instructions, e.g. "Are you sure it is must a mark? It seems rather like something else?" and "It looks like a nice drawing but that's not what we are here for." This seems to provide him with

an almost objective criteria with which he can assess whether the student's drawing has succeeded or failed.

II Mr. G. (also objective esoteric) gives the instructions in the second extract. He is also concerned with the intrinsic qualities or features of the visual language, but he tackles it in a different way. He sets a complex problem. The student has to use his imagination to visualise a planet with liquid structure. "The photograph makes it appear as if it has a structure, plants, creatures, a terrain and some sort of atmosphere, but it looks as if they are made out of different types of liquid." The students have to try to depict it, but they are limited to using an HB pencil and a piece of paper. Unlike Mr. N., the purpose of the exercise only became clear over the course of the day. For example, he observed at one point, "Have you noticed how when you draw a line there is a distance between you and it. However faint, it falls right back - not that it has to be." Not only does he force the student to question conventions about drawing, but also to question conventions of making a picture. Later on in the day he commented - "It is a preconception that when you start, you make a picture. You did not think how do I make this. It is a very difficualt spacial problem that is going to turn upside down all the normal ways of thinking about pictorial space." The comments he makes are similar to those of Mr. N. in that success or failure to meet the strict requirements of the exercise is the criterion that he is employing. Mr. N. and Mr. G. differ in that in the case of Mr. G, the nature of the problem is elaborated in response to the student's failures over the course of the day. But both Mr. N. and Mr. G. are concerned that the students become aware of the assumptions inherent in mark making, the difference being more in terms of the

format in which it is presented than the content.

III In the case of Mrs. H., who is predominantly subjective esoteric, the emphasis is different. "You are going to explore the degrees (to which) you can explore the senses by mark making," and to select which senses on the basis of "anything that turns you on." Unlike instructions relating to the objective esoteric mode, individual experience is an essential element. She wants the students to explore the relationship between their personal sensual experiences and the visual language.

As far as her comments are concerned, she shares with the objective esoteric mode an emphasis on encouraging the students not to rely on preconceived formulae, "you have to get away, rid of what you know." But comments differ in a number of respects. Firstly, instead of making brief comments, she sits down with each student and has a far longer dialogue with each. The content differs from the objective approach in that, for example, there is far more reference to what it is like being an artist, to more personal problems - "you must not lose confidence" or to personal excitements -"What one makes is fantastic. To reveal things - like a sense of excitement." The criterion she is using seems to be a more subjective one than in the objective esoteric mode. She says, "This is very interesting. Immediately what they (student's work) do for me is like the centre of the crunch." Empathy seems to play a considerable part in it, which presumably produces a less reliable criterion than her colleagues employ. Note how she has to impress on the students the importance of sincerity. "The mark has to be absolutely honest. Now it's quite easy to fool other people and yourself in a way you can explain..." Thus it appears that in this mode it is expected that the individual student has to use his personal experience and sensations in a far more evident way than in the objective

ASSESSMENTS

(a) Contexts in which the student's work is present

(With first years)

IV Term 1 week 6

Occasion: looking at the work done in the previous week, all students present and staff except for Mr. G. who is abroad. The work of each student is looked at. They are looking at William's work.

Mr. N. (Referring to a piece of work) ...That shows just where she (model) isn't - it's always boring (pointing to the gap between the body and the arm of the chair which has been carefully done).

Mrs. H. Is it?

Mr. N. Yes, compared to that lovely leg.

Mrs. H. I think it's exciting because it's (cushion in the gap) fat and full.

Mr. N. Don't get me wrong.

Mr. P. It may have been he finds the knee boring.

William This area made the point after that. I wanted to see how they lead to a twisted notion so I tried to take a line, you remember, those lines of ...

Mr. N. Are they individual drawings or tracings? The first one I think has superfluous things.

Mrs. H. This is very exciting, you are indicating one form by opening out another.

Mr. N. I think that some of the lines are better than others, in that those lines of the leg evoke form, but not that on the stomach. What I am saying is that the description of the form is different. The human figure is very difficult to draw and I don't think you have succeeded at the top (of the body), but you've got four years. (this is the first of the four years at the Slade).

Mrs. H. I think they are very sensitive and that you enjoyed it.

V Term 2 week 10

Occasion: assessment of work and discussion of reorganisation of next term on penultimate day of term; to be followed by a party. All students and staff present. They are looking at Rita's work. She's done some drawings of nuns in a church.

Mr. Q. It's very easy to freak out into a romantic thing. I think you have to have a few guiding principles, a sense of economy - there is in the drawing.

Mrs. H. Yes, to get at the essence. The simpler is better only if it's saying as much.

Rita I go to a lot of masses and I don't draw them.

Christine I like the fact that churches are made large so you are deliberately made small, and the same in the painting.

Mr. Q. I would add that there is a tremendous power of persuasion in church buildings, the accoustics ... in that sort of situation, if you're going to come out as an artist rather than just feeling good, with nothing in your hand, it's not enough.

George Why should she?

Mr. Q. Because that's the difference between art and life. In a situation with as much variety as this, one must be very simple and analytical.

Mr. P. You could contrast that with a supermarket, the joy of collecting all your material goods - they're very similar.

Mr. N. I think you're cowardly (Mr. P.) it's like going to a pub to have a look at it.

Mr. P. In Manchester supermarket you have baked beans stacked to the ceiling - it's marvellous.

(With other years - Group Tutorial)

VI Term 3 week 6

Occasion: group tutorial consisting of Mr. N.,Mrs. H., Mr. K., a visitor and four students. They are looking at Linda's work, a painting of a head and shoulders of a figure done very delicately but parts of the canvas not touched.

Mrs. H. You accept the conventions of picture making. It is a more neutral territory than others. You still have to accept certain conventions.

Visitor I think edges are a menace

Mr. N. ....far down the list

Mr. K. I can imagine a Goya losing one sixth of the canvas and still being very good.

Mrs. H. All decisions are made within an edge. Therefore all the marks will be convincing as they are still done within the edge.

Mr. K. The main meaning will be there.

Mrs. H. (Referring to Linda's picture) The figure does not have a context.

Mr. K. I think it is not really composed. It has a quality, not to do with composition - what I do not know - each patch against the next - shuffly.

Mr. N. I think that shows her fear of making a decision.

Mrs. H. (To Linda) Do you enjoy painting?

Linda Sometimes.

Mr. N. I think the painting starts off from that cheek. What direction are you going to go in now?

Mrs. H. So many paintings have gone to a similar stage. Could you not take it further - risk everything?.

IV & V DISCUSSION

The first two extracts from assessment sessions deal with the first years. They are both taken from occasions when the students' work was being discussed. Nearly all staff and students are present and they look at each student's work in turn. This is a different context from that above, and again one can see the same range of criteria with their different emphasis being used. In addition to practitioners of the esoteric modes, Mr. P. who operates in the objective locutionary mode is one of the participants. The data clearly reveals that the difference between his assumptions and those of the esoteric modes is far greater than the difference between the two esoteric modes.

IV In the first extract, Mrs. H. (subjective esoteric) frequently uses the word 'excitement', and seems to be using sensual criteria as in the statement, "it's exciting because it's fat and full." Mr. N. (objective esoteric), on the other hand, seems more concerned with a criterion which can distinguish the

relative quality of some marks as opposed to others, e.g. "some of the lines are better than others." His criterion seems to be the extent to which the student's drawing succeeds visually: "those lines of the leg evoke form, but not that of the stomach." He also suggests the importance of 'focussing', although in a somewhat unspecific way - "The first one, I think, has superfluous things."

V In the second extract, Mr. Q. (objective esoteric), also seems to stress the importance of focussing. Here he is trying to encourage a student to be visually detached about a subject (a church) which normally has mystical associations. He says, "It's very easy to freak out", and later, "one must be very simple and analytical." In contrast to this 'esoteric' approach is Mr. P's attitude. He operates predominantly in a locutionary mode (objective locutionary). He seems to be trying to debunk the church, an institution (like 'art') generally accepted as capable of evoking heightened feelings. He does this by defining a practical and unmystical institution (a supermarket) as being capable of evoking the same excitement -"you have baked beans stacked to the ceiling - it's marvellous."

VI Group tutorials offer the student an opportunity to see how people not as familiar with his work as his personal tutor respond to it; thus they are of considerable importance. Their format has been described (page 68). To reiterate briefly, they are attended by about three members of staff, one of whom may be a visitor, and about three students. Each student can bring his work to one such session twice a term, and it will be discussed for about half an hour. The particular extract included is one in which a student brought along a painting. It can be seen that the discussion has a slightly

different emphasis from the interactions in the previous extracts. It seems more concerned with what could be called professional considerations. There is more talk about what a painting should consistof in terms of the use of the syntax. This is often done by referring to accepted masters. Pressure is being exerted on Linda to comply with certain professional rules; in this case what the staff define as sufficient for a painting to be considered finished. Mr. N. (objective esoteric), indicates the existence of a hierarchy of painting problems. He considers that the edges of a painting are "far down the list." He also shows concern that her work should be evolving in a logical way in, "I think the painting starts off from that cheek. What direction are you going to go in now?" It is also interesting to note how Mr. K. (subjective esoteric), suggests the validity of more subjective criteria in saying "It has a quality, not to do with composition - what it is I do not know....."

A factor which affects the content of the discussion of a group tutorial (in addition to the mode in which the staff present operate) is the type of work the student brings to the session. It also determins to some extent which member of staff is likely to dominate the discussion. The student may bring with him a painting (as in the tutorial from which the extract is taken) or he may bring along some drawings or no work at all.

If the student presents a painting which purports to be a public art object, it may either 'work' i.e. the visual syntax is thought to have been used correctly and consistently thereby eliciting a heightened emotional response from the audience, or it may partially work. If it is thought to work, the members of staff will say so. This is followed by attempts to articulate in art critic type language why it works. Staff from different modes are likely to locate different aspects, thereby reinforceing them,

e.g. an adherent of the objective esoteric mode may respond to the structure of the composition, and one of the subjective esoteric mode to the emotional impact of the composition. If the painting partially works, the tendency is for the discussion to concentrate on those aspects which do work, thereby encouraging focussing. It is only on occasions in which the student has shown considerable reluctance to accept the staff's advice from previous tutorials that the time may be devoted to underlining a perceived deficiency (as in the extract). 'Esoteric' members of staff tend to dominate these tutorials.

If the student brings along drawings, which represent an embryonic idea rather than having any pretence to being a finished art object, the tutorial tends to centre upon the location of the embyonic idea, and to suggest means by which it could be extended and structured. The student becomes relatively more important in such a situation and is likely to be asked more questions. In this type of situation staff operating in the subjective esoteric mode seem to talk more. If no work at all is presented, the discussion will tend to concentrate on constructing an adequate private self, e.g. the importance of sincerity which would be refined to include whatever attributes (from fear to vanity) that the student may profess. In such a context any member of staff operating within a locutionary mode tends to come to the fore, and 'esoteric' members of staff to recede. This recession is most marked in adherents of the objective esoteric mode and less so in those of the subjective esoteric mode.

Not surprisingly then, when the student is being assessed with his work present, it is aspects of the work which are mainly discussed. More specifically, in terms of the concepts of this analysis, two facts of the tripartite 'doing' interaction are dealt with, namely the syntactical problem and its translation onto the canvas, but not the private self. In addition there is an emphasis on

the adequacy with which the student has 'focussed' on a relevant syntactical problem. With the first years the staff are trying to help the student perceive and to translate a visual problem onto the canvas. With the more mature students in the group tutorials there is greater evidence of the focussing criteria being operated in that the student is being made more fully aware of discrepancies between his or her conception of a finished painting compared with that of the staff. In other words the focussing criterion is being used at a more sophisticated or professional level and consequently in a more rigorous way than with the first years.

(b) Contexts in which the student's work is not present

(The end of year assessment of the first years)

VII Term 3 week 9

Occasion: Session takes place in a small room. Mr. N. and Mrs. H. are present. Students come in one by one. James is now with them.

Mrs. H. Remembering those first Van Gogh things, the speed only started half way through the year. You didn't produce so much before?

James No.

Mr. N. Do you think enough? I feel you have a great facility for making marks on the page, which have a sense of style. I think you have this gift. I feel you might exploit that.

James Before I was doing things I just liked the look of, but I don't any more.

Mrs H. I agree with (Mr. N.) in a way. I think you have an exceptional talent and a danger - not to concentrate on one single thing more profoundly, which you must do - (so that) you really take it to pieces and I think there's no evidence of that. Your talent wll always be with you, but what you do with it is a different question. I think you should think of it very much next year when you are going to be very much on your own.

Nr. N. To be self critical is very difficult. It is something I suppose that art schools are for. You use other people and then find out what you want yourself.

VIII Term 3 week 9

Occasion: Second day of the assessment interviews. Staff present are Mr. N., Mr P. and Mr. Q. They are now talking to Sam.

Mr. N. ..My reading is that you were disappointed and resistant to many group activities, and said and thought it was a waste of time, not only to the staff, but also to your colleagues. My reading of your progress is that at some time you changed your attitude, or it changed; and towards the end of the year you've been taking part in all sorts of activities - lights with (Mr.Q.) outside your range and in the exhibition (of students' work) you had nine paintings, nice evidence of a year's work. Do you think this reading is more or less right? Do you think its flattering?

Sam Very flattering.

Mr. N. That's how I see it. How do you see it (Mr. P.)

Mr. P. I think Sam came here with certain preconceptions of what being an artist was and therefore when the course was radically different you were resistant, and it seems to have held. I'm not opposed to that. I find that you've not been that productive and it makes me wonder what the commitment was that makes you resist the other things. I think the next year is going to be a crunch time for you. You'll have to open yourself out to the reception of external stimuli, or become more productive.

Sam The thing I don't see what I can do here - I don't think I've a preconception of what an artist is. And I disagree, I only do what I feel is right.

Mr. N. We're all stating our opinions, whether you disagree or not is irrelevant.

2) (An assessment of the first term.)

IX Term 1 week 11.

Occasion: All staff and students meet to discuss the term, i.e. its content and organisation and how best to organise next term.

Mr. P. Some individuals' ideas have come up, which perhaps could be extended. Could we give more time next term, more time to this. I don't want to go across the course, but it should be opened up, so that individual's development can be followed.

Mr. G. I think what you're saying is academic.

Mr. P. This is an academic situation.

Mrs. H. Next term it won't be the same. That would be boring for everyone. I don't agree with you (Mr. P.) After a very short period, everyone realised it was not just a question of pleasing teacher, but you were focussing in on things, and that they had to be carried on. I don't think that is what happened, that people have learnt to answer glibly.

Mr. P. I mean that they had learnt to operate within this course, that when a problem was not set, they went on in the same way as if one was set.

Mr. G. I don't think anyone has responded automatically to what they've been told.

Mr. P. I think we (staff) should be far more flexible.

Mrs. H. If anyone wants to do their own thing they should go to John Cass School.

Mr. P. No, I'm not suggesting that. I think we should open it up more.

Mr. G. I think we are all in agreement. I think when people came here they were put in a very difficult situation. They were not put in any normal structure, like in preparation for an eleven plus exam. And they were presented with a series of crisis situations for example, when you asked them to cover each other with paint, it was deadly to begin with but then it became alive. When I gave exercises I deliberately did not give the reasons. (Mrs. H.) did just physical things. (Mr. N.) put pencils in their hands, but they had to do strange things with it. We were very much in control of the exercises we were doing. I don't think it was possible to be au fait. They were either pissed off or terribly excited or confused.

Mr. N. I'd say what you're (Mr. P.) saying as a criticism is what I'm trying to achieve, that people know how to go about it.

VII & VIII DISCUSSION

In the first extract from an assessment session without work being present, there is again a strong pressure from the staff for the student to focus on a particular syntactical problem. It is interesting that in this context the adequacy of the private self is talked about. (So far the only context in which the private self has been referred to was in a group tutorial when the student happened not to bring any work with him). Reference to the private self becomes more explicit in this context. Mr. N. says, "To be self critical is very difficult." This approach is even more evident in the second extract. Although Mr. N. seems to regard the production of good work as sufficient indication that all is in good order. Mr P., (objective locutionary) does not accept this view and he directs the discussion towards the extent to which the student is sufficiently 'committed' or (in terms of

this analysis) 'engrossed'. It is also interesting to note how Mr N. defines the situation as a hierarchical one by ignoring the student's objections, - "whether you disagree or not is irrelevant."

Thus it appears that in such assessments, what have been termed 'internal regulations' components which distinctly relate to the private self, come to the fore. (They have been discussed under the headings of 'discipline' and 'vulnerability' page 80).

IX The final extract is from a discussion amongst all first year students and staff of the relative success or failure of the first term as a whole, and of how best to proceed next term in consequence. It will be clear from all the extracts that the bias in all sessions is fairly strongly towards the esoteric approaches. As might be expected, therefore, Mr. P. (objective locutionary) had the strongest doubts about the way the first term course was structured and was the only one who wanted to make explicit the areas of difficult. He would like the structure to be looser, which would mean that the staff would have less control, and he supports his view by suggesting that the present organisation has become sterile. The others (advocates of the esoteric approach) neither want to relinquish their control nor make explicit the procedure for dealing with unco-operative students. Thus they try to gloss over and not accept Mr. P's definition. Mr. G. says "I think what you're saying is academic" and "I don't think anyone has responded automatically to what they've been told." Mr. N. goes as far as redefining Mr. P's criticism as an intended outcome. He says, "I'd say what you're (Mr. P.) saying as a criticism is what I'm trying to achieve, that people know how to go about it."

Thus it seems that the main emphasis in such contexts is the

adequacy of the control exerted by the staff over the students in relation to the intended purpose. This is largely the concern of what has been called 'external emphasis' components, namely 'articulation' and 'relationships'.

The broad areas of concern of the various types of interactional situations from which the extracts are taken can be summarised as follows:

CONTEXT	CONTENT
Session - instructions (I, II & III)	Aspects of 'doing' as defined by mode on which instructor operating
Assessment a) with work present (IV, V &VI)	i) Two aspects of 'tripartite doing 'interaction', syntactical problem' ii) 'Focussing' criterion used as a screening device
Assessment b) no work present 1) student assessment (VII & VIII)	i) His private self is a concern i.e. internal regulation components, 'discipline' and 'vulnerability' ii) 'Engrossment' criterion used as a screening device.
2) term assessment (IX)	Nature of staff student relationship, i.e. external emphasis components, 'articulation' and 'relationships'

CHAPTER 6 STAFF: FOUR MODE ANALYSIS

STAFF NETWORKS

INTRODUCTION

It has been argued that students operating in the esoteric mode regard the staff as 'artists', and that they themselves aspire to this status. Further, a considerable amount of indirect or implicit communication takes place in which such students not only listen to what a respected member of staff says, but also observe his behaviour for relevant clues. For example, the student will observe what excites him and how he directs his excitement. Thus the staff as models, play a considerable part in the pedagogy.

Only thirteen members of staff have much contact with the undergraduates. The nature and frequency of the contact between students and staff has been previously described. It will be recalled that after the first year students will see their tutors at least three times a term. Other than that they may only have contact with one or two other members of the staff whom they regard as being sympathetic to their own particular approach.

The following analysis is concerned with the extent to which these thirteen members of the staff, and the Director, can be said to operate within a particular mode or modes. It must be emphasised that such an analysis is bound to be somewhat arbitrary as it is based solely upon those interview responses which point to an orientation to one of the four modes. Nevertheless the analysis of the staff, in terms of the four modes, is relevant to the same analysis in relation to the students. It enables an indication to be given of the proportions of the staff operating in each of the modes.

Each of the modes can be seen as an identifiably separate source of potential influence upon the students; it follows that the relative

strengths of those influences, in terms of likelihood of student contact with them , will be in proportion to the number of staff operating within the four modes. Thus, for example, if only one member of staff appeared to be operating within the objective locutionary mode, it is possible that many students would fail to make any significant contact with a mature practitioner of that mode. The opposite would also be true.

An analysis of staff responses also enables an assessment to be made of significant linkages between modes. It is of interest, for instance, to know to what extent those operating within the objective esoteric mode, which in some senses is the most exclusive of all the modes, nonetheless demonstrate significant affinities with one of the locutionary modes.

Finally a detailed analysis of answers to individual questions enables it to be seen whether any particular question has elicited an unexpected set of responses. For example, in the case of question 8, "What are the crucial concepts you want to convey to - (group with whom he is most involved)?" There are a greater proportion of responses which indicate an affinity with the subjective locutionary mode than would be expected form the overall pattern of staff adherence to the four modes.

NETWORKS

Responses to questions were scanned to find relevant themes that could be used to construct branching networks of choices. The method of procedure is more fully described below.

The questions the staff were asked were similar to those put to the students, in that the questions to each sought information about forms of communication and the criteria employed. For example the students were

asked the question "What do you think are the most crucial concepts or ideas the staff are inviting you to explore?" Similarly the staff were asked "What are the crucial concepts you want to convey to - (group with whom he has most contact)?" The emphasis in the interviews with the students was on what they saw the staff as trying to convey, and the extent to which they regarded this as relevant to what they saw themselves as trying to do. In the interviews with the staff the emphasis was on what they in particular were trying to convey and how they liked to proceed. Of course the position of the staff in the institution is very different to that of the students as they are employed to teach and are figures of authority. Thus one would expect that the pressures and problems the staff experience to be very different from those of the students. Inevitably, therefore, although some choices in the networks derived from the staff interviews are the same as those in the networks derived from the students' interviews, many additional ones appear. For example, to the question "Do you feel vulnerable?" one choice was "yes" in relation to other members of the staff. The choice appears in the analysis as amongst staff in terms of 'artist' hierarchy. Clearly such a vulnerability arising from within the staff peer group would only be felt by staff.

The construction of the networks differs from that of the students Nearly all the questions were extensively analysed in the case of the students because it was important to understand their response to the Slade as a whole as well as to determine their orientation to a particular mode or modes. In the case of the staff their responses were analysed only from the point of view of assessing the extent to which they operated in a particular mode or modes. As only fourteen members of staff had to be analysed as opposed to sixty-two students, it was deemed sufficient for there to be a response from a single subject, which clearly indicated a particular orientation for it to be used as a choice (whereas with the students a response had to be shared by a number to be deemed a 'choice'). For instance in the

question about vulnerability, the response in the previous example was only given by one member of staff, but is clearly indicative of an objective esoteric orientation, so it is regarded as a significant choice.

FORMAT

The examples of the choices in the networks which follow are taken almost wholly from what the staff actually said. No examples are therefore given. In the case of the students, it will be remembered, the 'choices' were not actual statements, but paraphrases which summarised a number of actual and similar responses. The choices are laid out as follows: the number and question is given; under this on the left-hand side of the page the mode to which the choice is related is shown, (i.e. objective esoteric, subjective esoteric, subjective locutionary or objective locutionary). To return for a moment to the broad analytical structure of classification and frame, it will be recalled that whereas the former provides only a broad conceptual division of the subject into two approaches, the latter, which is based upon components of interaction, is the essential basis for the identification of four modes. Furthermore the 'choices' used in the analysis are concerned directly or indirectly with the interaction between staff and students. It thus follows that an analysis of responses to given questions in terms of the four modes must necessarily be based upon the employment of the frame components. There is one exception to this; question 29 was concerned with how the subject saw the relationship between art and society and thus clearly elicited responses more relevant to classification components. The analytical framework defines both esoteric modes as entailing strong classification. However this is not the case with the two locutionary modes. Thus, in analysing responses to this question instead of indicating one of the four modes in the left-hand column, one of three types of classification is given as follows:

Strong classification (either esoteric mode)

Weak classification (subjective locutionary mode)

Weak classification (objective locutionary mode)

In the middle column is a heading which indicates the broad substance of the resposse. (e.g. to the question "How do you try to get this (key concept) across to the students?" one heading is 'instruction' This indicates the member of staff believes some form of instruction is required).

Finally in the third column is the choice. The heading may be broken down into further sub-headings in which case it is made more specific. In the above, 'instruction' is sub-divided to become two choices. It can either be an instruction relating to art - 're art' - or relating to his work - 're work'. To summarise, the scheme in the following pages is

e.g:

Number	Question
9	How do you try to get this across to the students?

Mode	Heading	Choice
Objective Esoteric ——	instruction	re art re their work

8. What are the crucial concepts you want to convey to (group with which he is most involved)?

- Objective Esoteric
  - discipline
    - syntactical structure disciplining student
    - making student independent of staff
  - articulation — learning formal aspects of art (e.g. art history, about colour, form, etc.)
- Subjective Esoteric — discipline — realising 'self' through syntax
- Subjective Locutionary — discipline — personal sincerity
- Objective Locutionary
  - discipline — technical proficiency
  - articulation — questioning values of art re wider society

9. How do you try to get this across to the students?

- Objective Esoteric — instruction
  - re art
  - re their work
- Subjective Esoteric
  - empathy
    - share experience
    - encourage student's interest
  - model — by example as a person
- Objective Locutionary — to question
  - <u>how</u> they work and encouraging use of other means
  - purpose of work

STAFF NETWORKS (continued)

10b How important is the actual doing?

- Objective Esoteric — crucial — to explore syntactical structure
- Subjective Esoteric — crucial — to relate syntax to self
- Objective Locutionary — not crucial — not necessarily important

14a How important is it that a student can talk about his work?

- Objective Esoteric — important
  - not important re 'art' ideas
  - re technical problems
  - re future survival as artist
- Subjective Esoteric — helpful — to understand students
- Objective Locutionary — important — as another means of exploring and questioning his activity

17c What sort of relationship do you try to have with your students? (i.e. key feature of it)

- Objective Esoteric — relationships
  - contact with artists
  - technical or material problems
  - structure of teaching relationship dictates format
- Subjective Esoteric — relationships
  - understanding both work and private life
  - showing sympathy and interest
- Subjective Locutionary — relationships
  - try to relate to and respect them as people
  - creating a highly personal relationship
- Objective Locutionary — relationships — exploration of principles

STAFF NETWORKS (continued)

22a Would you say there was a Slade tradition?

22b How valid is it today

- Objective Esoteric
  - emphasis on work
    - intellectual aspects
    - sceptical outlook
    - figurative work
    - pursuit of integrity and personal standards
  - emphasis on elite institution
    - conservative character of the Slade
    - freedom (lack of structure) producing the eccentric
    - survival of the fittest
- Subjective Esoteric
  - emphasis on individual
    - individually orientated
- Subjective Locutionay
  - emphasis on individual
    - student to find himself irrespective of means
- Objective Locutionary (tradition not valid)
  - rejecting work
    - intellectual aspects
    - sceptical outlook
    - figurative work
    - pursuit of integrity and personal standards
  - rejecting elite institution
    - conservative character of the Slade
    - freedom producing the eccentric
    - survival of the fittest

25 In what way do you hope the students will develop?

Objective Esoteric — development
- go on developing as artists
- professional approach
- learn to discipline and organise self properly
- personal integrity

Subjective Esoteric — development
- acquire passion for living and creating
- acquire motivation to create
- to understand themselves and art problems more
- to become civilized sophisticated human beings

Subjective Locutionary — development
- find their real interest, whether it be painting or not
- greater self awareness, whether via painting or not

Objective Locutionary — development
- recognise social significance of activities
- more assertive as a person irrespective of whether painting or not

28b Do you feel vulnerable?

28c With staff or students?

Objective Esoteric	yes	amongst staff in terms of 'artist' hierarchy
		re students as too ignorant to understand
		re students as seen as challenging
Subjective Esoteric	yes	to both staff and students
		difficulty in communicating to students
Subjective Locutionary	yes	only to students seen as the most crucial relationship
Objective Locutionary	yes	rejects the system
		desirable to be open to all ideas
		to students as all principles have to be made explicit

29 Are there any basic changes you would like to see at the Slade?

Objective Esoteric	changes	accepted with minor modifications
		no change
Subjective Esoteric	changes	smaller or a more intimate structure
Subjective Locutionary	changes	more flexible so student can have more choice
Objective Locutionary	major	break authority system
Objective Locutionary	major structuring	greater student participation
		re increasing range of techniques

30. Art and society, what do you feel about the relationship?

- Strong classification (Esoteric modes)
  - art defined as
    - spiritual or esoteric
    - changes society in that it beautifies, increases awareness
    - not as an instrument for change
  - artist defined as — separate
  - audience defined as — limited, part of high culture gallery system
- Weak classification (Subjective Locutionary)
  - ** art defined as — means to acquire self awareness
  - ** artist defined as — not an 'artist' but involved in a private act
  - audience defined as — many, art a means of communication amongst people
- Weak classification (Objective Locutionary)
  - art defined as
    - art, a means of achieving other ends i.e. political
    - art contributes to changing society fundamentally
  - ** artist defined as — not an 'artist' but involved in a public act
  - audience defined as
    - popular, requiring alternative to gallery system
    - rejects art as part of commercial system

** The questionaire elicited no actual responses which could be taken to support this choice. They are included to indicate to the reader the type of sentiment each of the classification components would have required.

ANALYSIS

The distribution of the orientation of the staff to the four modes is shown in two histogram presentations. The first shows the distribution of all the staff and the second is an analysis of the individual members of the staff.

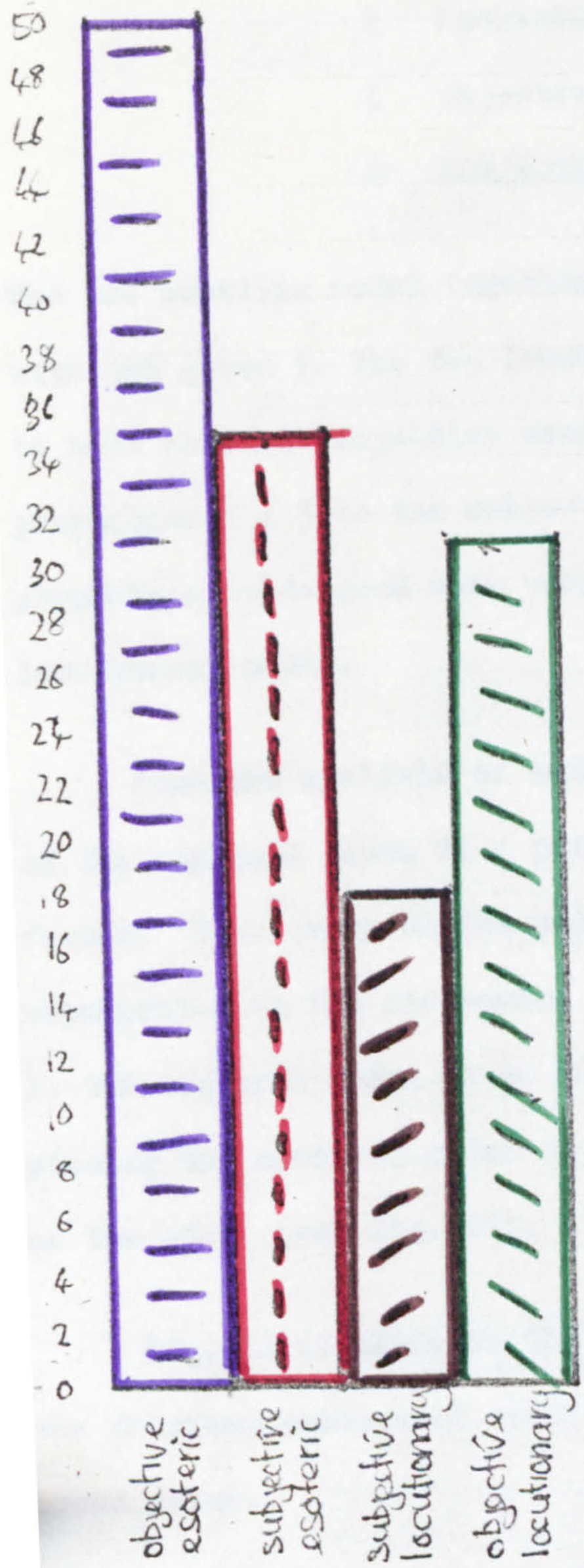
In order to present the overall orientation of the staff not all the choices are represented. On occasions a member of staff has two or more relevant responses to a single question. If more than one orientation was indicated, e.g. one indicative of the objective locutionary mode and one of the subjective locutionary mode, both are represented. If on the other hand too or more responses to a single question were of the same orientation, they have been counted as a single response. The distortion which would arise if, for example, one member of staff gave fifteen responses to one question, all indicative of the same mode, (and each was given equal weight), is thus avoided. As a result of this method of scoring, although the total number of responses is 151, when such multiple choices are withdrawn the total number reduces to 134. Of these the responses in numerical and percentage terms, given to each of the modes is as follows:

Objective esoteric responses	50	36%
Subjective esoteric responses	35	28%
Subjective locutionary	18	13%
Objective locutionary	31	23%

The histogram presents this diagramatically: each mode being represented by a different colour (see fig. 1).

Fig. 1 shows that in terms of the total number of responses the ranking of the four modes is:-

Overall distribution of staff responses in terms of the four modes



Key

Objective esoteric mode

Subjective esoteric mode

Subjective locutionary mode

Objective locutionary mode

Fig I

1 Objective esoteric

2 Subjective esoteric

3 Objective locutionary

4 Subjective locutionary

The two esoteric modes together are given 64% of the choices compared with 36% given to the two locutionary modes. It is also interesting to note that the objective esoteric mode attracts support in the proportion 4 : 3 to the subjective esoteric mode, and that the same proportion holds good when comparing the objective and subjective locutionary modes.

From the analysis of each individual member of staff the strength of the emphasis given to a particular mode or modes is the important factor. Thus every choice made by a member of staff is relevant and is represented in the histogram. The extent to which members of staff operate in the esoteric modes or in the locutionary modes is made clearer by placing the esoteric modes on one side of a line and the locutionary modes on the other (see fig. II).

Fig. II illustrates the individual weight of responses of each of the thirteen members of staff and the director (Mr. A.). It shows that in broad terms:

7 are predominantly objective esoteric

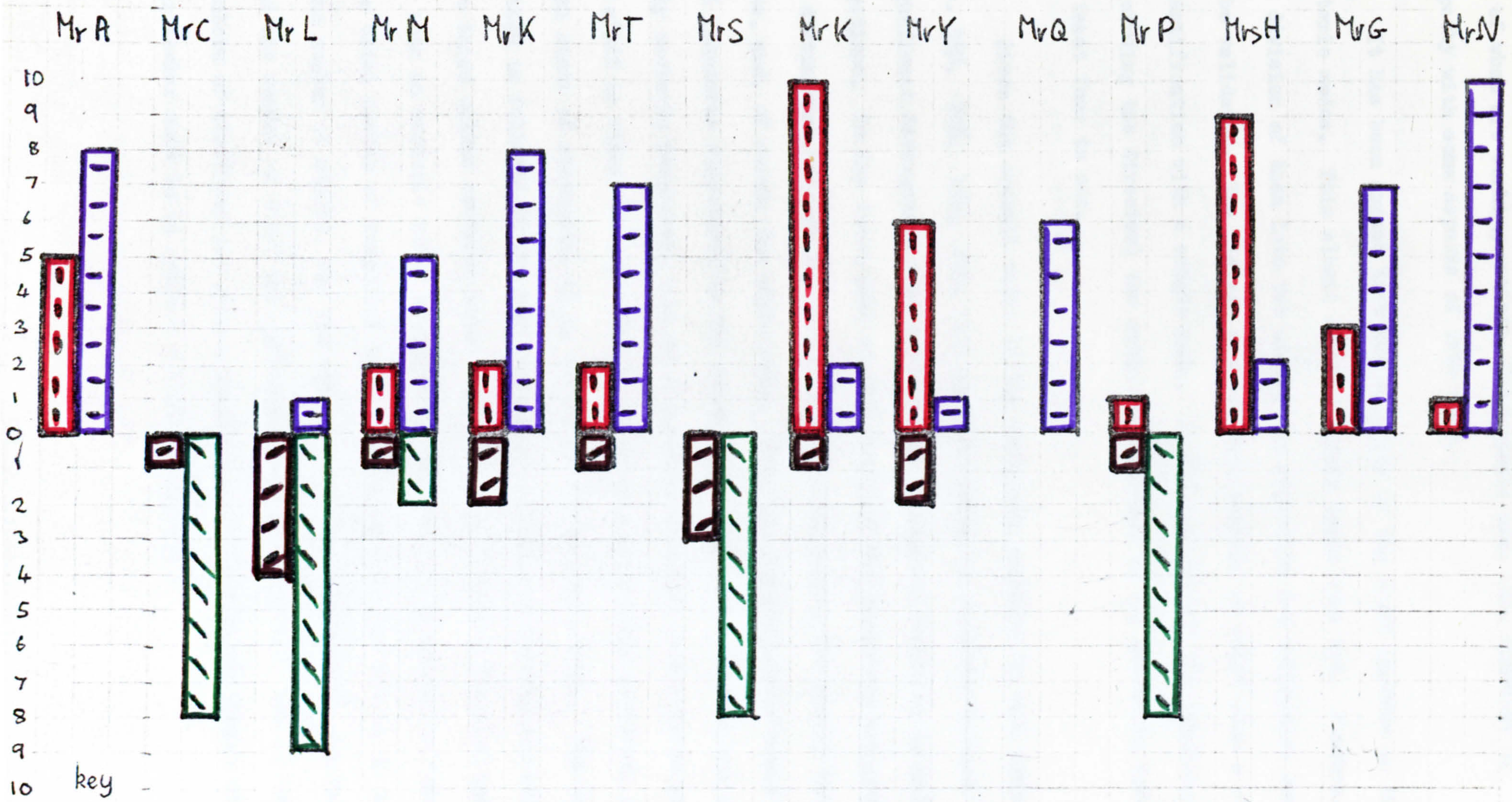
3 are predominantly subjective esoteric

4 are predominantly objective locutionary

It appears that no members of staff are predominantly subjective locutionary, though most have given a few responses appropriateto this mode (particularly those whose predominant orientation is objective locutionary).

This is what might be expected given that the subjective locutionary mode is in essence a totally introverted orientation. It has been defined more as a stage through which a student may pass rather than as

Fig II



key

- Objective esoteric mode
- Subjective esoteric mode
- Subjective locutionary mode
- Objective locutionary mode

Responses of individual members of staff in terms of the four modes

a viable mature state, thus it is not surprising that no members of staff, all of whom are working artists, demonstrate more than elements of sympathy with some aspects of this mode.

It has been argued that the majority of the staff operate in the esoteric modes. This albeit crude analysis bears this out. Further, the division of them into two modes, the objective and subjective seems to be validated. The diagram reveals that members of staff show a clear indentification with a single mode. In the case of all the teaching staff (excluding the director) the ratio of responses to the preferred mode is at least four to one.

Given the overall ratio of the responses pointing to each mode, i.e. 36%, 28%, 13%, 23%, this analysis makes it possible to spot significant divergences from the expected pattern in relation to individual questions. In the first part of this analysis the responses are presented to distinguish between the purely esoteric responses, the purely locutionary ones, and, of course, the mixed ones. Thus the expected ratio would be 64% (esoteric responses) to 36% locutionary responses. Column one contains only esoteric responses, i.e. if a question elicited from a given member of staff is either an objective esoteric or a subjective esoteric, or even both kinds of responses, it is scored as one in that column. The same method is followed in the next column in relation to locutionary responses. The third column contains mixed responses, i.e. where a question has elicited both an esoteric and a locutionary response, it is scored as 'mixed'. The total number of responses to each question does not add up to fourteen (the number of staff), for two reasons; a) each response is counted as one and one member of staff may give more than one response; and b) some members of staff did not give a response sufficiently indicative of a particular mode to be relvant for this analysis.

Question		Esoteric	Locutionary	Mixed
8	(crucial concepts)	6	5	3
9	(how conveyed)	9	3	1
10b	(importance of doing)	11	3	-
14a	(importance of ability to talk)	9	4	-
17c	(relationship with students)	8	4	-
22a,b	(validity of Slade tradition)	7	5	1
25	(student's development)	9	5	-
28b,c	(vulnerability)	4	4	1
30	(changes)	5	4	1
30	(art and society)	10	3	1

This clearly suggests that in terms of the concepts conveyed (8) there is a greater emphasis on locutionary concepts and mixed concepts than might be expected. But when it comes to how they are conveyed (9), more than would be expected employ 'esoteric' means. Also there is a very strong emphasis on the importance of doing (10b). It is possible, of course, that the pedagogical environment of the Slade predisposes all staff subjects towards an emphasis on the 'doing' and that this may to some extent overlay the 'modal' significance of the responses. The other question which stands out significantly is that relating to art and society (30). In response to this question ten out of the fourteen members of staff see it as strongly classified, i.e. as an esoteric activity.

With even greater caution the responses to the questions can be broken down in terms of the four modes. Significance can only be attached to considerable divergence from the expected pattern (36% - 28% - 13% - 23%).

The following table shows, against each question the total number of responses broken down by mode. Under each mode the number of responses is also expressed in terms of the percentage it represents of total responses to that question.

	Objective Esoteric		Subjective Esoteric		Subjective Locutionary		Objective Locutionary	
	No.	%	No.	%	No.	%	No.	%
8 (concepts)	5	24%	5	24%	6	28%	5	24%
9 (conveyed)	6	35%	7	41%	-	-	4	24%
10 (doing)	7	50%	4	29%	-	-	3	21%
14a (talk)	6	46%	3	23%	-	-	4	31%
17c (student)	6	46%	3	23%	3	23%	1	8%
22a (Slade)	7	41%	4	23.5%	2	11%	4	23.5%
25 (develop)	6	40%	3	20%	3	20%	3	20%
28b,c (vulnerability	4	36%	2	18%	2	18%	3	27%
29 (changes)	3	23%	4	31%	2	15%	4	31%
30 ('art')		Esoteric				Locutionary		
30 ('art')		10	70%		1	6%	4	25%

Only in response to question 8, "What are the crucial concepts you want to convey to (group most involved with)?" does such a divergence appear. Far more gave a sujective locutionary response than might be expected given the average distribution of orientation. The recurring theme of the 'choice' in response to this question was that they wanted the student to 'become aware of his real interest' i.e. irrespective of what it was. This further points up the emphasis placed on sincerity of the private self as a necessary prerequisite to any worthwhile activity in any mode, extending from the objective esoteric to the objective locutionary.

Thus, to summarise the main findings, it appears that the majority (64%) of staff responses indicate an esoteric orientation. As regards individual members of staff, 7 are predominantly objective esoteric, 3 subjective esoteric and 4 objective locutionary. None are subjective locutionary orientated. 71% of the staff express a strong classification conception of art and society; 79% emphasise the importance of an esoteric definition of 'doing'.

CHAPTER 7 (i)

QUESTIONNAIRE

Sixty-two out of the sixty-four undergraduate students at the Slade were interviewed using the questionnaire which is presented below. Initially pilot interviews were conducted with about four students from each year; its intention was to try to locate any aspects of their experience at the Slade which they found to be of interest, or concern. The questions focussed particularly on aspects of communication, where it seemed successful and where it appeared to have failed, and the consequence of this in terms of their personal response and of their work. The questionnaire used for interviews of all the students was an attempt to elaborate aspects which had emerged from the pilot interviews. In fact, in the course of the main body of the interviews it became evident that the students wanted to talk about aspects of their experience not specifically referred to in the questionnaire. (Vulnerability was an example.) In such cases additional questions were added. Thus in the analysis some questions were not asked of the full sample; the actual number of respondents is given in each case. Nevertheless the main body of the questionnaire was used in all interviews.

The interviews were conducted in a small tutorial room in which only myself and the student being interviewed were present. The time taken ranged from about 45 minutes to about 3½ hours, the average being about 1½ hours. As in the pilot interview the student was very much encouraged to elaborate the content of what he was trying to say so as to make as explicit as possible the criteria he was using. Three complete transcripts are included in the appendix.

The questionnaire used when interviewing the second, third and fourth year students follows. The shorter interview with the first year student is not presented as it was largely similar, differing only in the

following respect:

1) First year students were not asked after question 12:

"I want you to think back to your first year here."

2) All the following questions were in the present tense:

e.g. "Was the Slade different from your expectations?"
was replaced by: "Is the Slade different from your expectations?"

3) A number of questions were excluded:

i) those referring to how the student's work had developed after the first year, (16, 18, 20, 23, 24, 25a)

ii) those asking if the student would have preferred a more integrated environment, (31a and 31b)

iii) those referring to the students' contacts outside the Slade, (32, 33, 34 and 35).

Questions that have been coded are starred.

QUESTIONNAIRE

	*	BASIC; sex, age, parents' occupation, number of siblings, school, exams passed.
FAMILY	*1	Is there anyone in your family interested in painting?
	*2	When did you realise that you enjoyed doing art - it was fun holding a pencil or brush?
	*3a	When did you first realise you were good at it?
	*3b	How did this come about?
	*4	Would you say that you got on well with your family?
SCHOOL	*5a	Did your friends at school share your interest in painting or were they mixed in their interests?
	*5b	Did you regard yourself part of a Bohemian group?
	*6a	At school was there a particular person you admired?
	*6b	What was he like?
	*7	Are there any changes you would like to see in the secondary school?
DECISION	*8a	When did you decide to go to art school?
	*8b	And why?
	*8c	Did you want to be a famous painter?
	*8d	What was your parents' reaction?
	*9	If it was not possible to go to art school, what would you have done?
	*10	Why the Slade?
	*11a	Do you know anything of the history of the Slade?
	*11b	----- past professors?
	*11c	----- the Slade tradition?
	*12	Was there a painter you felt particularly strongly about?

I want you to think back to your first year here.

LEARNING	13	Was the Slade different from your expectations?

	14a	Did you expect to find yourself part of such a small group?
	14b	Did you find it a disadvantage or advantage?
	*15a	What did you think that the staff expected of you?
	15b	How did you get to know of this?
	15c	(or) Did you try to find out?
	*16a	Whose sessions did you get most out of?
	*16b	Was this due to the particular things you did with him, or how he set about it?
	*17a	Did you think the tutors had much in common?
	*17b	In what way did they seem different?
COMMUNICATION	*18	What did you think were the most crucial concepts or ideas the staff were inviting you to explore?
	*19a	How successful did you think they were in explaining them?
	*19b	How important was the actual doing?
	20	How much did you learn from the other students? If so, what?
	21	Did you have much contact with the second/third year students?
	22a	What kind of relationship would you say the different year groups have with each other?
	22b	What kind of relationship would you say the undergraduates have with the post-graduates?
	*22c	Why do you think so few students are working in the studios?
STRUCTURE	23	Of all the things the Slade had to offer - studio work, lectures, your tutor, group tutorials, social life with the students, etc., what do you think you got most out of and in what way?
	*24a	Did any problems arise?
	24b	How did you deal with it?
	*25	What effect did this first year have on your own work?

DEVELOPMENT Now I'm going to ask you again the same sort of questions, but in relation to how each changed after the first year, in the second year and now, but first of all,

26 How important was the long summer holiday?

*16 Did a different member of staff become more important than.....? and why? -- now?

*18 Which concepts used by the staff became more understandable and useful, and which did not. (Has this changed?)

20 Did your relationships with your fellow students change? -- now?

23 How do you use the place now? Have different situations or relationships become important? e.g. (that mentioned before), studio work,lectures, your tutor, group tutorials, social life with the students (Each specified and taken in turn).

*24 Did any problems arise? -- now?

*25a Did the nature of the work requirements change, and how did this affect your own work? -- now?

*25b Can you describe it, what it is about and how it has developed?

*27 How do you know that your work has progressed/regressed?

12 Did another painter influence your work? (Does he still?)

*28a Do you find that much of yourself, your feelings and thoughts have to be exposed to others here?

*28b Do you feel vulnerable?

28c With staff or students?

*28d How do you deal with it -- protect yourself?

*28e At what point do you think you won't have to do this?

CONCLUSION *29a What do you think is the basic message of the teaching here?

*29b How far do you accept this message -- do you think it's a valid message?

*30a Are there any basic changes you would like to see in your year?

*30b What about in general?

*30c What other activities would you like to be provided by the Slade, lectures, topics....?

31a Would you like a more integrated environment?

CONCLUSION (continued)	31b	How do you think this could be achieved?
OUTSIDE	*32	How much contact do you have with students outside the Slade?
	33	Do you know much about what is going on in other art colleges?
	34	In what way is the Slade different?
	35	In what way would you say the Slade tries to shape the students?
ART	*36	Have your ideas changed about the relationship between art and society?
	37	How do you see the Slade in relation to this?

CHAPTER 7 (ii)

STUDENT BACKGROUND

The first twelve questions in the interview dealt with factors about the students and their experiences before they came to the Slade. It sought basic information, e.g. age and type of education. Questions were also asked about when and how they became interested in painting, and the factors contributing to their decision to go to art school. Those who select the intake for the Slade make their decision not only on the basis of the student's work. They are also looking for students whose past and experience suggest that they would benefit from the type of education the Slade offers. Thus this data in relation to the Slade students studied provides a picture of the type of background and approach to art which is regarded as acceptable.

The coding of this data was reasonably straightforward. The network employed to analyse them follows. Problematic areas and the subcategories of the coding are then described in relation to each question.

STUDENT BACKGROUND NETWORK

BASIC INFORMATION

school
- private
- grammar
- comprehensive
- secondary modern

Qualifications
- O-levels
- A-levels

3. brothers
   sisters
   parents

3b. Approval of others
- art teacher
- parents
- peers

Work evaluated
- good marks at school
- won (public) prize
- Don't know if good

4. Yes
   No
   Doubtful

5. shared
- yes
  - many
  - few
- no
  - mixed
  - isolated

6a Yes
- art teacher
- English teacher
- other teacher
- many teachers
- peer

Student Background Network (cont'd)

6b.

Teacher
- possessing knowledge
- dynamic personality

- could communicate
- supportive

7.

School organisation
- anti exams
- time-table/structure a constraint
- not individually structured
- not enough discipline
- art, low status

anti school

8b.

Art
- most interested in it (always wanted to, etc.)
- best at it
- not first choice

Personal relationships
- art teacher
- peer

Education individually orientated

8c.

Yes

Yes but unlikely

Unimportant

No

8d.

Supportive
- to do what he wants
- Slade good place
- concerned re future
  - exams
  - financial

Indifferent

Opposed

Student Background Network (cont'd.)

9.

- Continued painting
  - university
  - job
  - other art college
  - reapplied
  - abroad
- Stopped painting
  - university
  - job
- Don't know (not considered it)

10. Art teacher recommended it

- Reputation
  - best art college
  - producing 'artists'
  - challenge to get in
- Approach to art
  - figurative/painting
  - not trendy/serious
- Course
  - No pre diploma
    - not the O-levels
    - all fine art
  - individually orientated
- Location
  - in London
  - part of university

11a. Yes

Little

Prospectus information

Artists

11c.

- Yes
  - figurative/painting
  - classical/past
  - famous artists
  - individual orientated
  - upper class institutuon

Student Background Network (cont'd)

12. Old Masters,(Michaelangelo, Rembrandt)
18 & 19 century England(Blake, Turner)
Post impressionists (Van Gogh, Cezanne)
Contemporary — figurative (Bacon, pop)
— abstract (Rothko)

Not one

D I S C U S S I O N

Basic information: Occupation

There was insufficient information provided in the interview to designate accurately all the occupations according to Registrar General's social classification. Data on whether the parents were self employed, would for instance have been required. Despite this the majority of the occupations presented no problems of classification.

Exams: The exams the students had passed were categorised as follows:-

A-level	3+
"	2
"	1
O-level	8+
"	5 - 7
"	under five

2. "When did you first realise you enjoyed doing art - it was fun holding a pencil or brush?"

The students' ages are grouped in the following categories:-

5 and under
6 - 8
9 - 11
12 - 15
16+

They indicate whether the student started to find painting fun prior to his first school, in the beginning or latter part of his junior school or in secondary school.

3a. When did you first realise you were good at it?"
The same categories as in '2' are employed.

3b. "How did this come about?"
The responses to this question were initially divided into:

a) the approval of other person(s)
or b) high formal evaluation of work

in the case of 'a' subcategories distinguish whether it was due to the approval of i) the art teacher
ii) parents
or iii) peers

In the case of 'b' subcategories distinguish the form of the evaluation, i.e. whether it was through:

i) good marks at school
ii) winning a prize (outside school)

Examples of responses to this question follows:

a) <u>Approval of others</u>

Examples

i)	Art teacher	"One of the teachers told me it was good."
ii)	Parent	"Encouragement from my mother."
iii)	Peer	"Friends kept on coming up and saying, will you do this arm for me, oh you are good!"

b) <u>Work evaluated:</u>

Examples

i)	good marks at achool	"I got to the top position in my class."
ii)	won (public) prize	"I won a prize, a County thing."

4. "Would you say that you got on well with your family?"

This question was too direct, to elicit a reliable response, the response should not therefore be given too much weight. If students replied categorically yes or no, they were coded as such. If there were any qualifications they were coded as doubtful, as in the following examples:

Doubtful	"Well I do now. I didn't a while ago."
	"Reasonably (How do you mean?) I quarrel a lot with my mother.

5. SCHOOL

"Did your friends at shcool share your interests in painting or were they mixed in their interests?"

The student's friends could either share his interests in painting or not. If they shared his interests, the responses are subdivided according to whether those friends were:

i) few

or ii) many

If they did not share his interests a subcategory distinguishes between whether the interest of friends were:

i) mixed

ii) he had no friends

a) Friends shared interest

Examples

i) Few "Shared a very great interest, the few friends I had."

ii) Many "I had a lot of friends who did."

b) Friends not sharing interest

Examples

i) Mixed "Mixed, none of us did much painting."

ii) Isolated "I was completely alone."

6a. "Was there a particular person you admired?"

If the response was in the affirmative, the responses were grouped as follows: art teacher

English teacher

other teacher

many teachers

peer

If the student mentioned two teachers, e.g. the art and English teacher, this would be coded under art teacher as there were insufficient to warrant a separate category.

6b. "What was he like?"

This question was an attempt to locate the particular qualities of a teacher which elicited the student's admireation, as possibly indicative of the type of teacher they would respond to at the Slade.

6b The responses are divided initially in terms of whether the student refers to:

a) the teacher himself

or b) the relationship

In the case of 'a' subcategories distinguish the particular attributes of the teacher which attracted the student, namely

i) as the possessor of knowledge

ii) as a dynamic personality

If the student refers to the relationship 'b' the responses are subdivided so as to locate the important component of it, i.e. whether:

i) he could communicate

or ii) it was a supportive relationship

a) Teacher

Examples

i) possessing knowledge "They managed to imbue what they said with an air of personal authority."

ii) dynamic personality "Very wild and broke all the rules."

b) Relationship

Examples

i) could communicate "He said what he wanted to say very simply."

ii) supportive "I think he liked me...He was very kind."

7. "Are there any changes you would like to see in the secondary school?" This question hoped to locate any pattern of grievances the students felt as a result of their secondary school experience, for instance that art is rarely treated as a high status subject. Those who objected to aspects of the way their school was organised are broken down into five categories as follows:

i) anti exams (i.e. exams specifically referred to)

ii) timetable and structure a constraint

iii) not individually structured

iv) art had low status

v) not enough discipline

Those who were categorically opposed to school are also coded.

Examples

i) anti exams "I think schools are hampered by O and A-level exam systems."

ii) timetable constraints "The timetable prevented you doing what you wanted to do.

7. (cont'd.)

iii)	not individually structured	"I think there should be far more choice for pupils to choose their own subjects."
iv)	art, low status	"It would have been better for me if they had admitted art was a subject; it was regarded as an extra thing."
v)	not enough discipline	"I think people should be more forced, disciplined."
	anti school	"I used to avoid it if I could - abolish it."

DECISION

8a "When did you decide to go to art school?"

The ages are grouped so as to distinguish differences between the ages of 15 to 20 as this covered most of the responses:

15 and under

16, 17

18, 19

20+

8b "And why?"

Responses to this question are divided into three categories, dependent on whether it related to

a) the subject, art

b) personal relationships

or c) the individually orientated education expected at the Slade

If the subject art, 'a' was referred to, the responses are subdivided into:

i) those most interested in art, which included those who had always wanted to do it, etc.

ii) those who were best at it, i.e. their best subject

iii) those for whom it was not their first choice

If the reason for the decision was to do with a relationship 'b', the responses are subdivided to distinguish who was involved,

i) the art teacher

ii) a peer

Response 'c' above was not further subdivided.

8b. (cont'd)

a) <u>the subject art</u>

Examples

i) most interested in it	"It was the only thing I was interested in."
ii) best at it	"I was good at art. It was the thing I was best at."
iii) not first choice	"Because everything else fell through (What?) It had always been assumed I'd do English....."

b) <u>personal relationships</u>

i) art teacher	"It was decided for me. At 17 the art teacher saw a painting I'd done. He had been here and wrote me a good reference."
ii) peer	"I don't think I would have applied to the Slade if it was not for a friend at school..."

c) <u>education individually orientated</u>

"You're much freer. In a university you are much more under a system."

8c "Did you want to be a famous painter?"

This was not an entirely satisfactory question. Other than those who replied either yes or no, there were evasive responses. This latter group are separated into those who imply:

"yes, but it is unlikely"

or "it is unimportant"

Examples

Yes, but unlikely	"Deep down inside I'd always wanted to, but never really considered it as a possibility."
Unimportant	"Famous does not matter."

8d "What was your parent's reaction?"

The parent's responses are divided into those which are:

a) supportive

b) indifferent

c) opposed

It is only those which are supportive 'a' which are subdivided, thereby further attempting to identify the nature of the support in greater detail. The grid distinguishes:

8d. (cont'd.)

i) general support
ii) support in doing whatever he wants
iii) support as the Slade is a good place to go
iv) concern for the future

Concern for the future is further subdivided in terms of whether it is due to the importance placed on:

i) exams, i.e. to fall back on
or ii) financial, i.e. re future security

a) <u>supportive</u>

Examples

i)	general support	"They liked the idea."
ii)	to do what he wants	"Very tolerant, to do whatever I wanted to do."
iii)	Slade good place	"They were against me going to a local art college, a tech, but the Slade was alright."
iv)	<u>concern re future</u>	"Their only concern was what I could do when I left."
	" 1) re exams	"I have a very sensible father who emphasised exam results, to have something to fall back on."
	" 2) re financial	"I had a long discussion with my father who wanted me to do something that would bring in the money and make me financially secure."
b)	<u>indifferent</u>	"I wasn't encouraged or discouraged."
c)	<u>opposed</u>	"They didn't want me to come."

9. "If it was not possible for you to go to art school, what would you have done?"

A number of students did not know or had not considered what they would have done, and are coded as such. Of the others, the main division is between those who would have:

a) continued painting
b) stopped painting

Those who would have continued painting 'a' are subdivided into those who would have done it as well as;

9. (cont'd.)

i) going to university
ii) a job
iii) going abroad
iv) applied to other art colleges
v) reapplied to the Slade

Those who would probably have stopped painting are subdivided into those who would have gone to i) university ii) a job

Examples

Don't know	"I didn't think about it."
a) continued painting	
i) and university	"I'd probably have gone to university and kept up with my work."
ii) and a job	"I would have got a job which enabled me to have just enough money and time to paint."
iii) abroad	"Initially I would have travelled. I would not have found another career."
iv) other art colleges	"..I knew I'd get in somewhere."
v) reapplied to Slade	"I would have tried to continue. I would not have done any other occupation. I would have tried again."
b) stopped painting	
i) university	"I'd have gone to university and read English - philosophy - something academic."
ii) job	"probably joined a studio, a design studio or something like that."

10. "Why the Slade?"

This question reveals the student's prior knowledge of the Slade, which to a considerable extent might be expected to embody their expectations. Most students gave more than one reason why they came to the Slade, as might be expected. Each different reason as specified by the network is coded seaprately.

The first division locates the range of reasons offered:

a) art teacher recommended it (not subdivided further)
b) reputation
c) Slade's approach to art
d) course
e) location

10. (cont'd)

If the Slade's reputation 'b' is referred to, the responses are subdivided to distinguish whether this is defined in terms of the Slade as:

i) the best college
ii) producing 'artists' (i.e. successful ones)
iii) presenting a challenge to get in

Responses relating to the Slade's approach to art 'c' are subdivided so as to distinguish between those referring to:

i) their figurative approach (e.g. painting from the model
or ii) the Slade not being trendy (i.e. serious)

The student may have been attracted to the type of course 'd' which the Slade offers. Two subcategories distinguish such factors as:

i) being individually orientated
or ii) no pre-diploma year (unlike all Dip. A D courses)

In the case of 'ii', there is a sub sub category, as the significance of it could be either:

i) the student has not five O-levels (required for a Dip. A D course
ii) it is fine art orientated form the start (in Dip A D courses, after the foundation year, the student decides what course he wants to pursue of which painting is only one.)

The reason may relate to the location of the Slade, namely that it is in

i) London
ii) part of the university

both of which are coded.

Examples

a) <u>art teacher recommended it</u> "I'd never heard of it till my art teacher advised me to apply."

b) <u>reputation</u>

i) best art college	"Because I was lead to believe that it was the best place to apply."
ii) producing 'artists'	"...it's always a place you read about in art history. Everyone seems to have been here."
iii) challenge to get in	"I thought if I can get in its worth doing."

c) <u>approach to art</u>

c) <u>approach to art</u>

i) figurative — "I thought it would be sympathetic to the type of painting I do - figurative painting."

ii) not trendy/serious — "I was impressed by the sincerity, not flashy, the people serious.

d) <u>course</u>

i) individually orientated — "Because I think one is allowed to work on your own and is not regimented in any way."

ii) <u>no pre diploma</u>

1) not the O-levels — "Because I could not get in a pre-Diploma course without five O-levels anwhere else.

2) all fine art — "I had worked out what I wanted to do, to do fine art, and I was not interested in the other areas offered in a pre-Dip, so I though I might as well go to a place which did fine art from the beginning."

e) <u>location</u>

i) in London — "I wanted to be in London at the time."

ii) part of university — "I liked the idea of being connected to a university."

11a. "Do you know anything of the history of the Slade?"
For a response to be coded as 'Yes' the student had to demonstrate accurately and relatively detailed information. Of those who knew a little of the history, they were coded under the following headings -

little - a few erratic facts
prospectus information
artists, i.e. those emerging from the Slade

Examples

Yes — "Yes, I've read not only the prospectus, but one or two things about the Slade. (What do you know about it?) I know when it was founded, and I know some of the principals, the best pupils, the policy at the beginning, not working from the antique, etc."

Little — "Only through indirect forms like people like Spencer, Tonks, and the history of art schools generally, not any recent schools of thinking."

10 (cont'd.)

Examples

Prospectus information	"Not really apart from what was in the prospectus
Artists	"I know a few names of its early successes Augustus John, Sickert, and Spencer."
No	"No, very little."

11b. "Do you know the names of the past professors?"
To be coded as 'yes' at least three names had to be mentioned. Those who managed two are coded as such. Those whose response was 'no', was incorrect, or who only knew of one, were coded as 'no'.

11c "What does the Slade tradition mean to you?"
If it did mean something, the responses are coded under one of five subcategories:

- figurative or painting tradition
- past or its classical approach
- famous artists
- individually orientated
- upper class institution

Examples

figurative/ painting	"To me it means a solid tradition of life drawing."
classical/past	"It's the classical implications of the place, the past.
famous artists	"It has to be through people like Augustus John, the Euston Road group, English artists."
individual orientated	"It was the one place where you were left to get on with your own work rather than being pushed along."
upper class institution	"People who have come here have often been from a certain upper cultured privileged class."

12. "Was there a particular painter you felt strongly about?"
Of those students who particularly admired one or two painters their responses are grouped largely chronologically, thereby revealing the extent to which esteemed artists are to be found in the contemporary scene, or the recent, or distant past. They were grouped as follows:

12 (cont'd.)

a) old masters (e.g. Michelangelo, Rembrandt)

b) 18th and 19th century England (e.g. Blake, Turner)

c) post impressionists (e.g. Van Gogh, Cezanne)

d) artists born 1872 -1904 (e.g. Mondrian, Klee)

e) contemporary - figurative (e.g. Bacon, pop)

abstract (e.g. Rothko)

R E S U L T S

The coding of the basic factors and of the first twelve questions was relatively straightforward. The categories used and examples of students' responses have been presented. In the brief discussion which follows the responses are translated into percentages, to the nearest whole number.

They are presented under six main headings. The content can be summarised as follows:

A	Basic factors	Sex and age of sample
B	Family	Social class, number of siblings; family interest in painting; student's perception of the relationship;and parents response to student's decision to go to art school.
C	School	Type of school attended; exams passed; influence of particular teachers and their attributes; and changes the students would like to see in secondary school
D	Decision to go to art school	Age at which decision made; reason; and other options open.
E	Student and art	Age at which students started doing art activities; age at which there was a realisation of talent; how this came about; aspirations in painting;and

		any particularly influential painters.
F	Concept of Slade	Why the Slade was chosen; knowledge of its history; knowledge of past Slade professors; knowledge of the Slade tradition.
G	Summary	

In most cases the number of responses adds up to 62, which is the total sample. This is not the case in questions which seek information about the student's school experience, e.g. the type of school attended or the exams passed. This is because some students did not attend school in this country. Some other questions have less than 62 responses recorded and some more. In the case of questions 3a, 5, 6a 8a and 11b, the number is one or two short of the total sample. This is due to researcher's error in omitting the question in the interview. Some questions have produced a smaller numerical response. These are questions which are dependent on another, e.g. 6b, which asked about the attributes of a particular teacher at school, only if the subject claimed to admire one in response to the previous question. Question 8c was only answered by 49 of the sample; it was introduced into the questionnaire after some students had already been interviewed. Some questions have more than 62 responses; these were more open questions to which the student could give more than one response, each of which was scored. (questions, 3b, 7, 8b, 8d, 9, 10, 11a, 11c and 12)

A BASIC FACTORS - SEX and AGE of SAMPLE

SEX

Year	II	II	III	IV	Total
Men	7	10	15	8	40
Women	5	8	4	5	22

The ratio of male students to female students at the Slade (when the research was conducted) was approximately 2 to 1. Even taking account of the exceptional proportions in year III this represents a radical change from before the war when the number of women was almost double that of the men (see Diagram V, page 44).

It is perhaps worth mentioning that this ratio is not dissimilar to that of the university population as a whole. In 1970-71 the number of male students who went to university was 23,500 compared to 13,600 * . The Slade differs, however, from most other art schools where the tendency is for the women to outnumber the men. (There are unfortunately no precise figures available for purpose of a direct comparison with other art schools.)

AGE (modal age)

year	I	II	III	IV
Men	19	19	20	22
Women	19	20	22	22
All	19	19	20	22

It is interesting to note that 19 is the modal age of the first year students. This is higher than might be expected given that no formal entry qualification is required.

* Statistics of Education 1971, Vol 2, School Leavers CSE and GCE England and Wales. H.M.S.O. Table E (B) School leavers going to university.

Even such basic factors as these may point to facets of the selection criteria. It appears that the staff are seeking a degree of maturity in the student body which arguably can be taken to indicate greater commitment to art than might be easily discernible in a younger intake.

B FAMILY

year	I	II	III	IV	total
social class					
1	3	3	6	5	17
2	5	8	9	6	28
3	4	6	3	1	14
5	-	1	1	1	3

NUMBER OF SIBLINGS

One	-	5	6	1	12
Two	2	4	3	3	12
Three	7	4	4	5	20
Four or more	3	5	6	4	18

The social class background of the student body is particularly interesting. 73% of the students come from families clasified as classes 1 and 2 according to the Registrar General's social classification. 27% (17 students) come from social class 1 families

So as far as siblings are concerned, 29% of the students come from families which consisted of four or more children, and 19% (12 students) were only children. Given the small size of the sample little significance can be attached to these results.

FAMILY INTEREST

"Is there anyone in your family interested in painting?"

year	I	II	III	IV	total
parent(s)	2	5	8	5	20
sibling(s)	4	-	1	-	5
parent(s) and sibling(s)	2	6	5	5	18
none	4	7	5	3	19

RELATIONSHIP

"Would you say that you got on well with your family?"

yes	7	12	12	3	34
doubtful	5	3	7	6	21
no	-	3	-	4	7

61% responded affirmatively to the question seeking information on whether anyone in the subject's family was interested in painting. Given the social class background of the families one might expect evidence of familial interest in the arts, thus it is surprising that 31% said that no member of the family showed any such interest. This 31% was not significantly weighted in favour of the 27% from the overall sample from social classes other than 1 and 2, Out of the 19 students making up the 31%, 63% come from families in social class 1 and 2 (as opposed to 73% in the total sample,) and 32% come from class 1 (as opposed to only 19% in the total sample.) It must be borne in mind that the question was not closely defined; the student's definition of 'interest in painting' may therefore vary considerably.

In response to the question, "Would you say that you got on well with your family?" the majority (55%), 35 of the students said that they did. Only 7, (11%) said that they did not. This is an example of a question that was too direct to elicit any subtlety of response; the significance of these responses is therefore limited.

PARENT'S RESPONSE TO DECISION TO GO TO ART SCHOOL

"What was your parent's reaction (to go to art school)?"

year	I	II	III	IV	total
supportive (unspecified)	2	4	3	4	13
supportive to do what he wants	1	5	8	-	14
supportive as Slade good place	2	-	1	3	5
total supportive	5	9	11	7	32
concerned re future	2	3	1	2	8
concerned re exams	1	1	1	-	3
concerned re finance	1	1	-	2	4
total concerned	4	5	2	4	15
indifferent	2	1	-	2	5
opposed	-	1	2	-	3

(Only 49 students were asked this question. They could give more than one response, but could only be scored in one of the 'supportive' or 'concerned ' categories).

The table shows that 65% of the students regarded their parents' attitude towards their decision to go to art school as supportive (total supportive, see page 206 for examples). A further examination of the table shows that 57% of the second year students (8 out of 14 asked) refer to their parents as being supportive of what they wanted to do, whereas none of the fourth year students mention this. Possibly the response reflects in part certain key features of the year the student is in, e.g. its demands, the relationships with staff, etc. which may affect retrospective perceptions and definitions.

31% (15 students) of the students said that their parents expressed concern at the prospect of them going to art school and this concern seems to relate to a parental view that the decision would restrict alternative and securer options. Only 6% (3 students) of the students, however, said that their parents went as far as actually opposing their decision.

The general pattern therefore, is that the students come from distinctly upper-middle class families, who tend to regard their children's development of the particular attributes they possess as of greater importance than the pursuit of a career offering greater security.

C SCHOOL

SCHOOL ATTENDED

year	I	II	III	IV	total
private	3	6	7	7	23
grammar	4	5	7	4	20
comprehensive	3	5	3	1	12
secondary modern	1	1	1	1	4

59 out of the 62 students attended schools in the United Kingdom. Of these 39% went to private schools, and 34% went to grammar schools. 20% were from comprehensive schools, which in most cases were grammar schools which had become comprehensive while the student was there. Only 7% of the students had attended secondary modern schools.

EXAMS ATTAINED

year		I	II	III	IV	total
A-levels	3+	6	8	3	3	20
	2	2	6	5	4	17
	1	1	3	9	2	15
No A-lecels		2	-	1	3	6
O-levels	8+	3	4	4	3	14
	5-7	8	12	10	8	38
under 5		-	1	4	1	6

The table shows that 34% of the students had three or more A-levels, and a further 29% had 2 A-levels. Thus, 63% had two or more A-levels. (It must be remembered that almost invariably one of these would be an art A-level.) It is interesting to note that 88% had 5 or more O-levels, which is the minimum academic qualification for entry to Diploma of Art and Design colleges.

SCHOOL FRIENDS

"Did your friends at school share your interests in painting or were they mixed in their interests?"

year	I	II	III	IV	total
few, who shared interests	4	2	-	1	7
many, sharing interest	2	3	3	1	9
many, of mixed interests	5	13	14	8	40
isolated	1	-	2	2	5

A number of questions sought information about the relationships the student had at school with students and staff, to see if any unusual patterns emerged. It appears that 68% of them had many friends at school whose interests were mixed. Only 8% recalled feeling isolated at school. Thus it appears that in the case of the large majority their relationships with their peers were in no way out of the ordinary.

ESTEEMED TEACHER

"At school was there a particular person you admired?"

year	I	II	III	IV	total
yes, art teacher	8	6	6	2	22
yes, English teacher	1	2	5	2	10
yes, other teacher	-	3	1	-	4
no	3	7	7	8	25

TEACHER'S ATTRIBUTES

"What was he like?"

year	I	II	III	IV	total
possessing knowledge	4	3	5	2	14
dynamic personality	1	5	6	2	14
could communicate	7	8	3	-	18
supportive (emotionally)	5	6	8	3	22

Out of the 59 students, 61% of the students said that there was a particular teacher whom they particularly liked. Only 31% identified this person as the art teacher. English teachers were admired by 17%. The largest group (42%) did not recall anyone at school who had been a particular object of admiration.

Looking at the even smaller sample of 36 who admired a particular teacher, 61% described as a feature of the relationship the fact that it was emotionally supportive (e.g. "I think he liked me. He was very kind." see page 203). It may be remembered that in describing control factors at the Slade (page 20) personal relationships were seen to be of considerable significance.

SCHOOL CHANGES

"Are there any changes you would like to see in the secondary school?"

year	I	II	III	IV	total
anti exams	2	4	5	2	13
anti timetable structure	1	5	-	7	13
not individually structured	2	7	7	7	23
art low status	4	2	3	3	12
not enough discipline	-	-	2	-	2
anti school	1	1	-	-	2
school accepted	3	4	4	3	14

When asked to look back at their school experience and consider what changes would have made it more agreeable, the recurrent theme was a combination of opposition to the school exam system and the structure it entailed, (33% of the total number of responses were on these lines) and a feeling that it should have been more individually structured (29%). As many as 20% of the students referred to art as being a low status subject.

It appears that the school experience of the majority of the sample is decidedly uneccentric, in terms of their relationships with peers or staff. Two aspects do though stand out, namely their considerable academic achievements and their apparent leaning towards individuality.

D DECISION TO GO TO ART SCHOOL

AGE

"Why did you decide to go to art school?"

year	I	II	III	IV	total
15 and under	4	5	3	3	15
16 or 17	4	8	10	9	31
18 or 19	4	3	4	-	11
20 and over	-	2	-	1	3

REASON

"And why?"

most involved in art	3	10	3	4	20
best at it	1	2	4	4	11
art education individually based	2	2	3	4	11
art teacher pressure	2	4	4	-	10
not first choice	2	-	-	2	4
peer pressure	1	-	1	-	2

The decision to go to art school appears to have been taken late in most cases. 52% did not make the decision until they were 16 or 17, and 18% took it as late as 18 or 19. This does suggest that going to art school was only one of a number of possibilities. The reasons the students give support this. Only 53% of the reasons given referred to art as being either the subject in which they were most involved, or were best at. It is interesting to note that 63% of the second year students (who find themselves largely left to their own resources after the structured first year) claim that they opted for art as they were most involved in it, whereas in the other years, less than a third give this reason. Again the response may indicate that recollection is partly coloured by present experience.

ALTERNATIVE TO ART SCHOOL

"If it was not possible for you to go to art school, what would you have done?"

year	I	II	III	IV	total
continued painting and gone to university	1	-	1	1	3
continued painting and got a job	5	1	1	1	8
gone abroad	1	1	1	1	4
applied to other art colleges	1	2	4	1	8
reapplied to Slade	2	2	2	-	6
stopped painting and gone to university	5	6	4	4	19
stopped painting and got a job	-	2	2	-	4
don't know	-	5	8	5	18

If the students had been refused by the Slade, 32% state that they would have stopped painting and gone to university. (Given the high proportion who had 3 A-levels (34%) it appears that alternative academic careers were realistic possibilities.) Perhaps this indicates a degree of seriousness in terms of an intent to apply themselves to the demands of whatever their selected area of study. It should also be mentioned that 31% did not know what alternatives they might have adopted, or had given it no thought. But this could imply either that the choice of art was obvious, or that no realistic alternative presented itself; these responses should therefore be treated with caution.

E STUDENT AND ART

So far the formal or external aspects of the students' past have been examined. It is also important to examine how or why, within this structure, they came to realise that art was an interesting subject to pursue, and what they hoped to achieve in so doing. Such information is clearly relevant in terms of the decision to apply to the Slade rather than to another art college.

AGE STARTED

"When did you first realise you enjoyed doing art - it was fun holding a pencil or brush?"

year	I	II	III	IV	total
5 or under	5	9	15	7	36
6 to 8	5	3	1	1	10
9 to 11	1	3	2	2	8
12 to 15	1	1	1	3	6
over 16	-	2	-	-	2

The age at which the students became involved in art is of considerable interest, so too is the age at which the students recollected finding art to be a pleasurable activity. The responses reveal that 58% of the student body had done some sort of painting or drawing by the age of 5, i.e. pre school. Even if the recollections are inaccurate, it is interesting that they locate the interest so early in life. This may relate to a conception of an artist as a person, whose attributes are inborn.

AGE TALENT REALISED

"When did you first realise you were good at it?"

year	I	II	III	IV	total
5 or under	1	2	6	2	11
6 to 8	2	4	2	6	14
9 to 11	2	2	4	1	9
12 to 15	6	5	4	4	19
over 16	1	2	-	-	3
don't know if good	-	2	2	-	4

HOW REALISED

"Hwo did this come about?"

approval of art teacher	5	7	13	8	33
approval of parents	2	3	1	7	13
approval of peers	4	5	3	-	12
approval of 2 of above	3	3	4	6	16
good marks at school	3	2	2	2	9
won a prize	-	3	5	1	9

The students were asked when they realised that they were good at art. 42% were aware of their talent by the age of 8. Given that most of them had started so early this is perhaps not surprising, though it does suggest considerable parental encouragement. However, 32% did not realise they were particularly talented until the ages of 12 to 15, i.e. when they were at secondary school. An explanation of this 32% is possibly suggested by the responses to the next question which asked how this (recognition of talent) came about. 55% said

it was due to an art teacher's approval of their work. In primary schools there is rarely a specialist art teacher; in secondary schools there is one who is arguably seen by the student as lending authority to the subject and is thus of significant importance.

FAMOUS PAINTER?

"Did you want to become a famous painter?"

year	I	II	III	IV	total
yes	2	5	5	5	17
yes, but unlikely	3	2	2	1	8
unimportant	2	3	3	1	9
no	1	4	4	6	15

49 students were asked if they wanted to become a famous painter. Not too much significance should be placed on the responses. 35% replied with a 'yes', but this could indicate either a somewhat romantic conception of the chances of success involving a degree of self-delusion, i.e. persistence in aspiring to such an end but knowing full well it is wishful thinking; or, on another level, it could be interpreted as a response of the utmost sincerity that was a significant motivation at the time.

SIGNIFICANT PAINTER?

"was there a painter you felt particularly strongly about?"

year	I	II	III	IV	total
old masters (Michelangelo, Rembrandt)	-	4	4	3	11
18 &19 century English (Blake, Turner)	-	-	2	2	4
post impressionists (Cezanne, Matisse)	5	5	6	2	18
artists born 1872-1904 (Mondrian,Klee,Dali)	5	6	2	3	16
contemporary figurative (Bacon,pop artists)	1	-	3	2	6
contemporary abstract (Rothko)	-	-	1	-	1
not one	2	4	4	4	14

The responses to the question asking if there was a particular painter they had felt strongly about are of considerable interest. Out of the 56 painters named, 88% were artists born before 1904. Most of these were dead and artists of renown; those still alive were also well established. Only 7 of the painters were comtemporary in any meaningful sense. Of these, 6 were figurative painters - only one was abstract. Thus it does appear that in the case of the large majority of the students their interest in art had a long history. Of particular interest is that the artists who they particularly admired strongly suggests that they are likely to see their activity and concept of progress in terms of what may be called the accepted art tradition.

F CONCEPT OF THE SLADE

"Why did you choose the Slade?

year	I	II	III	IV	total
art teacher recommended it	6	5	3	4	18
reputation - best art college	9	9	12	4	34
reputation - producing artists	-	3	1	-	4
reputation - challenge to get in	1	3	3	1	6
approach - figurative	2	1	2	2	7
approach - not trendy	1	2	1	1	5
course - all fine art	1	1	2	1	5
course - individually orientated	-	3	1	3	7
course - not requiring 5 O-levels	-	-	1	1	2
location - in London	1	-	-	1	2
location - part of U C	3	2	1	1	7

The students were asked why they had chosen the Slade. 35% said it was because of its reputation as the best art college. Few gave reasons which referred to the particular features of the Slade. Out of the 97 reasons given, only 12% referred to the distinctive approach of the Slade, i.e. the figurative bias or it being non-trendy. Only a further 14% referred to aspects of the course (e.g. concentrating exclusively on fine art ; being individually orientated; or not requiring 5 O-levels). The extent to which the reputation attributed to the Slade was backed by knowledge, could not be judged from

responses to this question. The following questions, however, tried to shed light on this:

"Do you know anything of the history of the Slade?"

year	I	II	III	IV	total
yes	4	3	4	1	12
little (erratic)	-	4	8	6	18
prospectus information	5	3	2	-	10
artists who'd been there	3	3	1	1	8
no	2	5	3	4	17

"Do you know anything of the past Slade professors?"

yes	3	-	1	1	5
can name 2	-	2	2	3	9
no	9	14	15	8	46

"What about the Slade tradition?"

yes, figurative painting	5	13	9	5	32
yes, classical past	-	3	6	4	13
yes, famous artists	1	-	3	2	6
yes, individually orientated	1	1	1	4	7
yes, upper class institution	1	1	2	2	6
no	5	2	3	-	10

It can be seen from the above tables that, when it comes to knowledge of the history of the Slade, a surprising picture emerges. Only 19% of the students were reasonably informed as to its history. 53% of them knew something, though little about it; but 28% said

they knew nothing about it. The question was however, somewhat general, and the two folloing questions were attempts to obtain more specific information. It appears that only 8% (out of 60) could recall more than two professors prior to the present incumbent As high a proportion as 77% could not name one. This lack of precise information by the majority of the student body seems strange, particularly as the Slade tradition appeared to be a meaningful concept to 84% of them (excluding the 'no's') Indeed, 52% referred to particular aspects of it such as its association with figurative painting, and 21% to its classical tradition. A more careful look at the tables possibly sheds some light on this paradox. In the first year, 42% of the students seemed unable to identify such a tradition, whereas none of the fourth year found it any problem. Thus arguably, the student becomes increasingly willing to make assumptions about the nature of the Slade tradition as a result of their lengthening experience of its current atmosphere.

It therefore appears that the reputation of the Slade is an important and meaningful factor in attracting students to the School, though it is based on little real knowledge. Further it appears that the meaning of the Slade tradition emerges as a consequence of being a student there, rather than from prior knowledge.

SUMMARY

It has been argued that when the staff select a new intake of students they respond predominantly to the quality of the student's work. But in a number of cases they want to be sure of the students' involvement in the arts; they seek evidence of this by looking for a history of interest in the arts. The responses which the students have given in their interviews indicate that the majority of the students found art activity pleasurable at a very early age, and further that most came from upper middle class families who probably encouraged such activity.

These responses also show that the interest in the arts professed by the students, particularly in terms of artists who have strongly influenced them, is closely related to an established conception of art.

Thus it appears that the answers the students gave to these questions demonstrate a strong relationship between the criteria of selection operated by the staff and the attributes of the students, in terms of them being serious minded, committed and traditional. Clearly the successful application of these criteria is more easily achievable as a result of the fact that the Slade selects only 12 out of some 200 applicants.

FRAME ASPECTS (chapters 8-11)

CHAPTER 8

DOING AND PROGRESS

It has been argued that of all the interactions which socialisation into fine art involves, the most important is what has been called the 'doing'. If the student is oriented towards one of the esoteric modes it is in the act of doing that the student learns to use the concepts which he has been told are important and to discipline himself (see page 103). It has also been argued that over the four years at art school students learn about, and become able to use,what have been called implicit criteria. The first year students find the criteria the staff use difficult to understand, but by the fourth year this is no problem. It was therefore of considerable importance to try to get the students to elaborate the criteria they used when working, and how these changed from year to year, particularly in relation to the four modes which are evident at the Slade. Two questions specifically referred to this. One asked them to describe their work and how it had changed; another asked them how they knew it had progressed. The students were in effect being asked to select their perception of important aspects of their work both in terms of its evolution and in terms of the directions they saw their work moving. It was hoped that responses to these questions would reveal the students' underlying criteria.

It was difficult to code the students' responses to these two questions. This was because the students' work clearly varied considerably and such variation affected the concepts they used to describe it. Further, the intention of these questions was to encourage the students to elaborate their approach so as to make it as explicit as possible. The original network with the choices used (and examples) are presented below.

The coding grid is derived from the three elements of what has been called 'the tripartite doing interaction', namely the syntactical problem, the private self and the canvas (see page 104). These are broken down into sub-categories so as to indicate which mode the statement relates to, thereby relating them to the overall conceptual structure. Further, of those which have been categorised in one of the esoteric modes, a loose, as opposed to a focussed, approach is distinguished in connection with concern with the syntax to illuminate factors relating to the transmission of implicit criteria.

The students described in the interview how their work had evolved. An important factor affecting this was whether they found that the object they were making realised their intention, or indeed whether the act of doing was a stimulating or a frustrating one. Thus into the coding grid has been incorporated a network that locates statements which are in effect what the student sees as the consequence of the approach he has adopted.

There are two further factors which are recorded in this network; it was felt desirable to distinguish students who had no difficulty in answering this question from those who regarded describing their work as a problem; also if the student remarked on some major change in the format, for instance that he was working in another medium than paint, this is included as it would clearly affect what 'doing' would then involve.

As regards progress, students who objected to the word or qualified it are recorded. Exactly the same categories used to describe the doing apply. The difference being that they are in response to the question "How do you know that your work has progressed?" In effect it is as if the above categories of response are preceded explicitly or implicitly by the word 'more'. e.g. A statement in response to the question asking for a description of the students' work was:

"I think I'm really concerned with analytical things, like spacial illusion".

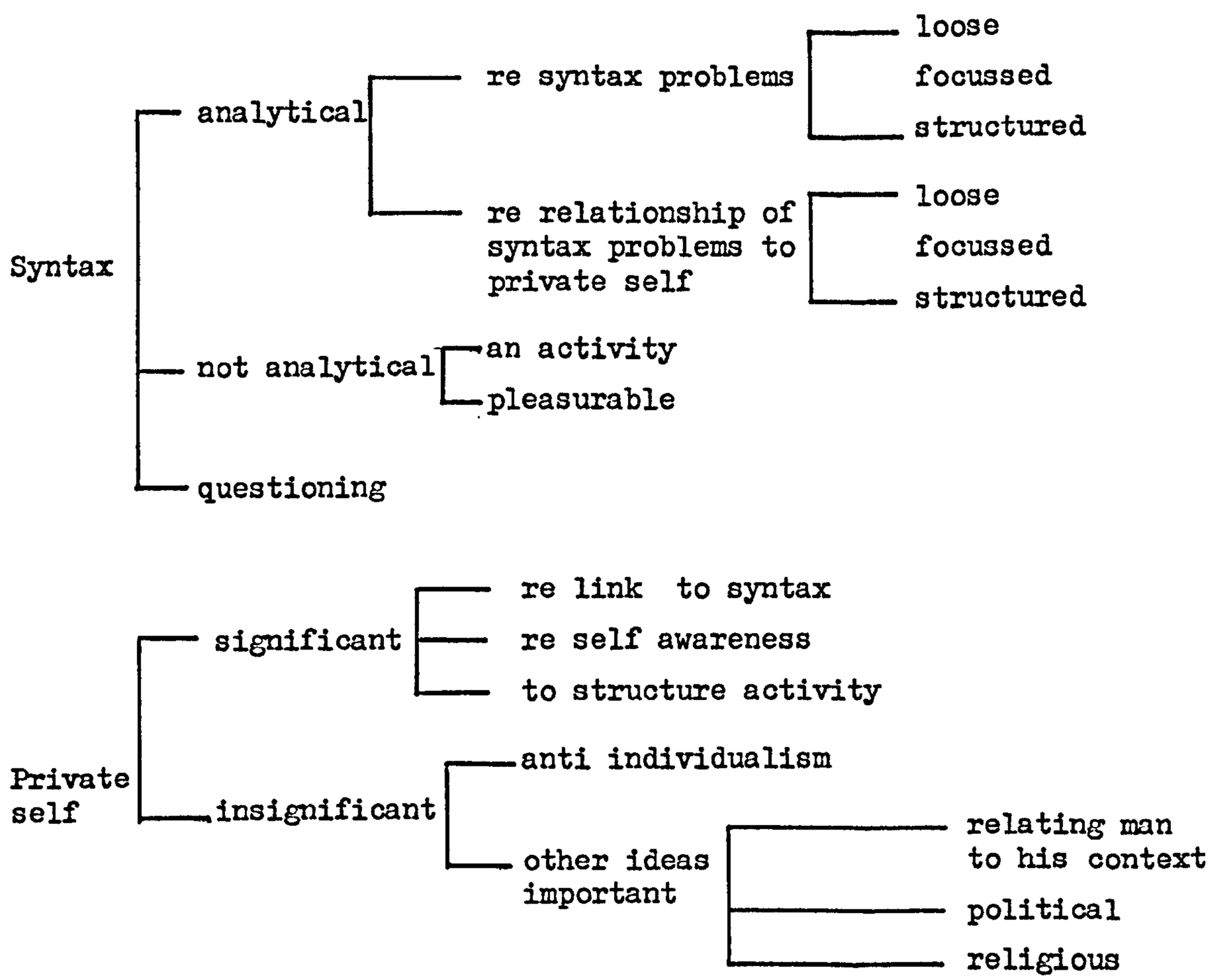
(Syntax, analytical statement, re syntactical problem, focussed)

An example of a statement relating to the same category in response to the 'progress' question was:

> "I think about what I'm doing far more, which again is to do with the idea of cutting out irrelevances and channelling your ideas."

A given response is only recorded once irrespective of how elaborately defined.

DOING



DOING (cont'd)

- Canvas
  - final object
    - important
      - as beautiful/ universal
      - as statement of self
      - as means of communication
        - to share (art ideas)
        - to unsettle (others)
    - unimportant
  - evaluation
    - acknowledged (by others)
    - unacknowledged (by others)
  - technique important
    - sophistication
    - range extended

SUBJECTIVE RESPONSE/CONSEQUENCE

- Activity
  - object
    - intent realised
    - failure to realise intent
  - self
    - extended
    - impeded

OTHER - MISCELLANEOUS

Difficult to verbalise

- Format
  - painting
  - stopped painting
  - just drawing
  - graphic/other

Not progressed - changed

OPERATING PROCEDURES

The order of search for category placement is: First decide whether a statement relates to the doing or to the consequence of doing. If it relates to the doing, decide whether the statement is predominantly concerned (i.e. subject of statement) with:

i) the syntax

ii) the private self

iii) the canvas

i) If the statement is concerned with the students' approach to the syntax decide whether the syntax is defined in:

a) an analytical way (consciousness of its nature important)

b) not analytical (lack of consciousness apparent)

c) questioning (the validity of the syntax)

a) If the syntax is defined in an analytical way, decide if the concern is with syntactical problems per se or with the relationships of the syntactical problems to the private self. Then in either case, decide whether it is referred to as:

loose (confused, unclarified)

focussed (precise, clarified)

structured (procedure or discipline)

b) If it is defined as not being analytical, it can be:

an activity (requiring no further explanation)

or pleasurable (direct enjoyment)

ii) If the private self is clearly the subject of the statement, decide whether it is regarded as:

a) significant (important factor to be taken account of)

b) insignificant (factor which impedes activity)

a) If significant, is this in relation to:

its link to the syntax (fit between private self and syntax)

self awareness (extension of private self)

to structure activity (private self basis of structure)

b) If the private self is defined as insignificant, this could be due to:

anti individualism (the unique individual philosphy)

other ideas are important, these could be further subdivided:

relating man to his context

political (e.g. Marxist)

religious (e.g. Zen Buddhism)

iii) If the canvas or object being made is the subject of the statement, decide whether it is referring to:

a) the final object

b) its evaluation

c) technique

a) If the final object is seen as important, is it as an object which is:

beautiful/universal (an 'art' object)

statement of self

means of communication, the aim of which could be further subdivided:

to share

to unsettle (other ideas)

b) If the evaluation of the object is referred to, it could be,

acknowledged (by others)

unacknowledged (by others

c) If the technique is referred to, this could be in relation to:

sophistication (greater subtlety or complexity)

range extended (other than fine art media, e.g. film. silk screen)

SUBJECTIVE RESPONSE - CONSEQUENCE

If a statement relates to the consequence of the doing activity, decide whether it refers to:

i) the object (being made)

ii) the private self

i) If the statement refers to the object being made, a distinction can be made as to whether:

the intent is realised

or not realised

ii) If the statement refers to self, this may be in terms of it being:

extended (e.g. re awareness or involvement)

impeded (e.e. numbed or withdrawn)

OTHER

The other aspects which are coded are self explanatory, like a change in the format. The students may be referring solely to his painting in which case it is coded as such. He may mention that he has stopped painting in which case he may be:

just drawing

graphic/other

Also coded are qualifications:

i) Difficulty in verbalising

ii) Rejection and modification of 'progress'

EXAMPLES

i) S Y N T A X

a) Analytical statements:

) re syntax problems

loose:	The work I was doing before I came here was very confused.
focussed:	I think I'm really concerned with analytical things, like spacial illusion
structured:	I've had to structure my painting ... I've disciplined myself

) re relationship of syntax problems to private self

loose:	Whereas before it was just - it was almost therapy
focussed:	Things that I paint are very personal things really. I think they always have been a quite intimate view of things.
structured:	I think that itb more meaningful than it was... It's developed more downwards. I feel that there's more of a structure in it.

b) Not Analytical statements:

an activity:	I think before it was just an activity
pleasurable:	In the first year I wanted to fulfil my quota and enjoyed doing it.

c) Questioning: Now I'm thinking more of this art thing and my object and why I do this and not this on the floor.

ii) P R I V A T E S E L F

a) <u>significant</u>

re link to syntax: I suppose one doesn't ask why one talks and to me its always been a perfectly natural way of expressing myself. It's because you can say things in paint you can't say in words.

re self awareness: One writes or paints to find out more about themselves. In this way you can create something which is part of you and you become more aware of yourself, of the limitations of your thoughts, of one's potential.

re structuring activity: My work is obsessional, I latch onto one thing and force it.

b) <u>insignificant</u>:

anti individualism: I lost interest in things to do with the private individual, the self. I wanted to make comments about the outside - less to do with my own hang-ups and more to do with other peoples.

other ideas important:

1) relating man to his context: I'm interested in people and how they operate and the forces which come on them which make them what they are.

2) political: I became interest in the ideas, more overtly Marxist ideas and introduced ideas ... like of structure and class.

3) religious: I have been interested in the last year in Zen meditation. I've got a teacher who's a Japanese Zen monk.

iii) C A N V A S

a) <u>Final object important</u>:

as beautiful/universal: Before I came here the work was something sacred.

as statement of self: I wanted to get the emotional impact of my pictures.

As means of communication: They are important because its not a question of knowing myself more, but of communicating things I know about and others don't.

b) Evaluation:

acknowledged: (How do you know its progressed?) Other people's attitude. Judging from the things they say. The fact that they look at the things longer and there's more to say about them.

unacknowledged: I think a lot of people think its got worse.

c) Technique important:

sophistication: Also I feel I'm more sensitive and my colours are more refined. I've become more sensitive in colour.

range extended: I've extended it into film. I combine painting, film and the subject matter of both.

SUBJECTIVE RESPONSE/CONSEQUENCE

i) re object:

intent realised: I think its got nearer to what I want to do.

failure to realise intent: I feel disatisfied and I think that's a progression from being comfortable.

ii) re private self:

extended: I can find I can stretch myself much further.

impeded: When I came to the Slade one of the first things that happened was my senses began to get blunted.

O T H E R S

Format:

painting: In the first year I was painting.

stopped painting: I stopped painting completely at the end of the first year.

drawing:	The drawings continued.
other media:	In the second year I was still on photos and typewriters.

Qualifications:

difficult to verbalise:	I feel quite incapable of answering it, because ....
not progressed,changed:	It's moved on, but I would not say its got any better.

A N A L Y S I S

For the following part of the analysis a number of choices in the original network have been collapsed so that significant trends can be identified. Because the original network was so elaborate it was possible to collapse certain choices so that the simplified network related broadly to the four modes. It is the simplified and somewhat reorganised network that is discussed here. The choices which have been collapsed i.e. which do not appear in the table are also included in the network, but only in brackets. On the left hand side are the modes to which the choices, albeit crudely, correspond. In addition to the four modes are two collapsed modes, namely 'esoteric' which refers to choices which indicate an orientation to either the objective or subjective esoteric mode, and 'subjective', which covers both the subjective esoteric and subjective locutionary modes.

One or two points require clarification. The students were asked to describe the evolution of their work from the time they were at the Slade. Thus the first year students were only talking about their current activity whereas the second, third and fourth year students described both what they were then doing and how it had evolved to reach its present state. The length of the responses in consequence increased year by year. This analysis does not attempt to present the sequence of evolution of each

student's work. It is concerned with patterns which emerge from comparing the students' definition of their 'doing' from one year to the next. It is hypothesised that what the students select as relevant in their description of their work and progress will change from year to year as a consequence of the particular pressures of that year and their relative experience of the visual language.

The two questions are presented below, together with the network. This is followed by two tables, the first relating to the students' account of their work and the second to their definition of progress.

Questions:

25a and 25b	"Looking back, do you think that your work has changed since you have been here? - Can you describe it, what it is about and how it had developed?"
27	"How do you know that your work has progressed?"

Network:

Objective esoteric - Syntax, analytical - re syntactical problems
- (focussed)
- (structured)

Subjective esoteric- Syntax, analytical - re linking syntax to private self
- (focussed)
- (structured)

Esoteric — Canvas
- final object important
  - (as beautiful,universal)
  - (as statement of self)
  - (as means of communication-sharing)
- technique important
  - (sophistication)
  - (range extended)

Subjective — Private self significant
- (re link to syntax)
- (re self awareness)
- (to structure activity)

Objective locutionary — Other ideas important
- (questioning syntax)
- (relating man to his context)
- (political)
- (religious)
- (final object-to unsettle)

<u>Outcome</u>:

Positive
- object, intent realised
- self extended

Negative
- object, failure to realise intent
- self impeded.

The tables which follow show the variations from year to year. In the case of two collapsed categories, namely those dealing with the outcome of the 'doing' it can be either 'positive' or 'negative'. The number of students referring to one or more of the choices is presented next to the collapsed category. A considerable number of students described the outcome of the work as 'negative'. Therefore under this, in brackets, in the first table is a breakdown of the actual choices which make up the 'negative' outcome. In the second table, when the students are describing their progress, a large number describe it in 'positive' terms. Thus in the second table the actual choices are also presented in brackets. For example, the total number of students in the third year whose responses related to the collapsed category called 'negative' was 7. The brackets which follow show that 4 of these 7 students felt that they failed to achieve their intent in their object being made, and 5 out of these 7 felt that their private self was being impeded. Thus they scored as follows:

			III
Outcome negative	...	...	7
Object - intent failed.		...	4
Self - impeded	...	...	5

T A B L E S

25a & b. "Looking back, do you think that your work has changed since you have been here? Can you describe it, what it is about and how it has developed?"

	I	II	III	IV	total	%
Number of students	(12)	(17)	(19)	(13)	61	100%
Syntax - analytical problems	5	6	9	2	22	36%
Syntax - analytical re problems and self	2	3	6	5	16	26%
Art objects important	1	4	3	7	15	25%
Technique important	1	3	2	4	10	16%
Private self significant	3	5	9	5	22	36%
Other ideas important	-	4	4	6	14	23%
Outcome - positive	4	3	5	3	15	25%
Outcome - negative	-	5	7	10	22	36%
Outcome negative:						
Object - intent failed	-	1	4	6	11	18%
Self-impeded	-	5	5	4	14	23%

27. "How do you know that your work has progressed?"

	I	II	III	IV	total	%
Number of students	(12)	(17)	(19)	(13)	61	100%
Syntax - analytical problems	7	5	5	-	17	28%
Syntax - analytical re problems and self	2	5	5	2	14	23%
Art object important	-	1	3	1	5	8%
Technique important	-	9	8	3	20	33%
Private self significant	-	3	1	2	6	10%
Other ideas important	-	1	3	1	5	8%
Outcome positive	2	11	12	9	34	56%

27. (cont'd.)

	I	II	III	IV	total	%
Outcome negative	2	2	3	2	9	15%
Outcome positive:						
Object - intent realised	1	4	4	8	17	28%
self extended	1	7	8	4	20	33%

The first table which scores the responses of the students' description of their work, shows immediately the diversity of interest in what is selected as important. The two collapsed choices sharing the highest number of responses each score only 36% of the total student body. There are also both interesting variations from year to year and interesting combinations of responses within the years.

The first and second years' responses are of less interest than the third and fourth years, since they were shorter and more predictable. 42% (5 students) of the first year described their work in terms of an analytical approach to syntactical problems. No student in the first year made any reference to ideas outside the esoteric mode, e.g. using art for political ends (an example of the objective locutionary orientation). Indeed, 75% (9 students) define their progress in terms of the esoteric modes; the bias is strongly towards the objective esoteric, shown by a preference of 58% (7 students) for an analytical approach to syntactical problems.

The second years' description of their doing activity is interesting in that there is no particularly significant shared feature. 75% of the first year were involved in one of the esoteric modes; in the second year this reduces to 53% (9 students). 58% of the first year referred to the analytical approach to the syntactical problems; this reduces to 35% (6 students). Thus, as might be expected, the interest in the esoteric modes decreases, possibly due to less contact with the staff. The second

years' definition of progress is of interest: 53% (9 students) mentioned technical sophistication though none mentioned this in the first year. This is clearly an 'esoteric' mode preoccupation. Arguably as the second years are so much left to their own resources they readily perceive technical sophistication as a relatively objective standard of evaluation which thus provides them with a standard against which they can plot their own progress. It is interesting that the percentage of the third and fourth who refer to this as an index of progress decreases to 42% and 23% respectively. Perhaps this suggests that technical sophistication is not a very realistic or adequate standard. It may thus further point to the uncomfortable isolation that the second year seem to feel. Their self-consciousness is perhaps further indicated in that although 65% (11 students) see progress through their work, when this figure is broken down most of them (41% or 7 students) define it in terms of themselves being personally extended rather than realising their <u>intention</u> through it.

In the third year there is a resurgence of students, (74% or 14 students) who describe their work in terms of the esoteric modes. This includes as high a proportion as 47% (9 students) who refer to an analytical approach to syntactical problems (objective esoteric mode). This may reflect the renewal of the greater contact with the staff. What surprises is that 47% (9 students) seem to be (or have been) preoccupied with their private self, which suggests sympathy with the subjective locutionary mode. It is interesting to note the extent to which these two choice

groups overlap. Although it has been argued that the students do explore facets of all the four modes, one might expect the least overlap in the diagonal modes, namely the objective esoteric and the subjective locutionary, or the subjective esoteric and the objective locutionary, since the underlying assumptions have least in common. In fact, in this instance, the overlap is small. Nine students (47%) refer to their private self as being of great importance, and 9 students refer to an analytical approach to the syntax as being significant. Seven students refer to one and another 7 students to the other; only 2 refer to both. The overlap between those who describe their work in terms of the subjective esoteric mode and the subjective locutionary mode is considerable. This is to be expected as the private self plays a significant role in both modes. Of the 9 who refer to the private self as being of predominant importance, 5 of these also refer to their attempts to link it to the syntax (subjective esoteric mode).

Thus it appears thatapproximately half of the third years are involved in a doing activity compatible with the objective esoteric mode, and the rest express interest in the orientation most remote from it, namely the subjective locutionary mode.

Their conception of progress is not so different from that of the second years. A substantial proportion (42% or 8 students) refer to technical sophistication. of the 63% (12 students) who see progress though their work, 42% (8 students) see it in terms of being personally extended, which is again almost identical to the second year. Thus despite the greater contact with the staff this may suggest a continuing lack of self-confidence. This may

be a consequence of the students in the first year being made aware of their immaturity or naiveté in comparison with the staff and their dependence on the staff for help.

So far as the fourth year is concerned, over half, 54% (or 7 students) refer to one or other of the two esoteric modes as being, or having been, important. Unlike the other years the majority of them, 38% (or 5 students) describe it in terms of their attempts to link the syntax to their private selves, i.e. the subjective esoteric mode.

It is interesting to note that 54% (7 students) of the fourth year mention the importance of making an art object, although the percentage of the whole student body making some such reference is only 25%. Fourth year students have to prepare an exhibition of their work, which has to satisfy the examiners if they are to be awarded the Diploma. This is of importance if the students should ever want to teach. Although no student who has presented an exhibition has been failed in the last five years the student is inevitably that much more conscious that he is going to be evaluated in terms of the art objects he produces. Equally, if he hopes to become a post graduate student, the quality of his work must be high as there are few places. Yet 77% (10 students) of the fourth year express dissatisfaction with what they are doing. When this is broken down it shows an interesting reversal of the trend of the second and third years. Whereas the number of students who feel dissatisfied with their personal development in the second, third and fourth year remains the same, the number dissatisfied with their work increases, from the second to fourth year the percentages being 6%, 21% and 46% respectively. This could point to a progressing seriousness in the way they regard their work and to a

growing realisation that the problems they now are confronting will take a lifetime to resolve. Alternatively, it could point to dissatisfaction with art as a medium for realising what they want to do.

Another factor about the fourth year, which differs from the other years, is that as high a proportion as 46% (6 students) refer to their work as serving an end outside the esoteric definition of art, (i.e. the objective locutionary mode) compared with only 23% of the whole student body who express such a sympathy. It is thus of particular interest to find that this 46% (6 students) are the same 46% who said that they had failed to realise their intent in their work. Too much significance should not be read into this correlation. In describing their most recent work only 15% (2 students) see themselves as working in this mode. In other wordd the other 31% (4 students) were referring to a stage in their past. What this suggests is that a few students who had found the esoteric definitions of art inadequate for them at some stage had not felt constrained by these definitions and had explored alternatives, (i.e. political) outside the Slade.

As regards their conception of progress, not one fourth year defined it with reference to an analytical approach to the syntactical problems. 69% (9 students) saw it in terms of their activity, of whom only one saw that activity in 'development/extension of the private self' terms. Far less (31% or 4 students) referred to any desire to be personally extended. Again this emphasis on work, combined with the lesser contact they have with the staff, seems to suggest reduced dependence on the staff.

Thus it appears that by the fourth year, the students are very conscious of the exhibition they have to mount. They seem to know to a far greater extent the direction in which they see themselves moving, and presumably

also know the criteria with which to evaluate their activity. 77% (10 students) describe the work they are doing now in such a way as to include an 'esoteric' feature, though not in a way which specifically indicates either the objective or subjective esoteric mode. They refer to such features of the canvas as the importance of making a beautiful object, or technical sophistication. The criteria they are using are not dissimilar to those of the majority of the staff who operate in the esoteric modes, with a bias if anything towards the subjective esoteric mode.

CHAPTER 9

CONCEPTS

The second part of the detailed analysis of the students' responses deals with concepts. Although painting is a non-verbal activity, it is nonetheless a structured one. It involves the selection of certain factors as important and the exclusion of others. Thus the student must learn to operate criteria which enables him to do this. It is these criteria and the concepts in which they are embedded that the staff try to convey to the students over their four years at art school. It has been argued that in the structured first year the student learns relatively explicit concepts, namely the elements of the visual syntax. After the first year the student has to learn to employ what have been called implicit criteria (see chapter 5), and that this must be done in a largely unstructured setting. It was thus of considerable interest to try to elicit from the students their perception of the concepts and criteria they thought the staff were trying to convey to them. Further it was hoped to identify how they saw these concepts change over the four years, as a consequence of both a change in structure and as a consequence of the students becoming more mature as artists. There were four questions which sought to reveal the crucial concepts, each approaching it from a slightly different angle in order to cast the net as wide as possible. For example, one question asked the students what they thought were the crucial concepts or ideas the staff were inviting them to explore. The response might be expected to refer to relatively articulated or explicit aspects of what the staff were trying to convey. Whereas the question asking what was the basic message of the teaching, if it differed, may reveal less articulated or more implicit aspects. The questions were as follows:-

15a. "What did you think the staff expected of you (in first year)?"

24. "Have you found that any problems have arisen since you have been at the Slade?"

18a. "What did you think were the most crucial concepts or ideas the staff were inviting you to explore (in the first year)?"

18. "Which concepts used by the staff have now become more understandable and useful?"

29a. "What do you think is the basic message of the teaching here?"

The same range of concepts emerged from the students' responses, to all the above questions, so it was possible to use largely the same network to analyse them. Examples of the choices in the network are not given as the coding was relatively simple, also the choices in brackets give a fair indication of the students' actual responses. The choices in brackets are collapsed in all but one instance for the purpose of this analysis, because they did not make distinctions which pointed to significant trends. The recurrent concepts relate to the students' 'self', the syntax and their conceptions of art. If the concept refers to the self, it is subdivided into three choices, namely, sincerity, discipline and development. If it refers to their conception of art it is subdivided into two choices, namely, those referring to the importance of an art object or to relating art to its social context. The basic network with the collapsed choices in brackets is as follows:

- Self
  - sincerity
    - (involved)
    - (introspective)
  - disciplined
    - (structuring of format or procedure)
    - (structuring of work to achieve desired end)
  - development
    - (in relation to syntactical structure)
    - (independence of the staff)
    - (in relation to becoming an artist)

Syntax (analytical approach)
- (questioning preconceptions about art)
- (exploring range of syntax and techniques)
- (in relation to figurative work)

Art
- producing an art object important
- relating art to the wider social context

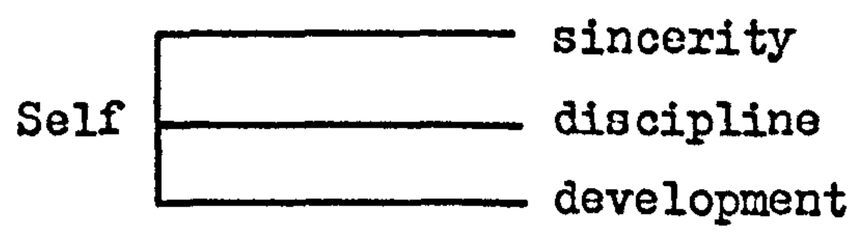
For the analysis of the questions relating to concepts the format is as follows: in each case the question is given. This is followed by the network used to analyse the responses, which is largely similar to that above. An extra category may be pertinent, in which case it is included, for example a choice 'nothing or unsure' was relevant in analysing the question asking what the student thought the staff expected of them. Equally no students may have referred to one of the choices in the original network in which case it is omitted. The bracketed, i.e. collapsed choices are not included (except in one instance) in the subsequent networks as there is no variation from that presented above.

The network is followed by a table which gives the number of responses in relation to each of the choices broken down by year. It must be remembered that the number of students in each year varies from year one to four, (12, 18, 19 and 13 respectively). Questions 24, 18b and 27a were addressed to all the students. Questions 15 and 18a refer to the students' experience of the first year. Only first year students and those whose first year was spent at the Slade are relevant. In these cases the number of students in each year is reduced from the above to: 12, 12, 13 and 9. The number of students to whom the questions were put in each year is indicated in each table. On a small number of occasions a particular question was missed in an interview, this also affects the total response of that year. The students' responses to a particular question could refer to more than one of the choices in the network, each of which is scored in the table. For example, in the table scoring the responses to the question asking what they thought the staff expected of them, 9 out of the 12

students in the first year referred to an analytical approach to the syntax, 6 out of the 12 to self sincerity, 5 out of the 12 to self discipline etc., each of which is scored (see below). The table makes no attempt to indicate the extent of overlap if, for instance, students who referred to a syntactical approach to the syntax were the same students referring to self-sincerity. The number of students who make a particular choice can be expressed as a proportion of the total student body. This is given in each table as a percentage. A brief discussion of the particular or unusual features indicated by the table follows each table.

STAFF EXPECTATIONS

15a. "What did you think the staff expected of you in first year?"



Syntax - an analytical approach

Art - producing art objects important

Nothing or unsure

	I	II	III	IV	total	%
number of students	(12)	(12)	(13)	(9)	46	100%
Self: sincerity	6	1	2	1	10	22%
discipline	5	8	5	2	20	43%
development	6	2	4	-	12	26%
Syntax -analytical	9	4	7	5	25	55%
Art objects important	-	3	3	-	6	13%
Nothing or unsure	4	6	8	5	23	50%

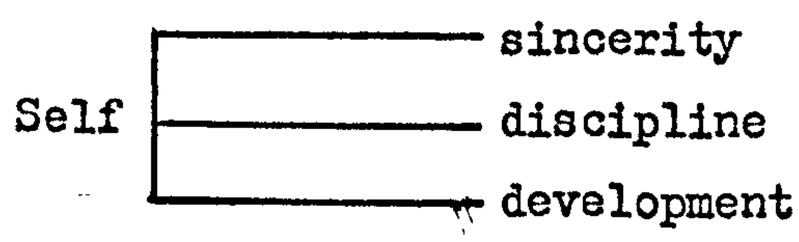
55% of the students who were at the Slade for their first year felt that in that year the staff expected them to adopt an analytical approach to the syntax. 43% felt that self discipline was important. It is interesting to note how the second year students responded to these two aspects. Only 33% (4 students) of the second year students suggested that the staff expected an analytical approach to the syntax (as opposed to 75% of the first year, 54% of the third and 56% of the fourth). Yet corresponding to an apparent drop in this respect, a greater proportion in the second year

compared to other years placed weight on self discipline, namely 66% (8 students) as opposed to 42% of first year, 38% in the third year and 22% of the fourth year. It will be remembered that the second year students experience a considerable change from a relatively structured first year to a virtually unstructured second year. This possibly explains why the second year students stress the importance they regard the staff as attributing to discipline. By so doing they may provide themselves with a logic or rationalisation for their somewhat problematic experience. It is also perhaps strange that the first year is the only year in which the highest proportion (50% or 6 students) refer to the staff expecting sincerity. Furthermore, 50% of the first year see the staff as expecting self development as opposed to only 26% of the whole student body. Indeed none of the fourth year refer to this at all. One might have expected more than 13% of all the students to feel that the staff expected them to respond to more institutional aspects of art, in terms of attaching value to the making of art objects.

Undoubtedly the first year is recollected predominantly in terms of the staff expecting the students to adopt an analytical approach to the syntax and developing an ability to discipline themselves. But, given that as many as 50% say that they are unsure or do not know what the staff expected of them, this may suggest that many find even this relatively structured environment somewhat illdefined and ambiguous.

PROBLEMS

24. "Have you found that any problems have arisen since you have been at the Slade?"



Syntax - an analytical approach

Art - relating art to social context

Outside - e.g. money problems, personal (emotional) problems or London unsettling

None now

	I	II	III	IV	total	%
number of students	(12)	(17)	(19)	(13)	(62)	100%
Self sincerity	1	5	9	5	20	33%
Self discipline	2	8	9	4	23	38%
Self development	1	6	5	2	14	23%
Syntax - analytical	1	3	3	4	11	18%
Art - relating art to social context	-	1	3	4	8	13%
Outside	1	4	5	4	14	23%
None now	3	2	11	7	23	30%

The above table shows that the most frequently mentioned problem is discipline, particularly in the case of the second and third year students; the percentage in each year from the first to the fourth being 17%, 47%, 47% and 31%. In the first year the course in which they have to participate presumably provides them with a discipline. In the second and third year no such format or structure exists; the students have to generate that discipline from within themselves.

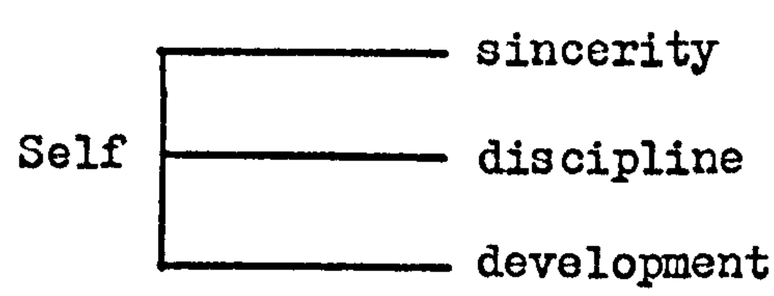
Sincerity as a problem peaks in the third year and stays high in the fourth. The range is 8% (1 student) in the first year, 29%, 47% and 38% in the fourth. This may give further indication of the greater maturity of the third and fourth year students. In the first and second year the student is coping with a new environment and trying out the effect of various self-images. But by the third year they may realise the insufficiency of their initial approaches. If their activity is to be meaningful and to progress in any sense, sincerity must be an essential feature.

The only other feature of interest is the change in the number of students saying that they now have no problems. The table does not distinguish between problems the students say they are currently experiencing and those experienced in the past. Thus the second, third and fourth year students' score may include problems they now see as having arisen in previous years. To be scored in the table under 'no problem now' (irrespective of past problems), the student must have said without qualification that he now has no problems. The table shows the change in the proportion of students who feel they have problems from year to year. The figures are 75%, 88%, 42%, and 46%. This clearly indicates that the first and second year present problems to most students. In the first year the student finds himself facing a structure and a set of values with which he is relatively unfamiliar. Nevertheless, he must meet the requirements despite his uncertainty of the criteria the staff are employing to evaluate what he does. Not surprisingly this is likely to present considerable problems. The second year is if anything worse; the student is still unsure of the criteria the staff use, and in addition there is far less contact with the staff so that there is that much less guidance, and less chance of observing cues which may help him to understand the nature of these elusive criteria.

CRUCIAL CONCEPTS

18. "What did you think were the most crucial concepts or ideas the staff were inviting you to explore (i.e. in the first year)?"

18. "Which concepts used by the staff have now become more understandable and useful?" (asked of second, third and fourth year students).



Syntax - analytical approach

Art - producing an art object important

None or unsure

18 Responses

	I	II	III	IV	total	%
number of students	(12)	(12)	(13)	(9)	(46)	100%
Self: sincerity	-	1	1	1	3	7%
discipline	3	4	3	3	13	28%
development	2	2	1	2	7	15%
syntax - analytical	12	5	11	4	32	70%
Art object important	2	4	3	4	13	28%
None or unsure	-	4	7	4	15	33%

18 Responses

	I	II	III	IV	total	%
number of students	(18)	(19)	(13)		50	100%
Self: sincerity	-	-	-		-	
discipline	5	3	1		9	18%
development	5	3	3		11	22%
Syntax - analytical	5	3	2		10	20%
Art object important	1	2	-		3	6%
None or unsure	7	6	5		18	36%

The most interesting factor to emerge from the above tables is that 70% of the students who had been at the Slade for their first year regarded an analytical approach to the syntax as the most crucial of the concepts or ideas the staff were trying to convey (table 1). In contrast, the second, third and fourth year students' response to the second question asking them whether such an approach has become more understandable or useful, shows that only 20% found this to be the case (table 2). Such a

dramatic change is most pronounced in the third year, where 85% (11 students) of those who had been at the Slade for their first year were conscious that this was what the staff were trying to convey, as opposed to only 16% (3 students)regarding such an approach as important in terms of their current experience.

The explanation of such a marked change by the third year may arise largely from reasons of structure and from their development as artists. In the second year, when the students are left on their own, they seem to be predominantly concerned with the fundamental preoccupation of finding their own rationale for pursuing art. By the third year they begin to resolve this and seek help from the staff, thereby becoming more conscious of the concepts the staff represent. But they are by then acquiring independence as artists, and perhaps begin to find an analytical approach to the syntax less relevant to their own work, and no longer the most crucial concept they associate with the staff.

It is of interest that in the second, third and fourth years there is no broad agreement about the concepts held by the staff. Self-development is the most favoured response, but it is thought to be relevant by only 22% of the students. It appears that after the first year not only do the students have to deal with an unstructured environment, but they also have to select from a somewhat diffuse range of concepts that which is most relevant for them.

Some light was shed on the extent to which the staff convey their crucial concepts verbally to the students by the response to the following question, which relates to the first year where there is most formal teaching.

19a "How successful do you think they (the staff) were at explaining them (the crucial concepts or ideas they were inviting the students to explore in the first year)?"

successful — yes
successful — qualified (few, sometimes)

conveyed by manner/approach

unsuccessful

	I	II	III	IV	total	%
number of students	(12)	(12)	(13)	(9)	46	100%
successful, yes	4	5	4	2	15	33%
successful qualified	4	2	4	-	10	22%
conveyed by manner	3	1	1	2	7	15%
unsuccessful	1	4	4	5	14	30%

33% of the students found that in their first year at the Slade the staff had been successful in explaining their crucial concepts. But 30% (almost as many) felt that they had failed. It is interesting to note that only one student actually in his first year felt that the staff had failed, as opposed to 56% of the fourth year. This may point to the fact that the first year reactions vary from year to year (as the staff vary, see 'relationships' page 268). Alternatively it may indicate that the fourth years no longer see the concepts presented in first year as having been very significant in terms of their subsequent development.

A further 15% of the students felt that the staff were successful in conveying their ideas, but that they were conveyed through their manner as opposed to through words.

To this 15% and the 30% who felt that the staff had been unsuccessful, may also be added 22% who thought they had only partially succeeded. It can thus be seen that as high a proportion as 67% found in their first year that words were only partially adequate or insufficient to convey what the staff expected of them.

BASIC MESSAGE

29a "What do you think is the basic message of the teaching here?"

Self discipline

Self development
- in relation to syntactical structure
- independence of staff
- to become an 'artist' (e.g. survive, or make art objects)

Syntax - an analytical approach

None, without qualification

Unsure or none, with qualification

	I	II	III	IV	total	%
number of students	(12)	(18)	(19)	(13)	62	100
Self discipline	2	5	3	1	11	18%
Self development (three choices collapsed)	10	7	14	10	41	66%
Self development (broken down into the three choices) re syntax	5	5	8	-	18	29%
independence of staff	3	3	7	7	10	32%
to become an 'artist'	2	1	4	4	11	18%
Syntax - analytical	2	2	2	-	6	10%
None, unqualified	-	6	1	1	8	13%
Unsure	6	4	9	1	20	32%

The above table records responses to the question asking what constitutes the basic message of the teaching. The responses reveal a reversal from the two forgoing questions dealing with concepts. Only 10% of the student body regarded an analytical approach to the syntax as the basic message of the teaching. Instead self development is defined as the basic message by 66% of the student body. Indeed, with the exception of the second year, where only 39% refer to it, 74% or more of each of the other years see it in these

terms.

The aspect of self-development perceived as important changes from year to year. In the first year a total of 83% (10 students) see it as the basic message, and 42% of them (5 students) define it in relation to the syntactical structure. In the second year, only 39% (7 students) regard self-development as the basic message. The most frequently mentioned aspect is, as in the first year, in relation to the syntax, and it is referred to by 28% (5 students).

In the third year, 74% (14 students) define some aspect of self-development as the basic message, 42% (8 students) in relation to the syntax. However, as many as 37% (7 students) mention independence from the staff. By the fourth year 83% (10 students) see self-development as the basic message, but no student sees it in relation to the syntactical structure. As high a proportion as 58% (7 students) see it in terms of independence of the staff and 31% (4 students) in terms of becoming an artist.

Another noteworthy feature is that no first year students consider that there is no basic message,though 50% (6 students) are unsure of what it is, which presumably indicates that they subsequently expect to get to know what it is. Yet 33% (6 students) of the second year feel,in their somewhat confused state, that there is no basic message. It is interesting that in the third year as high a proportion as 47% (9 students) remain unsure of its content, but by the fourth year very few feel any doubt.

The substantial fall in the perception of self-development as the basic message in the second year could be due to the general state of confusion they are in, and to a consequent inability to perceive any coherent notion of self-development. The change in the third and fourth years is perhaps again indicative of the greater contact the third year have with the staff, but points also to the more adult basis of the relationship.

It is interesting to compare the response to the question on the basic message with that of the question on crucial concepts. Self-development is seen as a crucial concept by only a small proportion (15%) in the first year, and 22% in the second, third and fourth years). This seems to suggest that the idea of self-development is conveyed as a consequence of the format and the manner of interaction rather than in terms of an explicit content.

The four questions dealing with staff expectations; problems; the crucial concepts which the staff are seen to convey in the first and subsequent years; and the basic message of the teaching can be compared, though somewhat crudely. The following table shows the percentage of the total student body who referred to each of the recurrent concepts.

The first column represents all the responses to question 15a dealing with staff expectations, the second column with problems, etc. Thus in the first column (15a), 46 students were asked the question, of whom 22% referred to self sincerity, 43% to self discipline, etc.

	15a staff expect-ations	24 problems	18 crucial concepts (year 1)	18 crucial concepts (2nd,3rd,& 4th year)	29a basic message
number of students	(46)	(62)	(46)	(50)	(62)
Self: sincerity	22%	33%	7%	18%	-
discipline	43%	38%	28%	-	18%
development	26%	23%	15%	18%	66%
Syntax - analytical	55%	18%	70%	20%	10%
Art - institutional	13%	13%	28%	6%	-
None or unsure	50%	30%	33%	36%	45%

This table shows that the two most frequently mentioned choices are an analytical approach to the syntax and the importance of self-development though they emerge in response to different questions. 70% of the students

who had been at the Slade for their first year regarded an analytical approach to the syntax as the crucial concept the staff were trying to convey; only 15% saw self-development as a crucial concept. Yet 66% of the total student body regarded self-development as the basic message of the teaching, and only 10% saw an analytical approach as the basic message. Thus it appears that the staff are perceived by the students as transmitting both an analytical approach to the syntax and the importance of self-development, but whereas an analytical approach is conveyed largely in terms of concepts, the idea of self-development is not. It therefore appears that the form of the transmission differs in that the former is conveyed relatively more explicitly and the latter more implicitly.

Thus although few second, third and fourth year students showed much interest in the relatively more explicit concepts the staff are seen to represent, this does not mean that they reject the influence of the staff. Question 27b asked "How far do you accept the message?" (the basic message of the teaching as defined in their response to the previous question, 27a) - "Do you think it is a valid message?" The responses were as follows:-

	I	II	III	IV	total	%
number of students	(12)	(18)	(19)	(12)	(61)	100%
Yes	12	9	12	8	41	67%

The high proportion who accept the basic message may reflect the fact that 66% of the student body define it in terms of the importance attributed to self-development, which appears to be implicitly conveyed.

It is perhaps worth noting from the table that at least one third of the student body did not know or were unsure of the criteria the staff employed in relation to each of the above questions. This does seem to indicate that a substantial proportion of the students feel that the Slade does not provide them with a justification for their activity.

CHAPTER 10

RELATIONSHIPS

So far the concepts the students saw the staff as trying to convey have been discussed. The social context in which the interactions occur has also been described, (the first year structured course followed by tutorial supervision). The attributes of the staff to which the students responded are now examined and the way in which they change over the four years. The question was not raised explicitly; instead two questions were asked with the intention of getting the students to talk about personal attributes of the staff. One general question tried to elicit from the students their stereotype of the staff; another was an attempt to get the students to describe members of staff they had found helpful, both in terms of the content they represented and the manner in which they conveyed it.

Responses to the first question are of less significance as the question only required a somewhat abstract and thus general response. It is nevertheless included and briefly discussed.

17a "Did you think the tutors had much in common (in first year?"

all artists
- all unique e.g. perceptive
- all concerned with artists' problems
- all committed/serious
- all part of the 'art system'- professional

interacting amongst themselves - all get on well socially

nothing in common - all different

	I	II	III	IV	TOTAL	%
number of students	(12)	(18)	(18)	(13)	61	100%
all artists	5	9	6	3	23	38%
interacting amongst themselves	-	-	5	1	6	10%
nothing in common	5	5	7	8	25	41%
unsure	3	2	3	-	8	13%

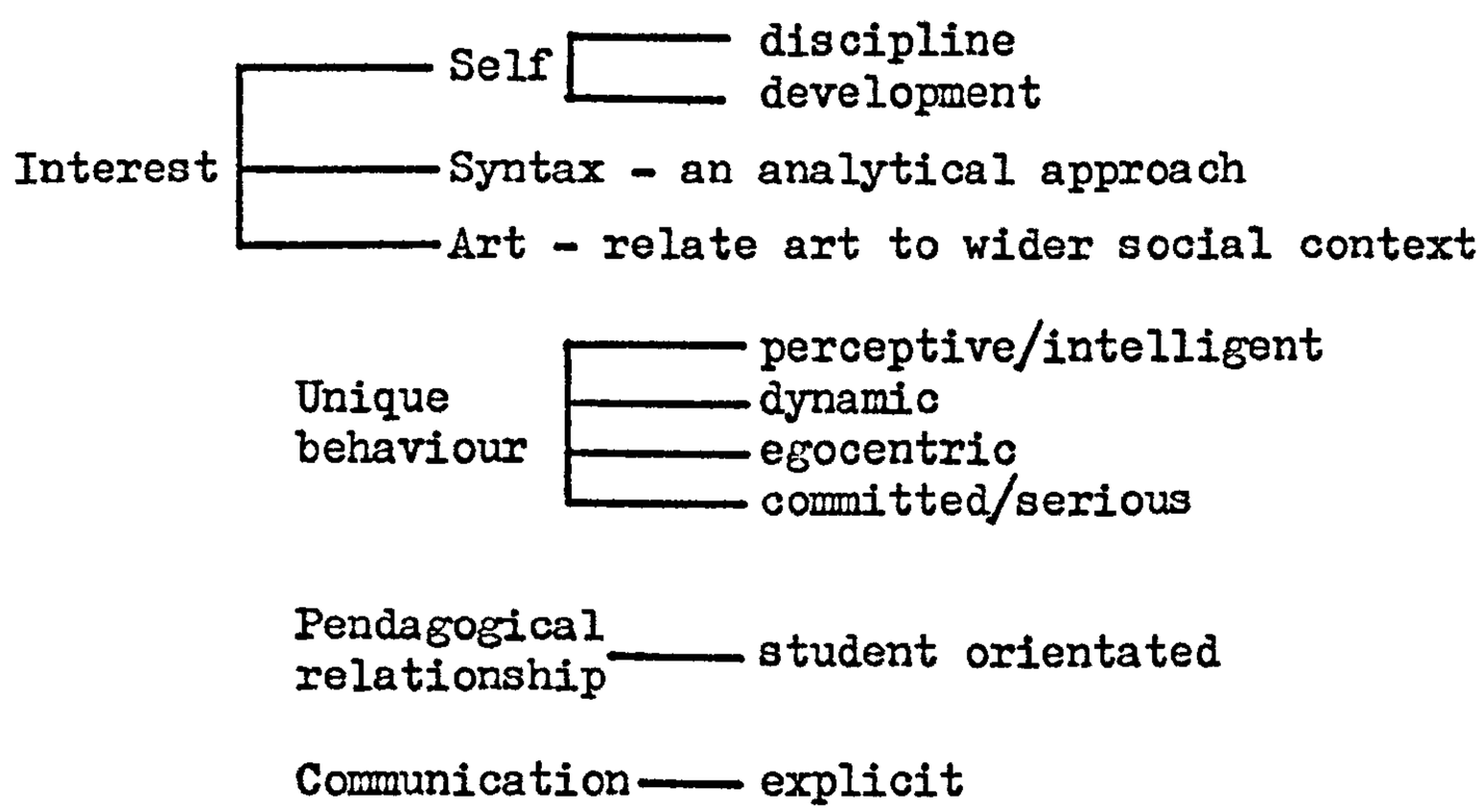
The fact that 30% felt that all the staff had in common was that they were artists, and that 41% thought that they had nothing in common., does suggest that the idea of the unique artist is fairly generally held. Indeed the number of students who made at least one of these two choices was 41, or 67% of the student body.

In terms of year to year variations it is interesting that the second year is the one in which the highest proportion, namely 50%, see the staff as 'all artists'. Perhaps by perceiving them as artists who are, as it were, professionally successful, they can assume that, as teachers also, they know what they are doing; thus there must be some logic or reason for them, as students, to be left so much to their own devices.

The responses to this question do seem to indicate that the staff are seen by the majority of the students as 'artists', who otherwise do not form a homogeneous group. More specific definitions of the attributes students regard 'artists' as possessing, emerge from the responses to the next question.

16a "Whose sessions did you get most out of?"

16b "Was this due to the particular things you did with him or how he set about it?"



	I	II	III	IV	total	%
number of students	(12)	(18)	(19)	(13)	62	100%
self discipline	3	2	6	-	11	18%
self development	4	2	4	1	10	16%
syntax - analytical	7	8	7	4	26	42%
art - in social context	2	5	3	4	14	23%
unique behaviour	4	8	10	4	26	42%
student orientated	5	10	14	9	38	61%
communication explicit	2	5	1	5	13	21%
helpful: one member of staff	6	6	2	4	18	29%
helpful, more than one	4	7	13	6	30	48%

This question tried to get the students to describe members of staff to whom they responded. If all the students had come into contact with the same members of staff, and further, if each member of staff was perceived by all the students as possessing the same qualities, the responses could have been related to individual members of staff. Unfortunately this was not the case. The only exception is Mr. N. who taught all the students who had been at the Slade for their first year. Each cohort came into contact with a slightly different group of staff. Added to this, the students' perception and experience of given individual members of staff showed enormous variations. Thus it was thought best to classify the responses in terms of the attributes which they used to describe members of staff rather than in relation to particular members of staff. In order to focus on those attributes of members of staff who had had a considerable influence on the students, the table only contains responses related to members of staff described as having been helpful. One student may have attributed the same quality to more than one member of staff. This is scored on the table as one, so that the total number of scored units represents the total number of students in each year responsive to the particular quality.

The table shows that the feature most frequently associated with an esteemed member of staff is student orientation. 61% of the student body refer to this. A slightly higher proportion of the third and fourth year refer to it, 74% (14 students) and 69% (9 students) respectively, (as opposed to 42% of the first year and 56% of the second year). Perhaps this suggests that the fourth year expect the staff to treat them more as equals as opposed to students.

Two other factors score highly: 42% of the total student body esteem a member of staff whom they describe as being interested in syntactical problems. The percentage of each year referring to this steadily decreases, but not dramatically(i.e. from the first to the fourth, 55%, 44%, 37% and 31% respectively). This is perhaps what might be expected. 42% described the respected members of staff in terms of their behaviour as standing out in some way. The particular attributes which students referred to were originally subdivided into perceptive or particularly intelligent; dynamic; eccentric; or committed. These distinctions did not reveal any interesting patterns. They were collapsed as arguably they all indicated 'unique' behaviour appropriate for 'artists' (see page 89). It appears that such attributes are perceived as attractive by a substantial proportion in all the years. The variations from year to year ranges from 33% 44% 53% to 31% which is fairly insignificant.

Of further interest is the proportion of students who refer to only one as opposed to more than one member of staff as being helpful. 50% (6 students) of the first year found only one member of staff helpful and 33% (4 students) more than one. In the third year this is completely reversed. Only 11% (2 students) of the third years find only one helpful as opposed to 68% (13 students) who find more than one. Thus although the first and the third years seem to share in common a greater degree of contact with the staff than the other years, this response probably shows

that the nature of the relationship is different. In the first year the student had little choice as to with which members of staff he came into contact. This was defined by the course, and perhaps not surprisingly 50% found that only one out of the small number involved in the course were helpful. The third year student has spent his second year trying to find what problems he is really interested in. By the third year he probably has some idea, and is thus ready and able to initiate relationships. It is he who selects from a far wider range of members of staff those most likely to be sympathetic to his interests. This would tend to reduce the hierarchical constraints of the relationship and so affect the potential range of the interaction. The less formal nature of the relationship may also coincide with a change in attitude on the part of the staff. It is possible that the staff expect of, or recognise in, the third year students a greater degree of maturity, and thus are more prepared to treat their problems seriously. The changed relationship may be part of the reason why 74% of the third year students describe helpful members of staff as being student orientated.

CHAPTER 11

VULNERABILITY

Vulnerability has been used to refer to the nature of the students' doubts and uncertainties arising out of their attempts to make art objects. It is of considerable interest in that it is a highly personal response to the pressures and demands made on them. Where they feel unable to do, or be, what is expected of them they are likely to feel vulnerable. It has also been argued that the nature of the vulnerability the students experience varies oonsiderably from mode to mode. The nature of the vulnerability might also indicate the extent to which students felt themselves to be dependent on the staff or independent of them.

The placing of this question in the interview was of considerable importance. If the student had been asked, "Do you feel vulnerable?" at an early stage in the interview the responses could well have been rather brief. The students would have been unlikely to reveal what they might regard as their personal weaknesses. The questions came late in the interview, by which time they were more familiar with what the interview entailed and more ready to reveal themselves. A number of questions endeavoured to get them to elaborate the nature of the vulnerabilities they then, or had previously experienced. They are as follows:-

28a "Do you find that much of yourself - your feelings and thoughts have to be exposed to others here? With staff or students?"

28b "Do you feel vulnerable?"

28c "How do you deal with this - protect yourself?"

28d "At what point do you think you won't have to do this?"

Unfortunately the number of students who were asked these questions fell short of the total sample. The importance of vulnerability only emerged after the first few interviews had already been conducted. The

number of students asked in the first year was 11; in the second 15; in the third 13; and in the fourth year 13. The total was thus 52.

The coding of the responses was complex. The full range of the choices (with examples) are shown below.

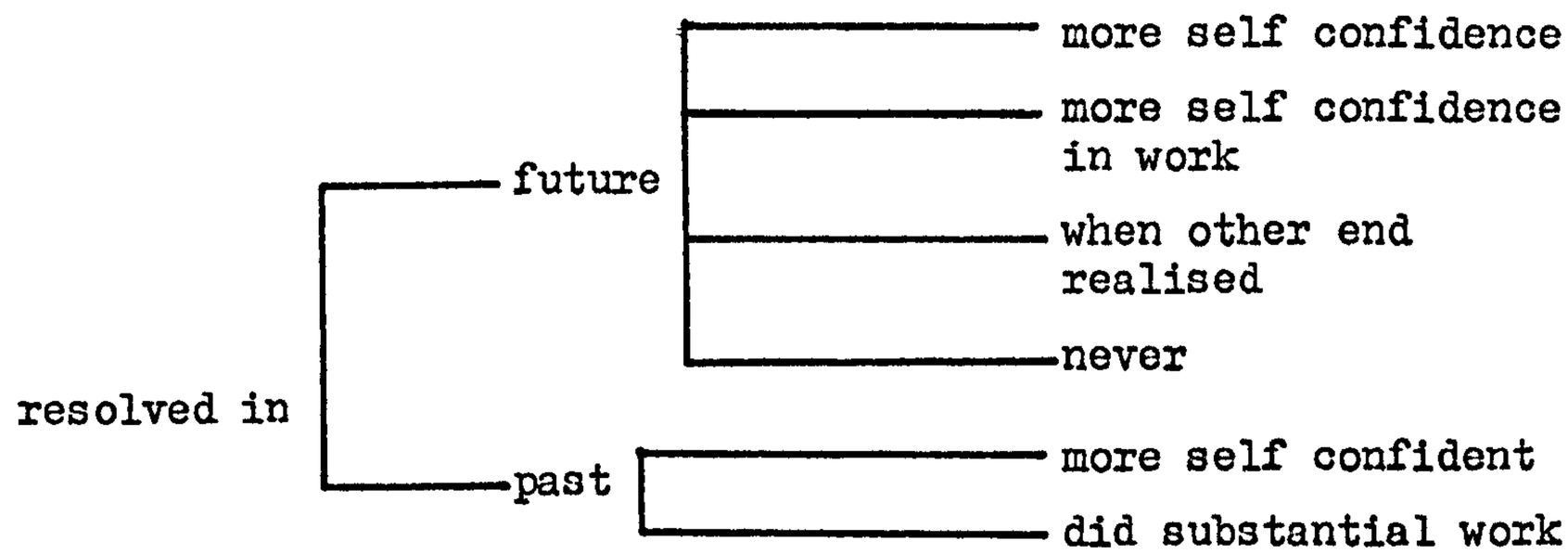
- private self
  - has to be revealed
    - to staff
    - to students
    - to both
  - is revealed in work
    - art ideas
    - totally revealed
  - does not have to be revealed
    - does, but in controlled way
    - not revealed

- Slade
  - vulnerable
  - not vulnerable
  - staff
    - pressure to justify
    - evaluate
  - students
    - pressure to justify
    - evaluate
  - both
    - pressure to justify
    - evaluate

CONSEQUENCE

- Vulnerability
  - work
    - aided
    - impeded
    - distanced
  - private self
    - beneficially affected
    - detrimentally affected
    - distanced

SOLUTION



The coding grids attempt to specify in greater detail the four types of vulnerability described in the four modes. One locates the extent to which the student feels he has to reveal his private self, another the way in which features of the Slade are seen to contribute to this. The sub-categories of these two grids distinguish such factors as with whom and in what way these areas of vulnerability are exposed. Another grid records what the students see as the effect or consequence of the vulnerability they feel (on their work and themselves) and how they deal with it. One grid also indicates if and how the students see their doubts as being capable of resolution.

Private Self

The student may feel that he has to reveal his private self as a consequence of being at the Slade. Subcategories distinguish whether he sees it as arising from interacting with staff, students or both. He may feel that it has to be revealed in the work he does irrespective of who sees it. Sub-categories distinguish whether he sees it as inevitable, given that painting is a language which therefore conveys the syntactical ideas he is involved with, or whether he sees his private self as totally revealed in his work. Alternatively he may feel that he does not have to reveal his private self, in which case sub-categories distinguish those who despite this feel that they do reveal themselves from those who do not.

It is not necessary to give examples of most of these categories as the answers were monosyllabic responses to direct questions. This is not so in three categories which are illustrated as follows:-

Private self is revealed in work

re art ideas e.g. "Yes, in my painting; it's a very systematic way of working. In that they're interested in problems of painting like paint surface and my thoughts in that direction have to be exposed."

totally revealed e.g. "Yes, my work is very personal ... its so revealing."

Private self does not have to be revealed except in a controlled way e.g. "yes, but voluntarily."

<u>Slade</u>

The student can respond positively or negatively to the question as to whether he feels (or felt) vulnerable and this is recorded. The staff, the students, or both may be seen as exerting a pressure on the student, Sub-categories distinguish in each case if this is seen as a pressure to justify himself, i.e. to make explicit what he is doing, or to evaluate him, i.e. the staff may be seen as operating a criterion which the student may feel unable to meet.

Slade - <u>Staff</u>

pressure to justify e.g. "In group tutorials you more or less have to say, to state your whole philosophy in about five minutes."

evaluate e.g. "...it's this inferiority thing. I do all the time. (In any particular situations?) When my ideas are not taken seriously."

Students

pressure to justify	e.g. "You are questioned by a lot of the students at the Slade."
evaluate	e.g. (re students) "I suppose I feel as if I could look stupid if I was doing something which seems superficial."

Both

pressure to justify	e.g. (re both) "I felt trapped into a situation to say what I felt about it."
evaluate	e.g. (re both) "I felt as if I was open to criticism, as if I didn't have any insight as to what was expected of me."

Consequence

If the student does feel vulnerable he may see this as affecting his work or his private self, dependent on whether he sees this effect as detrimental or beneficial he can take action to avoid it or encourage it. The sub-categories attempt to locate this. He may see the effect of the vulnerability to which he feels exposed as aiding his work or impeding it. To avoid exposing his work he may distance his work, by doing it in the privacy of his home. Equally he might regard the effect of his doubts as beneficial to (e.g. stimulating) or detrimental to (e.g. blunting) his private self. If he does not want to confront the pressure he may distance his private self although still interacting at the Slade, by withdrawing or putting on an exaggerated front.

EXAMPLES

Vulnerability - Work

aided	e.g. "It's a good thing. It makes you rethink about what you've been doing."
impeded	e.g. "I justified painting to myself. That's why I stopped."
distanced	e.g. "I just work at home."

Private self

beneficial	e.g. "I think it's important to be unsure of yourself, to feel vulnerable. If I'm working on something I feel is important to me, then I'll feel vulnerable."
detrimental	e.g. "You crack up down the middle and its hard to get back going again."
distanced	e.g. "I don't say a great deal. I let people talk to me. I answer them in such a way as to try and end them."

Solution

The student may see his vulnerability as capable of resolution in the future or having been resolved in the past. In the former case sub-categories distinguish what he sees as required to bring this about. It may be more self confidence or more specific confidence in his work. It may be to do with the realisation of an end defined by a set of ideas outside 'art' e.g. political or religious. Or he may see it as never being capable of resolution. If he has resolved his doubts, sub-categories distinguish whether this was due to having acquired more self-confidence or through having done some substantial work.

EXAMPLES

Capable of resolution in - Future

more self-confidence	e.g. "I think when I have an inner belief in myself and do not need the reassurance of others."
more confidence in work	e.g. "When I'm confident enough in my own work."
when other end realised	e.g. "There will be a time when I fully realise all of that religious bit, when I completely let my selfishness decay."
never	e.g. "I don't think I ever could."

Past

more self confident	e.g. "I think I was less introverted, more able to stand up to everyday life in the Slade."
did substantial work	e.g. "I think I've reached that through the resumption of painting in the way I work now

Operating procedures:

This network presents few problems as regards placing the data in the grids as the responses are in relation to a series of specific questions which largely indicate the appropriate grid. To repeat the questions they are:

28a. "Do you find that much of yourself, your feelings and thoughts have to be exposed to others here?"

28b. "Do you feel vulnerable here?"

c. "With staff or students?"

d. "How do you defend or protect yourself?"

e. (If not resolved) "At what point do you think you won't have to do this?"

f. (If resolved) "Why do you no longer have to (defense referred to?")

Responses to question 'a' are categorised in the grid relating to the exposure of the private self. Responses to 'b' and 'c' are categorised in the grid referring to features arising out of the Slade, responses to 'd' in the consequence grid and to 'e' or 'f' in the solution grid.

The only sub-sub category in the private self grid which is not immediately apparant is the distinction between students who reveal their private self in their work through the ideas it contains as opposed to those who see themselves as totally revealed in their work. To be coded in the latter category the statements have to have a distinctive emotional content.

If the student is describing the nature of the vulnerability he is experiencing ('b' and 'c') a specific question establishes whether this is through interaction with the staff, students or both. Then it must be decided whether they are seen as exerting a pressure on him -

to justify himself
or by evaluating him

If the student is describing the consequence ('d'), it has to be

decided whether it is the effect on his work or his private self which is the subject of the statement. Then in either case, whether this effect is seen as beneficial, detrimental, or if he is taking avoiding action, i.e. if the private self or work is seen as being

beneficially affected

detrimentally affected

distanced.

Responses to 'e' and 'f' are straightforward. One distinction however requires elaboration. If the student sees his doubts as capable of resolution in the future, a statement would be coded as 'more self-confident in work', if there is any reference to his work. Thus 'more self-confidence' only records statements referring essentially to himself and perhaps his relationships with other people.

For the purpose of this part of the analysis in the network below a number of the choices have been collapsed and reorganised so that they correspond to a greater extent to the four modes. Choices which could equally relate to two modes are also represented. The heading 'esoteric' appears on the left hand of the network to indicate a choice equally applicable to the objective and subjective esoteric modes. A heading 'subjective' is used to indicate a choice concerning the private self which is relevant either to the subjective esoteric or the subjective locutionary modes. There are some choices which do not relate to any of the four modes such as those dealing with the 'consequence' of the vulnerability to which the student has referred.

The table which follows the network shows the variations from year to year in the number of students making each of the choices. In the case of three collapsed choices, namely those dealing with staff pressure and with the consequences of vulnerability on the student's work and on himself, the number of students making one or more of the choices is presented next to the

collapsed category. Under this in brackets, is a breakdown of the actural choices which make up that collapsed category. For example, the total number of students in the first year whose responses related to the collapsed category called 'staff pressure' was only 5. Three of these five students saw the staff as evaluating them and four of these five students felt that the staff were exerting a pressure on them to justify themselves. Thus they are scored as follows:

	I
Total staff pressure ...	5
- pressure to justify ...	4
- evaluating	3

The questions, the revised network and table follow:

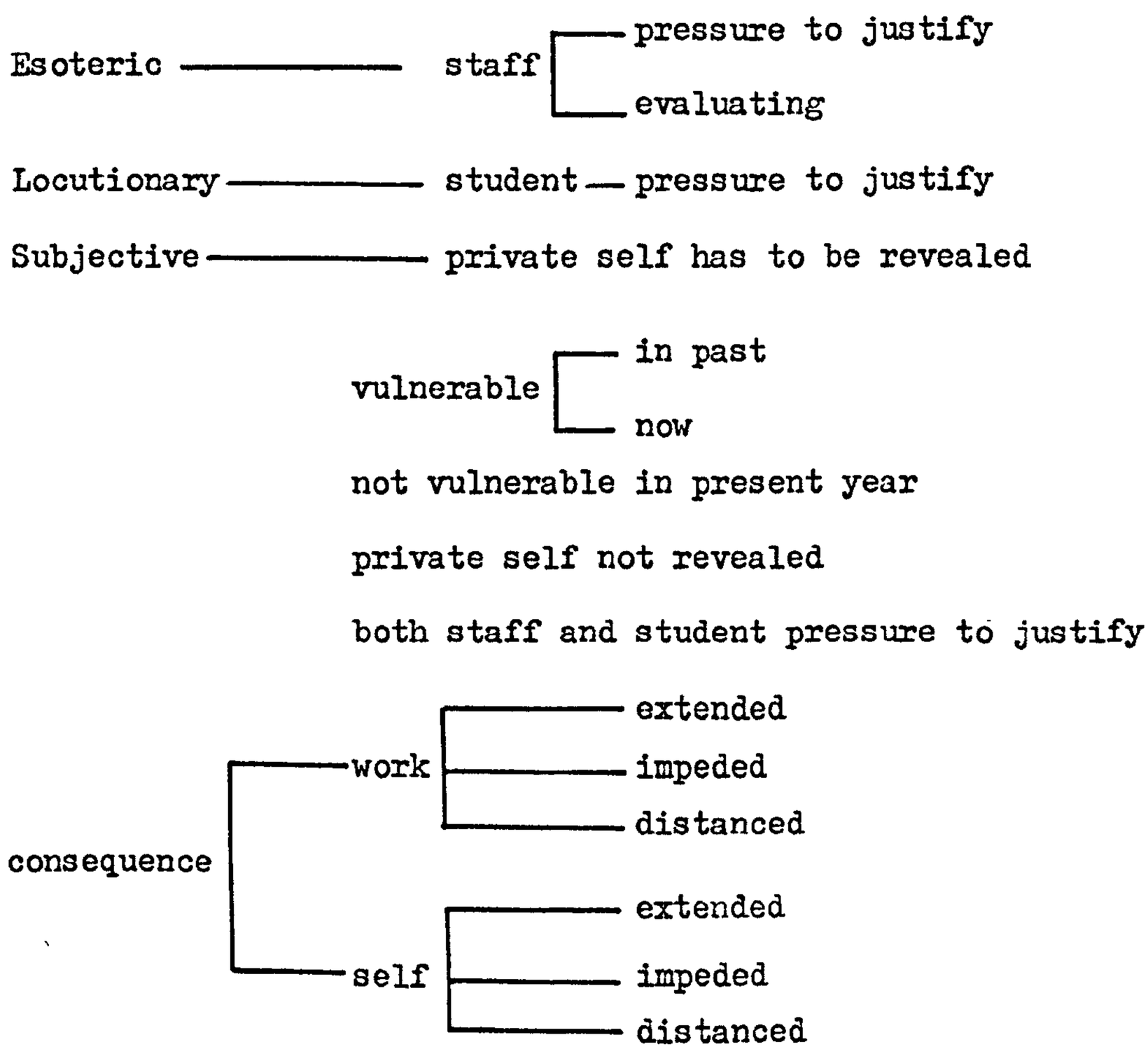
28a. "Do you feel that much of yourself - your feelings and thoughts have to be exposed to others?"

28b. "Do you feel vulnerable?"

28c. "With staff or students?"

28d. "How do you deal with it?"

28e. "At what point do you think you won't have to do this?"



	I	II	III	IV	total	%
number of students	(11)	(15)	(13)	(13)	52	100%
Total staff pressure	5	10	-	2	15	29%
- presure to justify	4	4	-	1	9	17%
- evaluating	3	8	-	1	12	23%
Student pressure to justify	-	1	2	2	5	10%
Private self has to be revealed	2	8	7	6	23	44%
Vulnerable in past	7	8	10	12	37	71%
Vulnerable now	6	8	9	5	28	54%
Not vulnerable now	5	7	4	8	24	46%
Private self not have to be revealed	7	7	6	6	26	50%
Both self and student pressure to justify	4	5	7	6	22	42%
Consequence						
Total work affected	2	8	4	5	19	37%
- work aided	2	5	2	1	10	19%
- work impeded	-	-	1	1	2	4%
- work distanced	-	4	1	4	9	17%
Total self affected	8	10	8	5	31	60%
- self beneficially affected	3	2	2	-	7	13%
- self detrimentally affected	3	3	1	1	8	15%
- self distanced	5	10	7	5	27	52%

In the first year 6 students (55%) said that they felt vulnerable. This presumbbly is largely because they are on a course which is very different from a typical school course from which most have fairly recently come. They are uncertain of the criteria the staff are employing which are likely to be unfamiliar to them. Indeed 5 students (45%) felt that there was a considerable pressure upon them from the staff to justify themselves

or else they were aware of evaluation by the staff. This compares with 29% for the whole student body. It is of interest that only 2 students (18%) felt that their private self needed to be revealed; the figure for the whole student body was 44%. This may be because the course on which they are engaged is heavily objective esoteric orientated. It involves them having to learn the basic skills which are regarded as an essential requirement before they can really start painting seriously. Expression of the private self is distinctly not encouraged. The number of those who nevertheless felt vulnerable suggests that it is essentially a feeling of naiveté or immaturity in terms of the hierarchy, both in terms of the staff with whom they have regular contact and the other students in the school who are actually painting. Thus it appears that the vulnerability the first year students experience results from their orientation to the objective esoteric mode in which they feel they have a very low status both in terms of their competence as artists and in terms of relationships with the staff and other students.

Given that the second year is the one in which the students are most isolated, and that it seems to be a generally traumatic phase, one might expect that more students than in the other years would have feeling of vulnerability. In fact this is not the case. 8 students (53%), said they felt vulnerable, which is very similar to the percentage in the first year. There are, though, one or two interesting changes from the first year. Firstly 8 students (53%), felt that they had to reveal their private selves as opposed to only 2 students in the first year. Of even greater interest is that 10 students (67%) felt pressure from the staff to either justify themselves, or that the staff were evaluating them. This is despite the limited contact they seem to have with the staff. If this is broken down it appears that 8 students (53%) of the 10 felt that the staff were specifically evaluating them. This is a high proportion considering that

only 23% of the student body as a whole felt this. This perception of the staff as evaluating the students is a choice which distinctly indicates a hierarchical relationship, i.e. that of the objective esoteric mode. Another interesting feature is that as a consequence of feelings of vulnerability 10 students (67%) said that they dealt with it by distancing their private selves; this is a higher proportion than in any other year. To give an actual example of this, one second year student said: 'I don't say a great deal. I let people talk to me. I answer them in such a way as to try and end them'. It may follow that if they are in the habit of distancing their private selves, it is likely that the number who are prepared to admit to feelings of vulnerability (to a relative stranger) may be less than those who actually do feel vulnerable.

The responses of the second year students seem to suggest that their relationship with the staff is still a hierarchical one. The students apparently attribute to the staff considerable powers of perception in that they feel that the staff are aware of their private selves and are evaluating them, despite relatively little contact. Thus it appears that the second years are highly conscious of the objective esoteric type of hierarchical relationship. Possibly the high proportion who distance themselves, though, does indicate the beginnings of a dissatisfaction with the objective esoteric approach.

In the third year, 9 students (70%) said they felt vulnerable; this is the highest proportion of any of the years. 7 students (54%) felt that their private selves had to be revealed, which is very similar to the proportion in the second year. Unlike the second year, however, none felt that the staff were evaluating them. Instead of this, 7 students (54%) said that there

was a pressure from both the staff and the students to justify themselves. It must be remembered that the contact of the third year students with the staff is considerable, but the relationship is not hierarchical as in the first and second years. Indeed it was argued that at this stage the students tend to initiate the relationship. It appears that they become more aware of the help that the staff may be able to give them after a year on their own. Arguably in such a relationship the student shows more of his private self. If the staff are seen less in an evaluation role, students can afford to reveal aspects of themselves that they would otherwise keep to themselves. Equally the students are likely to be open or receptive to the type of help which the staff have to offer. Out of the 14 members of staff analysed 10 operate in one of the esoteric modes, and 4 in the objective locutionary mode. Given such a range of orientation, the nature of the help the staff have to offer presumably entails trying to enable the student to work more effectively in whichever mode he shows most involvement.

It does not seem unreasonable to speculate that it is in the third year that there is a greater emphasis on the transmission of implicit criteria to those students who are involved in either of the esoteric modes. Some modification or elaboration of the theoretical structure is therefore required. It appears that a hierarchical relationship is of considerable importance in transmitting the basic skills, i.e. an awareness of the components of the syntax. Then the student has to learn how to use the syntax and becomes aware of the subtleties of implicit criteria. This seems to occur in a relationship which is not hierarchical. Arguably the private self which is a part of the tripartite 'doing' interaction (see page 104), has to play a more significant role which is more likely to arise in relationships in which the student does not feel perpetually under evaluation. Indeed the more honest nature of his relationships may explain why such a high proportion of the third year admit to feeling vulnerable, i.e. revealing their weakness.

Only 5 fourth year students (38%) said that they currently felt vulnerable; this is a considerably smaller proportion than any of the other years. Nevertheless it conceals an interesting factor, namely that as many as 12 of them (92%) admitted to having felt vulnerable in the past. There is not much difference in the features of their vulnerability from that described by third year students. 6 of them (46%) felt that their private self had to be revealed. Equally 6 felt that there was an equal pressure from both staff and students to justify themselves. (There is no significant overlap.) It will be remembered that the contact with the staff was considerably less than in the third year, so the other students may have become a more important influence.

Possibly the most interesting factor is the separation the fourth year students make between the vulnerability they felt in the past as opposed to their present experience. This suggests a degree of maturity in that they can now distance themselves from their past and look back relatively objectively on their earlier art school experience. Not feeling vulnerable may also suggest that they no longer feel dependent on the staff for help. This may simply follow from a realisation that next year they will be on their own. Or, it may imply that the students feel sufficiently confident in the adequacy of the criteria they are employing, (be they the 'implicit criteria' transmitted in the esoteric modes, or other criteria related to the locutionary modes) to realise or begin to realise their intent through their work.

Further, the fact that they seem to have little contact with the staff and do not feel vulnerable does suggest an independence from the staff. Thus it seems that most fourth year students are well prepared to leave the protection the Slade has afforded them.

SUMMARY

This chapter has attempted to analyse the students' responses to a number of questions. The questions have been selected from the interviews because they elaborate significant trends, where possible in terms of the four modes. The areas which have been covered are staff expectations in the first year; the crucial concepts the students saw the staff as trying to convey; the problems which have arisen; the basic message of the teaching; the types of relationships with the staff the students find most helpful; the students' description of their work and what constitutes progress; and the types of vulnerability to which they feel exposed. Some of the choices used in that analysis relate specifically to the modes. For example, the choice 'an analytical approach towards syntactical problems' is indicative of the objective esoteric mode. What follows is an attempt to present in summary form the overall changes from year to year in terms of the four modes. This is inevitably a somewhat crude exercise as the subtleties and implications of the variations discussed in this chapter are not reiterated. Also, as many choices have been collapsed to produce year to year patterns, the collapsed categories tend to cover two modes rather than one. (This occurs less when trying to analyse individual student's development, (below) for in that exercise it was sufficient for one student to make a choice which indicated a specific mode.)

The following table is subdivided so that each of the four modes is represented by a vertical column. There are also three subheadings, 'esoteric' under which are scored responses which fit into either the objective or the subjective esoteric mode; Similarly the heading 'locutionary' scores choices which fit either of the two locutionary modes. Finally there is the subheading 'subjective' which scores choices which fit either the subjective esoteric or the subjective locutionary mode. On the left hand side the page is broken into four so that each year is represented by a box. In each of these four boxes are listed

headings referring to the responses analysed e.g. staff expectations, crucial concepts, ets. To be scored in this table, the students response in a particular year had to appear significant, ie. represent a considerable proportion of them. No entry is scored which produced a response of less than 42% of the students in a particular year. Indeed such a low percentage is only scored if it is the only year in which that choice was mentioned, or alternatively, if it is substantially the most frequently mentioned choice in that particular year. If nothing is scored in the table next to a particular heading, it implies that there was no significant trend, i.e. that the responses were too small or too diverse. Thus the table includes only the most significant features in terms of the four modes, which have been extracted from the foregoing tables in this chapter.

FRAME ASPECTS

I	OBJECTIVE ESOTERIC	Both esoteric modes	SUBJECTIVE ESOTERIC	Both subjective modes	SUBJECTIVE LOCUTIONARY	Both locutionary modes	OBJECTIVE LOCUTIONARY
Staff expectations	Analytical towards syntactical problems 75%						
Staff crucial concepts	Analytical re syntax 100%						
Problems							
Staff basic message			Self development 83%				
Staff relationships	Esteemed staff interested in syntax 58%						
Doing	Analysing the syntax 42%						
Progress	In terms of syntactical problems 58%						
Vulnerability		Staff pressure 45%					
II							
Staff expectations (year 1)		Self discipline 67%					
Staff crucial concepts (year 1)							
Problems		Self discipline 47%					
Staff basic message						Esteemed staff: non-hierarchical relationship 74%	
Staff relationships							
Doing							
Progress	Technique important 53%						
Vulnerability		Staff pressure 68%		Private self has to be revealed 53%			
III							
Staff expectations (year 1)	Analytical towards syntactical preblems 54%						
Staff crucial concepts (year 1)	Analytical re syntax 85%						
Problems		Self discipline 47%		Self sincerity 47%			
Staff basic message			Self development 74%			Esteemed staff:non-hirerarchical relationship 74%	
Staff relationships		Esteemed staff: with unique behaviour 53%					
Doing	Analysing the syntax 47%			Private self significant 47%			
Progress	Technique important 42%						
Vulnerability				Private self has to be revealed 54%			
IV							
Staff expectations (year I)	Analytical towards syntactical problems 56%						
Staff crucial concepts (year I)							
Problems							
Staff basic message			Self development 77%				
Staff relationships						Esteemed staff:non-hierarchical relationship 69%	
Doing		Art object important 54%					Other ideas important 46%
Progress							
Vulnerability				Private self has to be revealed 46%			

CHAPTER 12

EXTERNAL FACTORS (Classification Aspects)

All the questions which have so far been analysed have dealt with how the students see themselves and their work changing as a consequence of being at the Slade. In other words, they relate to what have been called frame components. As has been made clear the main purpose of the research was to try to get the students to elaborate their experiences within the college. In chapter 4 , it was argued that there were two distinct definitions of art which were called the strong classification definition and the weak classification definition. These terms were used to identify different conceptions of the syntax, the artist and the audience. It was argued that the staff had a far clearer conception of these classification components than the students. The students are preoccupied with the immediate day to day problems inside the college, whereas the staff have had to exist in a less protected social environment. Nevertheless one or two albeit general questions attempted to ascertain from the students their conception of art and society. One tried to establish the extent to which they had friends outside the college. Their responses were relevant to the extent to which they were likely to come into contact with alternative definitions of art. Another question specifically asked them what was their view of art in relation to society. They were encouraged to elaborate on their ideal conception of society, though few students responded to this.

As regards the first question, only the second, third and fourth year students were asked how much contact they had with students outside the Slade. This was because it was assumed that the first year students would have minimal contact with students outside as nearly all their time was taken up with the course. This left 49 students in the other years who were asked this question. The network used was as follows:-

32 "How much contact do you have with students outside the Slade?"

Many (4 or over)
- art students
- university students
- mixed

Some (3 or under)
- art students
- university students
- mixed

None

In the following table, 'many' and 'some' are first treated as collapsed categories, so that the total number of students giving these responses can be compared. Then the three choices, art students. university students or mixed are collapsed so that, for example, the total number of students who know 'many' or 'some' university students are presented.

	I	II	III	IV	total	%
number of students	(18)	(19)	(12)		49	100%
Many - 4 or more	7	4	4		15	31%
Some - 3 or under	7	4	1		12	24%
None	4	11	7		22	45%
Art students	2	1	2		5	10%
University students	2	3	1		6	12%
Mixed	7	4	1		12	24%

The table shows that out of the 49 students, only 15 (31%),said that they had many contacts. A further 12 (24%), said that they had some. If these two are added together, 55% of the student body had some contacts outside. But this leaves 22, or 45%, who said that they had no contacts. outside the Slade at all. Thus presumably for these 22 students the staff and students in the Slade had an almost exclusive influence in affecting their definition of art.

The year to year differences are interesting. In the second year only 4 students(22%), said that they had no contacts at all outside. Indeed, 7 (39%),said that they had many outside friends and described their friends as being both a mixture of art students and university students. In fact there is an overlap between these two, in that 5, who said that they had lots of contacts also said that they were mixed. This considerable contact with students outside the Slade may be a direct consequence of them feeling isolated at the Slade, and therefore feeling that they must form their own relationships. Alternatively, it must be remembered that a high proportion tended to distance their private selves, or saw themselves as putting up a front to others. Quite possibly this may be part of that front, in that they want to present themselves as popular. They may even see this as part of the test to which they are being subjected.

The contrast between the second and third year is quite significant. In the third year, 11 students (58%), said that they had no contacts outside the college. This may indicate their vulnerability and their very real dependence on the staff and students in the college.

Possibly even more surprising is that in the fourth year, 7 students (70%), said that they had no contacts outside the Slade. Given the limited relationship that they seem to have with the staff one woudd have thought that they would have established outside contacts. These responses suggest this is not the case. It could imply that their relationships with students in the college are the important ones. Alternatively, it could imply that they now see themselves as maturing artists and that they no longer seek their friends amongst students. Their friends outside may not be students, but older people, artists or others operating as professionals. In retrospect it is a pity that further questions were not asked to clarify this.

The response to this question does suggest that the second year is the only year in which the students seem to have, or claim to have, considerable contact with other students outside the college. In the third year and to an even greater extent in the fourth year, the majority of the students do not appear to come into contact with people from other institutions. Therefore one might expect that the majority of the students would come to define art in the way in which it is defined by those who teach at the Slade. Of the 14 analysed, 10 operated predominantly in one of the esoteric modes, and 4 in the objective locutionary mode. It might be expected that a strong classification definition of art, on which both the esoteric modes are based, would be more easily transmitted to the majority of the students if their contact with people outside is somewhat limited. The influence of members of staff operating in the objective locutionary mode emerges from the students' responses to the next question.

All the students were asked if their ideas about the relationship between art and society had changed. The relationship of art to society is really too big a question to be dealt with adequately, particularly as it came near the end of a long interview. Thus the responses to this question should not be given too much weight. It was possible to code the responses so that they related to the clasification components, i.e. the definition of the syntax, the artist and the audience. A strongly classified definition (esoteric) of these components is one in which a strong boundary separates the components, so that the syntax is esoteric, the artist is unique and the audience is an elite. A weakly classified definition of the same components involves a weak boundary. Thus the syntax becomes just a language, the artist an ordinary human being and the audience is the generality of people. The two locutionary modes involved different 'weakly bounded' definintions. (see page 93). The network is laid out below with the collapsed choices in brackets.

Thirty-one students, (half of the student body), went on to describe their ideal of the relationships between art and society. The choices and collapsed choices to which they refer are presented in the network under the heading 'change'. This is followed by a table which scores all the students' conceptions of the relationship between art and society and the responses of half the sample who described a preferred relationship.

Esoteric	Syntax	not closely related to society	(spiritual/esoteric) (personal expression)
	Artist	independent of society	(magical role'antennae') (survival all important)
	Audience	small,an elite	(part of high culture gallery system) (part of commercial system)
Objective locutionary	Syntax	closely related to society	(means to achieve other end i.e. political)
	Artist	part of society	an ordinary job
	Audience	many, for people	requiring alternative to gallery system
Subjective locutionary	Audience	many, for people	as form of communication amongst them

CHANGE

Esoteric	Art	beautifying society, increasing awareness to greater extent
Objective locutionary	as above	
Subjective locutionary	as above	

		I	II	III	IV	total	%
	number of students	(12)	(18)	(19)	(13)	62	100%
(Esoteric)	Syntax 'spiritual'	6	11	12	8	37	60%
	Artist 'unique'	3	5	3	3	14	23%
	Audience an elite	3	5	12	8	28	45%
(Objective locutionary)	Syntax, artist and audience as political instrument	1	1	-	-	22	3%
(Subjective locutionary)	Audience many, means of communication	-	3	-	-	3	5%
	CHANGE						
(Esoteric)	Beautifying society more	3	2	6	3	14	23%
(Objective locutionary)	Instrument for change	3	4	5	4	16	26%
(Subjective locutionary)	Means of communication	-	-	3	3	6	10%

The above table shows that 60% of the total student body define the syntax in terms of the strongly classified or esoteric definition of art, i.e. as being distinctly separate from society. The variation from year to year is minimal; this seems to be the most widely held conception of the syntax among the students. A far smaller proportion (23%) refer to the strongly classified definition of the artist as a unique being. But as the question asked for the students' views on art and society rather than the artist, not too much significance can be placed on this. Of greater significance is the 45% who describe a strongly classified audience, i.e. the audience being a small elite which is part of the 'high culture gallery system'. A variation between the years is evident in terms of their conception of the audience. The proportion of each year holding this view from the first to the fourth is as follows: 25%; 28%;

63% and 62%. Thus it appears that only in the third and fourth years do the majority of the students become conscious of the wider social context in which art objects are produced and sold. It is of considerable interest that out of the total student body of 62, only 5 students (8%) define the relationship between art and society in a way which is compatible with one of the locutionary modes, i.e. a definition which shows no interest in, or alternatively, challenges the more established and traditional conception of the relationship between art and society.

These responses do not imply that the students are necessarily content with such a definition. Indeed, 31 students (half the student body) tried to describe what they would have preferred the relationship to be. Fourteen students, (33%) would have liked art to play a greater part in beautifying society and increasing peoples' awareness, i.e. for the strongly classified definition of art to play a greater role in society. Another 16 students, (26%) said that they would like art to be a more viable instrument for= change (an attitude more akin to the locutionary modes). What these two groups have in common is a desire for art to be more effective.

Despite these preferences, the most significant factor to emerge is that 57 out of 62 students at the Slade (92%) define the actual relationship between art and society in strongly classified terms. Thus they seem to be well aware that it is in such a context they are making art objects.

CHAPTER 13

FOUR MODE ANALYSIS OF STUDENTS

So far the students' responses to specific questions have been analysed. A significant number of students in a particular year had to offer the same response for it to be regarded as indicative of a particular trend. The foregoing analysis has been more concerned with elaborating the nature of significant trends than with the extent to which they correlated with particular modes. What follows is an attempt to situate each student in one of the four modes, namely: the objective esoteric mode; the subjective esoteric mode; the subjective locutionary mode and the objective locutionary mode. This was inevitably a somewhat selective exercise as it involved using only those responses which indicated an orientation towards one of the four modes. This orientation could be discerned from responses relating to any of the five frame components, namely: articulation; relationships; doing; discipline and vulnerability. Details of the selected choices are included in this chapter. The intention was also to give an indication of overall changes from year to year in terms of the students' orientation to particular frame components. For example, the number of students in each year whose responses relate to the frame component 'articulation', may vary as may the numbers referring to a content which is indicative of the objective esoteric or subjective esoteric mode. It was also possible to see the extent to which the orientation of individual students to the various frame components indicated a consistant orientation towards one of the four modes. Alternatively if they appeared to identify with frame components from more than one mode, the modes most closely related to each other would emerge. For the purpose of this analysis it was necessary to focus on questions the answers to which would point to the student's orientations to various modes. Choices have been selected from each relevant network which bear

upon the student's orientation. For example, if the student saw his self development in relation to the syntactical structure as a problem, this would indicate an orientation to the objective esoteric mode. In some instances the orientation of a choice is one that is shared by two modes, e.g. in both the locutionary modes the students are regarded as more important than the staff. Further,a choice which identifies a well regarded member of staff as 'student orientated' has been selected as an indication of either of these modes. It must be emphasised that this analysis is based upon a relatively small number of choices in the relevant networks, though as many as were relevant to the purposes described above were used.

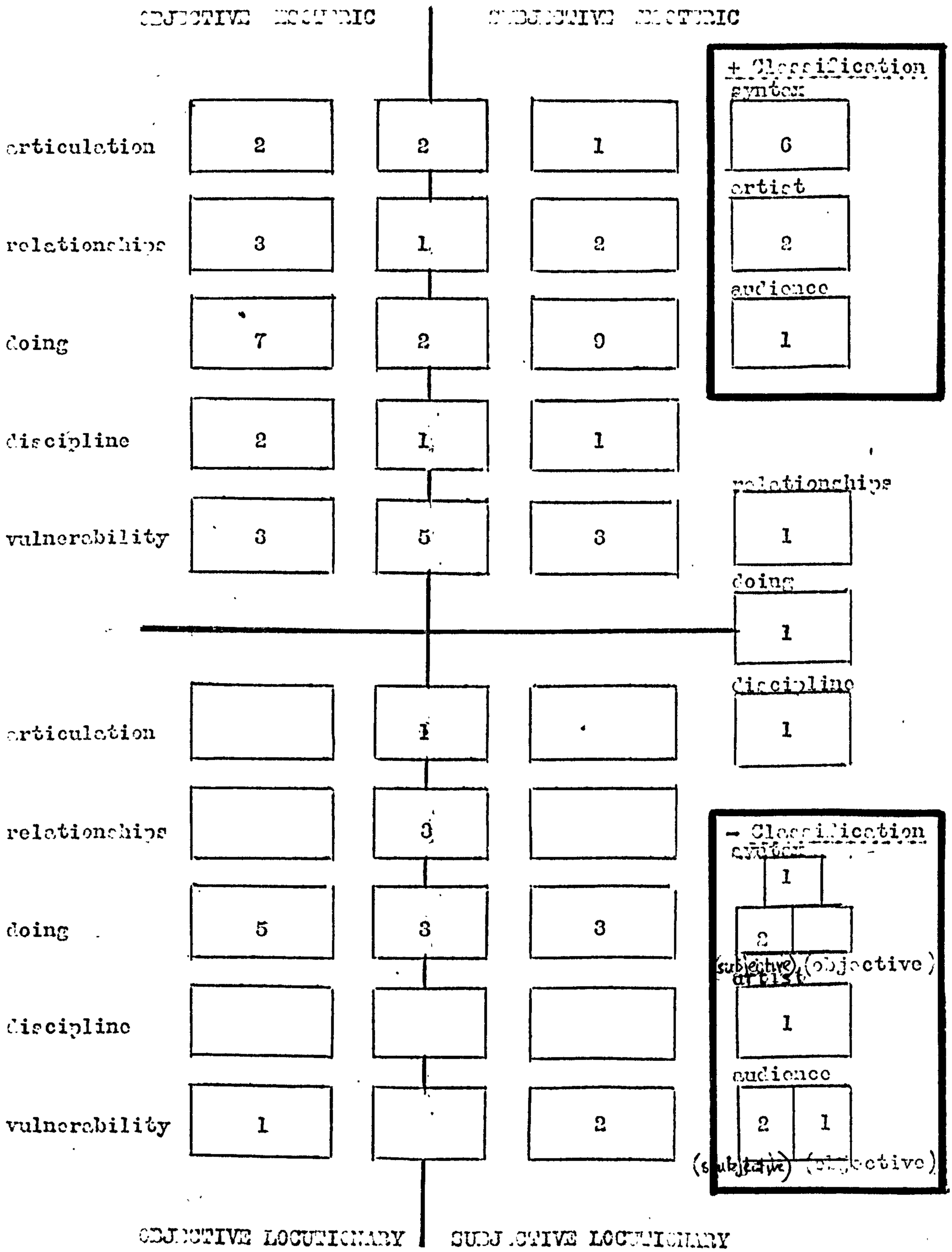
Under the heading of frame components are grouped the choices which give an indication of the student's orientation towards a particular frame component, namely; articulation; relationships; doing; discipline; or vulnerability. For example, in the case of the choice referred to above, in which the student regarded self development in relation to the syntax as a problem, it was assigned to the frame component 'doing', as it would only become a problem if he failed to achieve such development through his doing activity.

In a number of cases choices have been taken from different networks. The above sample shows how choices which indicate an orientation to doing can be found in networks other than the one specifically constructed from the questions concerning the doing activity (called the doing and progress network). Under the heading of classification the students orientation towards the syntax, the artist and the audience is explored in the same way. For example, if the student regarded his 'self development in relation to becoming an artist' as a problem, this could be taken to indicate an orientation to the strongly classified definition of an artist.

PROCEDURE

The coded responses of each student to the relevant questions were scanned to see if they contained any of the choices selected by the criteria decribed above. If so, they were then recorded on a tally, one of which was constructed for each student. On each tally the four modes were depicted. Each mode was allocated five empty boxes, each of which represented a frame component. The choices could therefore be recorded in the appropriate box. There were extra boxes to contain choices shared by two modes. In addition there were boxes representing the classification components. (See diagram.)

In the following pages the choices assigned to each mode are presented. Each mode is dealt with in turn; first the objective esoteric mode; then the subjective esoteric mode; followed by the subjective locutionary mode; and finally the ojective locutionary mode. With each mode the choices are presented as assigned to each of the frame components. Thus under the heading of objective esoteric mode the choices selected to indicate articulation, relationships, doing, discipline and vulnerability are presented in that order. In each case a brief description of the frame component as defined by the particular mode is given. Where problems arose in assigning the choices this is indicated. Next, the question, number and name given to the network in which the relevant choice appears is given. For example we can take the case of the first frame component dealt with, namely articulation as defined by the objective esoteric mode. The questions which bear upon this are 16a and 16b. 16a was, "Whose sessions do you get most out of?" 16b was 'Is this due to the particular things you do with him or how he sets about it?" The network constructed from responses to these questions to analyse the student's relationships to the staff is termed the "staff network". (This information enables the reader to refer to the network (page 267)). Choices which indicate aspects of what



(The numbers refer to the number of choices allocated to [illegible])

articulation entails in this mode have been extracted from the network. In fact only one choice in this staff network was relevant and is presented namely 'communication implicit.' To summarise, the scheme of the following pages is thus:

Question, number:		(The question is included in the first instance when it appears. Subsequently, only the number is given.)
Question e.g.	16a:	"Whose sessions do you get most out of?"
	16b:	"Is this due to the particular things you do with him or how he sets about it?"
Network e.g.		Staff network
Choice e.g.		Communication implicit

OBJECTIVE ESOTERIC MODE

External emphasis

1) Articulation a) Communications

In the two esoteric modes it has been argued that the communication is largely implicit, e.e. that the concepts the staff intend to convey to the students are conveyed indirectly and that the student learns to perceive cues other than verbal ones. The following choices have been selected:

Question 16a:		"Whose sessions do you get most out of?"
	16b:	"Is this due to the particular things you do with him or how he sets about it?"
Network		Staff network (16a; 16b.)
Choice		*Communication implicit
Question 19a:		"How successful do you think they were at explaining them (crucial concepts they were intent on conveying)?"
Network		Verbal competence network
Choice		*Conveyed by manner/approach

b) Content

What is talked about reflects the basic concern of the objective esoteric mode, namely an analytical approach to the syntax. Three choices locate aspects of such an approach. They appear in four networks, i.e. in response to four questions. Only three out of these four refer specifically to the content of staff/student interaction, and thus only three of them are appropriate for this frame component:

Question 15a:	"What do you think the staff expect of you?"
Question 18:	"What do you think are the most crucial concepts or ideas the staff are inviting you to explore?"
Question 27a:	"What do you think is the basic message of the teaching here?"
Network	Concept networks (15a; 18; 29a)
Choices	(re syntax) i) <u>questioning preconceptions</u> ii) <u>exploring range/techniques</u> iii) <u>re figurative work</u>

2) <u>Relationships</u>

The relationship of staff to student in this mode is a hierarchical one in which the staff are perceived as possessing unique attributes. In particular a well regarded member of staff is seen as possessing knowledge and experience. Students were asked to describe all the staff with whom they had come into contact. For the purpose of finding indicators of the student's interests, only attributes of those members of staff which are described as helpful are recorded on the student's tally. Both the staff and vulnerability networks are involved.

Question 16a and 16b (see above)

Network	Staff network
<u>Choices</u>	i) staff preferring hierarchical format ii) staff possessing unique attributes: perceptive iii) staff possessing unique attributes: committed

Question 28a: "Do you find that much of yourself - your feelings and thoughts have to be exposed to the others?"

Question 28b: "To staff or students?"

Question 28c: "Do you feel vulnerable?"

Question 28d: "At what point do you think you can drop (managed to drop) this defense?"

Network Vulnerability network (28a; 28b; 28c; 28d)

Choice *Staff exerting pressure to justify

3) Doing

The concepts recorded under 'articulation' are what is talked about and supposedly therefore, provides direction as to what doing involves. Choices have to relate more specifically to the actual activity of doing if they are to be recorded here. Most of the choices emerge from a network constructed from questions designed to elicit the student's description of his work and his definition of progress. In addition, as described in the introduction to this section, there is a choice which indicates a facet of 'doing' in the network derived from responses to the question on problems that have arisen. This choice is an analytical approach to the syntax, which would only become a problem if the student failed to achieve the desired outcome in doing. The following choices are included in this box:

Question 19b: "How important is the actual doing?"

Network Importance of doing network

Choice (re activity) * Crucial to explore the syntax concepts

Question 25b: "Can you describe it (your work), what it is about and how it has developed?"

Question 26: "How do you know that your work has progressed?" (regressed?)

Network Doing and progress network (25b; 26)

* A choice is starred if it appears in both the esoteric modes

Choices (re description)

i) crucial to explore syntactical concepts

(re progress)

ii) an increase of focus on syntactical problems

(re canvas)

iii) final object important as beautiful

iv) technical sophistication important

Question 24: "Did any problems arise?"

Network Problem network

Choices (re syntax)

i) questioning preconceptions

*ii) exploring range and techiques

iii) in relation to figurative work

Internal Regulation

4) Discipline

Discipline in this mode arises in direct relationship to the demands of the syntax, i.e. its internal logic and the format in which it is presented. The following choices apply:

Questions 15a; 18; 29a; 24 (see above)

Networks Concept networks (15a; 18; 29a)
Problem network (24)

Choices *i) self discipline in relation to work
ii) self discipline in relation to format

Questions 25b and 26

Network Doing and progress network

Choice syntactical problems structuring activity

5) Vulnerability

A student operating in this mode feels vulnerable towards the staff in that he is a novitiate and so his status is comparatively low. He is unsure of his artistic potential and assumes that because the

staff are 'artists' they can perceive the quality of his innate private self from the way in which he tackles serious syntactical problems. Thus the staff are seen as implicitly if not explicitly evaluating both his work and his innate quality. Consequently the only way to reduce such feelings of vulnerability would be for him to increase his conviction about his work. The following choices cover such aspects:

Questions 28a; 28b; 28c; and 28d (see above)

Network Vulnerability network

Choices
*i) private self has to be revealed to staff
ii) private self is revealed in work re ideas
*iii) staff seen as evaluating him
*iv) student feels vulnerable
v) solution, more conviction in work (in future)
vi) resolved, when did substantial work (in past)

Questions 25b and 26

Network Doing and progress network

Choice canvas being evaluated

** The sub headings in brackets are only included to assist in relating the selected choice more specifically to its meaning as it occurred in the context of the interview.

SUBJECTIVE ESOTERIC MODE

External emphasis

1) Articulation a) Communication

The subjective esoteric mode shares with the objective esoteric mode choices referring to the implicit nature of the communication as follows:

Questions 16a and 16b (as above)

Network Staff network

Choice *communication implicit

Question 19a (as above)

Network Verbal competence network

Choice *conveyed by manner/approach

b) Content

The content of this mode is not so much concerned with the qualities of the syntax as the link between the private self and the syntax. It has been argued that this is the focus of the staff student verbal interaction in this mode, despite the fact that it is being tackled indirectly (see subjective mode 'doing' section). It is therefore included under articulation though it must be recognised that the form in which it occurs is more ambiguous than in the esoteric mode. Relevant choices are located in the concept networks as follows:

Questions 15a; 18 and 29a (as above)

Networks Concept networks

Choices i) (re syntax)

*exploring range and techniques

ii) self development re syntactical structure

2) Relationships

As in the objective esoteric mode the relationship of the staff to the student is hierarchical though in a less formal manner. Consequently the staff are seen as exerting a pressure on the student to justify hinself. The particular unique attributes an esteemed member of staff is seen as possessing in this mode relate to his vitality, as made evident in his behaviour and his interabions. As the relationship is essentially more personal, a hierarchical format is not seen as the most conducive to such a relationship. Thus the following choices are included:

Questions 16a and 16b (see above)

Network Staff network

Choices i) staff possessing unique attributes - dynamic
ii) staff possessing unique attributes - egocentric

Questions 28a; 28b; 28c and 28d.

Network Vulnerability network

Choice *staff exerting pressure to justify

3) Doing

The definition of what 'doing' entails in this mode largely distinguishes it from all the other modes. It is the link of the self to the syntax which is the crucial feature. It only shares in common with the esoteric mode the importance placed on 'doing' and the value of exploring the range of the syntax. Relevant choices are as follows:

Question 19b (see above)

Network Importance of 'doing' network

Choices *i) crucial to explore the syntax concepts
ii) crucial to link (work) to self (to become meaningful)

Questions 25b and 26 (see above)

Network Doing and progress network

Choices (re description)

i) analytical re linking self to syntax

ii) private self significant re link to syntax

(re progress)

iii) an increase of focus re relating self to syntax

(re canvas)

iv) final object important as statement of self

v) final object important as communication of art ideas

vi) Technique important - extending range

Question 24

Network Problem network

Choices i) (re syntax)

* exploring range and techniques of syntax

ii) self development re syntax structure

Internal regulation

4) Discipline

Self-discipline in this mode arises out of the nature of the work as in the objective esoteric mode. The distinctive feature of the discipline in this mode is the role of private self, which must play a considerable part in structuring the activity. The following choices locate this:

Questions 15a; 18; 27a; 24 (see above)

Networks Concept networks (15a; 18; 27a)

Problem network (24)

Choices *self discipline in relation to work

Questions 25b and 26 (see above)

Network Doing and progress network

Choices i) analytical link of self to syntax structuring activity

Choices (cont'd) ii) private self significant to structure activity

5) Vulnerability

As in the objective esoteric mode the student feels vulnerable towards the staff. There he felt his private self was revealed to the staff, in particular in relation to his work. In this mode, the student sees his private self as being totally revealed and under evaluation. This is the essence of the student's vulnerability, the emphasis being more on the state of his private self and less on the intrinsic merit of the canvas produced. It is a lack of self-confidence in himself and his work, in relation to the staff, which makes him feel vulnerable. The following choices indicate such feelings:

Questions 28a; 28b; 28c and 28d.

Network Vulnerability network

Choices

*i) private self has to be revealed to staff

ii) private self is totally revealed in the work

*iii) staff seen as evaluating him

*iv) student feels vulnerable

v) solution - more self-confidence (in future)

vi) resolved - became more self-confident (in past)

THE LOCUTIONARY MODES

Relatively few students could be said to be predominantly operating within either of the locutionary modes. Given that, and given also that the choices of the network are derived from the student's responses the locutionary modes are not as well represented in terms of relevant choices as are the esoteric modes. Nevertheless, there are some choices which do identify them as distinct from the esoteric modes and from each other. (In what follows, choices which the two locutionary modes share are starred (*). Choices which the subjective locutionary mode shares with the subjective esoteric mode are identified by a double cross (++).)

SUBJECTIVE LOCUTIONARY MODE

external emphasis

1) Articulation

In contrast to the esoteric modes, in both the locutionary modes the communication tends to be far more explicit. This is recorded in one choice.

Questions 16a and 16b

Network Staff network

Choice *communication explicit

2) Relationships

In the esoteric modes the students have a hierarchical relationship with the staff. In the locutionary modes no such assumption of staff superiority is made. Thus esteemed members of staff are ones distinctly student orientated and, in this mode, particularly those who extend their concern to the student's personal

problems. Other students play a part as equally significant or even more so than the staff. One choice locates responses in which the student feels a pressure to justify himself arising from both staff and students. Although this is what most accurately depicts relationships as defined by this mode, all the students at the Slade might experience some such pressure, just through working at the Slade. Therefore only a choice identifying a pressure towards justification arising from the students alone (which would not be the case in the esoteric modes) is recorded as indicative of both the locutionary modes. The following choices apply:

Questions 16a and 16b

Network Staff network

Choices *i) staff:student orientated

ii) staff:student orientated re student problems

Questions 28a; 28b; 28c, and 28d

Network Vulnerability network

Choice *students exerting pressure to justify

3) Doing

The 'doing' in this mode is identifiable more by features which are regarded as insignificant in the esoteric modes, than by its own particular content. The essence of the content is the focus on the private self and its development irrespective of the particular means through which it is pursued. The following choices indicate such an approach:

Question 19b

Network Importance of doing network

Choices *i) 'doing' not crucial

ii) other activities as important

Questions 25b and 26

Network Doing and progress network

Choices (re description)

i) private self significant re self awareness

*ii) religious ideas important

(re progress)

iii) self extended

(re canvas)

iv) final object unimportant

Internal regulation

4) Discipline

Only one choice emphasises the importance of the private self in disciplining the student, and that is shared with the subjective esoteric mode:

Questions 25b and 26

Network Doing and progress network

Choice ++ private self significant to structure activity

5) Vulnerability

A student in this mode arguably feels vulnerable, but not so much in relation to the staff who do not necessarily offer anything to which he particularly aspires. Further, he may not be involved with the visual syntax which is their language, but may instead reveal himself through a different medium. He interacts mostly with his fellow students, thus it is in relation to them that he is likely to feel most vulnerable. Again only one choice is applicable:

Questions 28a; 28b; 28c; and 28d

Network Vulnerability network

Choice Private self has to be revealed to students

OBJECTIVE LOCUTIONARY MODE

external emphasis

1) Articulation

This is the mode in which the communication is most explicit. The choice which records this is:

Questions 16a and 16b

Network Staff network

Choice *communication explicit

2) Relationships

The relationships of students in this mode are again similar to those in the subjective locutionary mode. One difference is that although esteemed members of staff are essentially student orientated, the skill they have to offer is the important factor rather than their concern with the student's personal problems. The following choices apply:

Questions 16a and 16b

Network Staff network

Choice *staff student orientated

Questions 28a; 28b; 28c; and 28d

Network Vulnerability network

Choice *students exerting pressure to justify

3) Doing

It has been argued that 'doing' is the most important interaction as it involves putting into practice the underlying assumptions of each of the modes. Fortunately there are a number of choices which clearly distinguishes this mode from all the others. The content

of 'doing' in this mode must involve an attempt to influence the relationship of man to his society. The following choices are included:

Question 19b

Network Importance of doing network

Choices *i) 'doing' not crucial

ii) political ideas important

Questions 25b and 26

Network Doing and progress network

Choices (re description)

i) questioning the value of the syntax

Private self insignificant;other ideas important such as:

ii) relating man to his context

iii) political ideas

*iv) religious ideas

(re canvas)

v) final object important to communicate other than art ideas, e.g. to unsettle

Internal regulation

4) Discipline

A student operating in this mode will be involved in a group outside the college. The structure of the outside group provides him with a discipline. No choice sufficiently precisely locates this. Thus no choice represents this frame component.

5) Vulnerability

One might have thought students who say they do not reveal their private selves and indeed those who say they do not feel vulnerable could be recorded here. But as has been made clear, these students

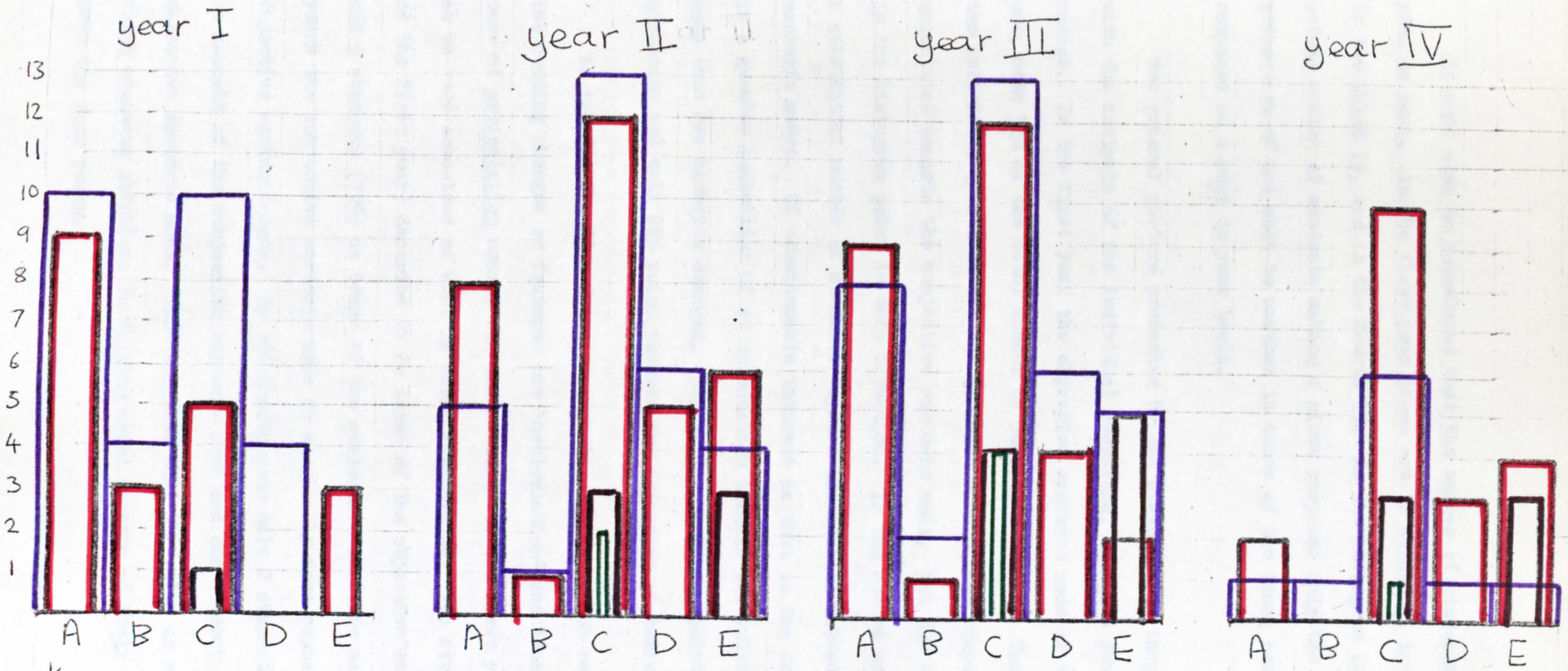
do feel vulnerable as they are in an environment unsympathetic to their approach. This is particularly evident in the fourth year when they have to exhibit their work to get the diploma. Only one choice is directly applicable to this mode, which sees the antidote to any feeling of vulnerability in terms of the achievement of other ends (i.e. alternative goal outside art).

Questions 28a; 28b; 28c and 28d.

Network Vulnerability network

Choice when other end realised

On the basis of these particular student responses it was possible to construct a histogram. (page 315). In this histogram each of the four years is represented. Each year is divided into five sections, A, B, C, D, and E, each of which represents a frame component, namely, A - articulation; B - relationships; C - doing; D - discipline and E - vulnerability. The height of each is determined by student responses which specifically indicate a particular mode. It does not try to represent choices in the networks which could be attributed to either of two modes. In the histogram each of the modes are represented as follows: blue - objective esoteric; red - subjective esoteric; brown - subjective locutionary, and green - objective locutionary. Where a student gave a response which showed affinity with more than one mode for a single frame component, it has been scored more than once. For example, there are only 12 students in the first year. Of these, 10 students described articulation in terms of the objective esoteric mode and 9 described it in terms of the subjective esoteric mode, both of which are scored. This histogram does not attempt to identify the extent of the overlap; it merely presents the number of students who described the particular frame components in such a way as to indicate an orientation towards a specific mode.



Key

Objective esoteric

Subjective esoteric

Subjective locutionary

Objective locutionary

Key

A - Articulation

B - Relationships

C - Doing

D - Discipline

E - Vulnerability

Histogram showing the number of students in each year whose responses indicated an orientation towards one of the four modes, in terms of specific frame components

It must also be remembered that the number of students varies from year to year. In the first year there are 12 students, in the second 18, in the third 19, and in the fourth 13. As the histogram indicates the actual number of students making a given response only the relative proportion of one mode to another in terms of the frame components can be compared on a year to year basis.

The general picture presented by the histogram is largely consistent with the analysis of the individual questions, though a few new facets emerge. In the first year the objective esoteric mode is the dominant one, with 57% of the total number of responses scored. The analysis of the individual questions did not indicate such a high proportion of students orientated towards the subjective esoteric mode, yet 41% of the responses in the histogram point in this direction. In the second and third years a substantial number of students express orientation towards both the esoteric modes. Of considerable interest is that in the fourth year there is a greater indication of an orientation towards the subjective esoteric mode than has hitherto emerged. 52% of the responses pointed in this direction and only 28% point towards the objective esoteric mode.

As regards the five frame components, the two which reveal the most interesting changes or features are 'articulation' and 'doing'. In the case of <u>articulation</u> nearly all the students in the first year appear to be very conscious of what is being articulated. Ten students (83% of the first year) describe it in terms of the objective esoteric mode and 9 students (75%) in terms of the subjective esoteric mode. In the other years the subjective esoteric mode is marginally more represented than the objective esoteric mode. By the fourth year only 2 students (15%) refer to aspects of the subjective esoteric mode and one student (8%) to the objective esoteric mode. This suggests that the value or significance which students attribute to talking about aspects of their work decreases over the four years.

The changing pattern of the 'doing' also emerges. The percentages of students in each year describing their work in terms of the two esoteric modes are as follows:

	I	II	III	IV
number of students	(12)	(18)	(19)	(13)
Doing - objective esoteric	83%	72%	68%	17%
Doing - subjective esoteric	38%	67%	63%	77%

One is reminded of the response of a first year student to the question, "In what way has it (contact with students of other years) been important?" He relpied:

> "You can see their attitude in relation to where they are on the course. In the beginning everyone is enthusiastic. In the second year they don't know where they're going, what they're doing, and they hate the place for their own inadequacies really. And the third year, they're a little better and starting to do some work. Most of them in the fourth year, by the time they've got to leave, they want to stay."

The table below attempts to plot the overall pattern of student adherence to the four modes. Only choices which precisely indicated a particular mode are used. In the case of most students a single orientation predominates, i.e. there are more choices which indicate an orientation towards one mode rather than any of the others. Such a student is scored on the table under the predominating mode. In a few cases no particular mode predominates, in that two modes (or even three) attract the same number of choices from a given student. Students whose choices appear to indicate adherence to a combination of modes are shown as such. All the numbers therefore represent actual numbers of students and add up to the total number interviewed.

	I	II	III	IV	total	%
number of students	(12)	(18)	(19)	(13)	(62)	100%
Predominant mode:						
Objective esoteric	7	7	7	1	22	35%
Subjective esoteric	3	7	9	8	27	44%
Subjective locutionary	-	1	-	1	2	3%
Objective locutionary	-	-	2	1	3	5%
Combinations (equal frequency)						
Objective esoteric & Subjective esoteric	2	1	-	1	4	6%
Objective esoteric & Objective locutionary	-	1	-	-	1	2%
Subjective esoteric & Subjective locutionary	-	-	1	-	1	2%
Objective esoteric, Subjective esoteric & Subjective locutionary	-	1	-	1	2	5%

The table shows that there are more students predominantly operating in the subjective esoteric mode than in any other mode. Twenty-seven students (44% of the total student body) operate in this mode. A further 22 students 35% of the total student body) operate predominantly in the objective esoteric mode. Thus a total of 49 students (70%) operate predominantly in one of the esoteric modes. Only 5 students appear to be exclusively involved in the locutionary modes. Not too much weight should be placed on this. As has been explained the locutionary modes are under-represented in the networks as relatively few students expressed such orientations. The number of students for whom no single mode predominated was only 8 (13%). It is interesting to note however that in the case of 6 of these, the two modes to which they appear orientated are adjacent ones rather than 'opposites' as depicted in the theoretical diagram (page 84). This is as might be expected in that the assumptions of adjacent modes have certain elements in common. For example, in both the objective

and subjective esoteric modes, the visual syntax is of considerable importance, and in both the subjective modes, namely the subjective esoteric and subjective locutionary, the private self is of considerable importance. In contrast, the modes opposite each other have least in common; the objective esoteric mode has virtually nothing in common with the subjective locutionary mode as is also the case with the subjective esoteric and the objective locutionary modes.

In terms of the two esoteric modes, the changing pattern of the students' orientation from year to year is similar to the picture that emerges from the histogram. The percentage of students in each year predominantly operating in the two modes is as follows:

	I	II	III	IV
number of students	(12)	(18)	(19)	(13)
Predominantly:				
objective esoteric	55%	39%	37%	8%
subjective esoteric	25%	39%	47%	67%

The percentage of students in each year predominantly orientated towards the objective esoteric mode decreases and the percentage predominantly orientated towards the subjective esoteric mode increases.

Althoughthe majority of students appear to be predominantly orientated towards the esoteric modes, in fact no student made choices relating to only one mode. It is of considerable interest to look at the extent to which the students appear to operate entirely within the two esoteric modes, and how many see themselves as exploring locutionary types of 'doing', 'relationships' or other frame components. The following table presents first of all the number of students who describe their attitudes <u>only</u> in terms of the esoteric modes, i.e. who are not exploring outside an esoteric definition. Only one student out of the total student body refers only to locutionary features, which are in fact all objective locutionary choices. Next in the table are showmthe numbers of students in each year

who refer to either or both the objective esoteric mode and/or the subjective esoteric mode. This is broken down below, in brackets, so as to distinguish those who have referred to a subjectivelocutionary feature from those who have referred to an objective locutionary one. The final category in the table relates to a particular locutionary frame component namely 'relationships' Both the locutionary modes involve the same egalitarian type of staff student relationship. As the above tables have only dealt with choices which indicate particular modes this has not been included. It is here presented because, in point of fact, many students made reference to such a relationship.

The table is as follows:

	I	II	III	IV	total	%
number of students	(12)	(18)	(19)	(13)	(62)	100%
Students operating only in esoteric modes	10	10	9	4	33	53%
Students operating only in locutionary modes	-	-	-	1	1	2%
Students exploring one or both locutionary modes	2	8	10	9	29	47%
- subjective locutionary	2	6	8	6	22	35%
- objective locutionary	1	2	5	2	10	16%
locutionary 'relationship'	4	8	12	6	30	48%

The table shows that 53% of the student body operate only within the esoteric modes. The number and indeed percentage in each year steadily decreases, from 88% in the first year to 56% in the second, 47% in the third and 31% in the fourth. Nevertheless, over half of the undergraduates appear not to be exploring outside esoteric definitions. Another 47% of the students make some reference to at least one locutionary feature in their description of their orientation. Here, an opposite trend is apparent; the percentage in each year who only work in one of the esoteric modes decreases whereas the percentage who refer to features of the locutionary

modes increases (from the first to the fourth year the proportions are 17%, 44%, 53% and 69%). When this is broken down it appears that the subjective locutionary mode is referred to by over twice as many students as those who refer to objective locutionary mode features. In fact two frame components attract almost an equal number of choices indicative of the subjective locutionary mode. They are 'doing' and 'vulnerability'.

These results suggest that even though most students operate predominantly in one of the esoteric modes, the focus on the private self, which is the preoccupation of the subjective locutionary mode is a concern of a substantial number of students. Excluding only the objective locutionary mode, to which few students adhere, the private self plays a significant part in the other three modes. It dominates the subjective locutionary mode, and it has been shown that it is involved in the tripartite 'doing' interaction (page 104), which occurs in both the esoteric modes. In the subjective esoteric mode it plays a relatively more significant part, but even in the objective esoteric mode, where it is not explicitly referred to, its sincerity is assumed. Of all the frame components, therefore, this is probably the area in which the distinction between at least three of the modes is weakest.

Another interesting result is that 48% of the student body indicate approval for a locutionary type of staff student relationship, namely ones in which the staff do not adopt a hierarchical relationship towards the students. The percentages expressing this from the first to the fourth years are, respectively; 33%, 44%, 63%, and 46%. It is in the third year that this attitude is most pronounced, which further suggests that their relationship with the staff has undergone a major change since the first year. A preference for such a relationship by such a high percentage of the student body may reflect the lack of structure and the considerable responsibility the staff give to the students in organising their activity for themselves. In fact, one would hardly expect even the esoterically

orientated students to express an actual preference for a paternalistic staff approach; they would however differ from the students operating in the locutionary modes more in terms of the respect they accord to what the staff represent.

C O N C L U S I O N

Since each foregoing chapter has contained its own summary and conclusion, any attempt to survey all the material again would be largely repetitious. The purpose of this conclusion therefore is to discuss the overall intention of the project as a whole, the methodological problems entailed in proceeding and the sociological validity of what it has revealed.

The project was an attempt to explore various forms of transmission involved in socialisation into a non verbal subject, namely fine art. It involved an intense study of the Slade School of Fine Art an institution in which fine art is the only subject offered to the undergraduate students. It has a distinctive academic tradition - 'the intense study of constructive drawing - that drawing which is good drawing throughout the ages.'* and partly due to its high reputation the proportion of selected students to applicants is small; it is also largely middle class. They appear in the main to be sympathetic to a traditional conception of art.

It was possible to distinguish four modes of approaches to the learning of fine art available at the Slade. There has been no attempt to look at the more distinctly sociological or historical origins of the four modes. The concepts of classification and frame were used to make this distinction. These definitions were made in terms of the boundary strength of the conception of art (classification) and the structure of the transmission and acquisition processes (frame). A major focus of the study has been on the transmission of implicit criteria. Two types of screening devices used by the staff were identified both of which seemed highly pertinent to the question of transmission; these were an engrossment criterion and a focussing criterion. It is interesting that the study has thrown light on the <u>process</u> by which the implicit criteria are conveyed, but not on their precise nature. When looking at an art object it is possible to

* G. Charlton, The Slade School of Fine Art, 1871-1946 in The Studio, 1946

focus attention on any one syntactical element and to articulate the relative success or failure with which it has been treated. Thus one can say that the colour 'works', the space 'works', the balance fails to 'work'. But it is not possible to extract their simultaneous impact in terms of how they 'work' together. Yet it is the ability to assess simultaneously a range of syntactical elements that must be entailed in operating the implicit criteria.

The coding of the data demonstrated to what extent the four modes (which were theoretical concepts) were empirically evident. It was argued that an orientation towards a particular mode was more apparent in the case of the staff than the students. The analysis of the staff interviews showed that three of the modes, the objective and subjective esoteric modes and the objective locutionary mode, had some empirical validity in that the responses from every member of staff tended to consist of four times more choices indicating an orientation to a single mode than to any other mode. No member of staff was predominantly orientated towards the subjective locutionary mode. It was argued that this mode, though it was clearly a valuable experimental phase for some students, could hardly be seen as a viable long term state. Thus it is not surprising that no recognised artist would be predominantly orientated towards it. As regards the students, the coding revealed patterns in terms of the comparison of one year with another. Prior to conducting this part of the exercise, it was apparent that the first year differed considerably from the other years, in that it involved a series of formal teaching sessions (in which the objective esoteric mode predominated) and the other years did not. The coding enabled the identification of distinctive changes in these three other years. The most distinctive feature of the second year seemed to be a propensity for the students to withdraw, while still retaining a strong feeling of being evaluated by the staff. In the third year there appeared

to be considerable diversity in student orientation, and greater contact with the staff, though the relationship appeared to be less hierarchical. Thus it appears that the third year is the one in which the students are most exposed to the criteria of the staff. Finally, in the fourth year, there appeared to be a trend towards the subjective esoteric mode, accompanied by greater independence from the staff.

The original theoretical concepts require a degree of modification in the light of what emerged from the coding. It needs to be emphasised again that the subjective locutionary mode is a short term learning possibility, not a viable long term orientation. Thus it is less significant than the other modes. Nevertheless a considerable number of students did explore facets of this mode at some stage in their four years. As the four modes attempted to locate learning approaches perhaps the subjective locutionary mode is legitimate as a theoretical construct as it offers the logical extreme of a weak classification and weak frame. It might be possible to speculate that if the art climate changed, for example if existential ideas became more fashionable, this mode might have some significance for mature painters. Another modification is required in relation to those students who are orientated towards the objective esoteric modes. It appears, as the theoretical model suggests, that a hierarchical staff student relationship occurs in the first year when the student is being introduced to the syntax. Such a relationship does not however seem to persist into the second stage when the students are learning to use the syntax for themselves.

Three methodological problems which arose in the course of this study deserve elaboration, namely: the consequences of the research being carried out by one person; the implication of there being a limited amount of time for completion of the project; and the nature of the data.

The significance of such factors as the sex, personality and background of the researcher are clearly exaggerated if there is only one person involved. Such factors are likely to affect both access to the institution and the data which is made available, and should not therefore be ignored. It is hard to say what may have been the effect of the researcher being female, and invidious to speculate upon the impact of her personality. Suffice it to say that in the initial stages of data collection some resistance was experienced from both students and staff. This appeared to melt after some had already been interviewed, or had got used to the researcher attending their sessions. This may have been because the word was gradually spread about that interviews were sympathetically conducted and that the intentions were serious.

Of more immediate significance to obtaining full access to data was probably the researcher's background. The researcher's first training was in fine art. This meant that she could not be labelled as a complete outsider. Having some familiarity with the verbal language used in art school aided understnding of subtle differences or distinctions. Thus conversations in interview or elsewhere could rapidly reach the stage of being interesting for both the researcher and the participant. Further, as the researcher had experienced fine art training at first hand, this gave her considerable clues as to the more subjective experiences entailed in such a form of socialisation; this was probably particularly true of the significance of vulnerability as affecting both what the student is prepared to learn and to do what motivates him. There are however certain corollary disadvantages in that the researcher almost inevitably failed to see as problematic aspects which others without an art training would so see. The knowledge that this might happen may have reduced this danger; there was an attempt to perceive everything happening at the Slade as strange, and to make participants articulate those areas where there

might have been a presupposition of familiarity on the resercher's part. Despite this, it is likely that some interesting data was missed.

The second important methodological factor was that the research had to be carried out in a limited period of time. If there had been some five years to do the empirical work, it would have been possible to do a longitudinal study following one set of students through their whole art school career. as only about two years could be taken to collect the data the study had to be a cross-sectional one, involving interviewing the students in each year. This involved making the assumption that the differences were due to students being in a particular year as opposed to there being differences between the annual intakes as such. Given that each year's intake will actually tend to differ considerably and that the first year course changes to a certain extent each year, a cross-sectional study is far from satisfactory. Perhaps though, the most important factor is not too far distorted by the approach adopted, namely that each year of the course adds another year at art school and another year's experience and familiarity with the syntax. Thus despite the limitations a cross-sectional analysis is a valid exercise for a number of central purposes.

Another major consequence of there being only a limited period of time in which to conduct the study was that only one art school was studied. In the selected art school fine art was the only undergraduate subject. This was useful in terms of analysing variations within a single form of socialisation. Possibly, though, in an art school which offered in addition to fine art a range of other subjects, e.g. graphic design or textiles, the approaches and orientations towards fine art might be very different. For example, if the art school prided itself on its silk screen or textile department, the fine art department may place a far greater emphasis on what has here been called the objective locutionary mode, in which the art form is related to a wider audience.

Thirdly, the time limitation made it impossible to analyse the wide range of data collected as extensively as it deserved. The range of data was considerable. Other than conducting interviews the researcher attended (as a participant observer) first year sessions, group tutorials, selection interviews, etc. Analysis of any of these could have been extended. In fact major emphasis was given to one form of analysis of the researcher's interviews, namely coding. Further analysis of them in terms, for instance, of linguistic variations, or key recurrent concepts, such as 'individual', were not attempted, largely because they would have little relevance to the analytical framework.

As regards the nature of the data, it must be remembered that the purpose of the project was to explore general principles. It was not designed to confirm or refute any previously structured hypothesis, although a number of hypotheses were developed in the process of exploring the data, the numbers were so small that it did not seem appropriate to apply any sophisticated statistical techniques. Closed questions could have been used but they would have been unlikely to have served the project's purposes, as they are not satisfactory tools to explore or probe criteria unless the dimensions implied by those criteria can be pre-structured. Arguably open ended interviews are most likely to achieve the required degree of probing and exploration. Further, as a result of the researcher participating in as many contexts as possible, statements made at interview could to a certain extent be tested and further explored. For example, a number of students in a given year may describe group tutorials as occasions in which little concrete advice is given. By attending group tutorials it was possible to see the extent to which this was the case, and indeed to explore further those factors contributing to any such interpretations. Using such a range of open techniques and its own problems when it came to the analysis. It is virtually impossible not to abuse the

subtleties of the data, if the intention is to make any generalisations from it. As indicated the main analytical technique used was the coding of the interviews; it is a limited one. The interviews were coded with a branching network which had the advantage that it enabled the identification of a diverse yet discrete range of responses. But in retrospect it was perhaps a rather elaborate technique to employ for such a small sample, given the expectation that the responses would be diverse. Use of the technique involves a range of assumptions and inevitably a degree of ad hocing. Thus the researcher must be socialised into the key concepts in order to use it. (an elaborate discussion of the limitations of such a procedure are discussed by J. Cook-Gumperz ((see Bibliography)). Nevertheless, its validity in terms of this project must rest on the fact that it has revealed facets within a particular process of socialisation of which we were previously unaware.

As regards the wider sociological validity of the project, it has demonstrated that it is possible to employ sociological techniques to explore a form of socialisation which is a distinctly qualitative one, and consequently is one which few sociologists have attempted to explore. Some interesting aspects of the learning process have emerged. In terms of art education in schools or colleges of education, it is of considerable interest that it was possible, in the intense and highly specialised context of the Slade, to identify distinctive ways in which fine art can be learnt. Each entails different definitions of the 'doing' concepts, vulnerabilities and so on. If there is only one art teacher and he realises that he is orientated towards, for instance, an objective esoteric orientation, the realisation that there are other approaches, each entailing distinct principles of transmission and acquisition, may enable him to be that much more sympathetic to students who do not seem to understand or respond to what he has to offer.

There have so far been few intense studies of similar institutions;

generalising from one institution to others and making comparisons is therefore difficult. In terms of B. Bernstein's original definition of classification and frame, socialisation into fine art is largely weakly framed. What has been demonstrated is the distinction that arises within the subject, when the frame is weakened in terms of the individual students subjective involvement with his activity. Other subjects which involve a weak frame, and the transmission of implicit criteria, may not be so different; elements of this analysis could perhaps be applied.

From another point of view, perhaps the study may throw some light upon the structure of transmission and acquisition controlled by relatively weak principles of classification and framing, where the emphasis is upon production rather than on reproduction. Whilst we have some understanding of the vulnerability that students and staff experience in transmissions regulated by strong classification and framing, we have as yet much less understanding of the vulnerabilities created by transmission in which the hierarchical components are relatively implicit, the sequencing rules are weak and the criteria are diffuse and implicit. It may be that this case study may throw some light upon transmissions regulated by weak classification and weak frame.

T R A N S C R I P T S

The transcripts presented are examples of the content of the interviews with the students. Speedwriting was employed to enable detailed notes to be taken during the interview, of actual responses to the questions. In the transcripts,

( ) contains either a word not actually said by the student but which has been inserted to clarify meaning. Alternatively such a bracket contains supplementary questions.

(( )) contains a paraphrase of the content of what the student said, the precise words of which were not recorded.

..... indicates that the student went on to elaborate what he had just said, but that it was not recorded.

The three transcripts presented are chosen to emphasise how the student is <u>changing</u>; i.e. rejecting one framework and exploring aspects of others, as opposed to being static examples of each*. Statements which have been quoted in the text are underlined.

The first transcript is that of <u>John</u>. He provides a picture of what the esoteric modes involve; he has accepted the closed definition of art. He is in the process of trying to operate within the highly disciplined objective esoteric mode as opposed to the more personalised subjective esoteric mode.

Mary's transcript follows. She is in the process of rejecting the subjective esoteric definition of art and in so doing she articulates several aspects of its dynamics. At this stage (2nd year) it would be

* It must be noted that the majority of students operate within the subjective esoteric framework.

difficult to say whether she will move in the direction of the objective locutionary mode, the ideas of which might enable her to realise an alternative definition of art, or towards the subjective locutionary mode. In her work, the 'doing', and the vulnerabilities to which she seems exposed suggest an essentially personal content.

Paul's transcript demonstrates the problems of operating within a weakly classified definition of art. He initially saw art as a means of self-expression, which implies acceptance of the art syntax. It appears he became interested in the objective locutionary mode at an early stage and has confronted a number of the problems which such a mode entails.

Student: John, 3rd year

BASIC

20 years, 20.12.51: father died three years ago, was a business manager for a newspaper; mother since then an accounts clerk. 3 younger sisters. Lives in Porchester. Education, grammar school, 8 O-levels, 2 A-levels, straight to Slade as a first year.

FAMILY

1. Is there anyone in your family interested in painting?

J. No.

2. When did you first realise you enjoyed doing art - it was fun holding a pencil or brush?

J. Always

3a When did you first realise you were good at it?

J. When I first went to school.

3b How did this come about?

J. You compare yourself with other school children and so does the master. He used to put them up on the wall and things like that.

4. Would you say that you got on well with your family?

J. Yes.

SCHOOL

5a. Did your friends at school share your interest in painting or were they mixed in their interests?

J. Mixed in their interests.

5b. Did you regard yourself part of a Bohemian group?

J. No.

6. At school was there a particular person you admired?

J. No one I could single out. (Not your art master - or anyone?) I think the English master who had a Cambridge degree, and I found that attractive. (What about your art master?) One was academic and one practical education. The art master - personality wise he had a marvellous personality, the other a marvellous brain. (What type of personality had he?). Very lively, Cheerful.

7. Are there any changes you would like to see in the secondary school?

J. I don't know. It's an impossible question as it involves the O and A-level structure. Perhaps - well, I think art being taught continuously through primary and secondary school. I had no art at all for two years when I was studying O-levels.

DECISION

8a. When did you decide to go to art school?

J. I think in the second year of the sixth form. There was a choice between applying to Cambridge to study English Literature or applying to the Slade, and it happened I applied to the Slade and was accepted and that solved the problem. There was equal pressure from the art master and the English master. (Did your family want you to do one rather than the other?) Pressure from my family to go to Cambridge, but only slightly. (Was one of the reasons you opted for the Slade, that your A-levels were not that strong?) Cambridge entrance is on examination, not on A-levels. I wanted to be an artist, not necessarily a painter, so I could have been a writer or lecturer.

9. If it was not possible for you to go to art school, what would you have done?

J. Applied to university.

10. Why the Slade?

J. Because I'd been told it was the best. (By whom?) By the art master, He'd studied here for a couple of days; not studied here, but on a course. He knew its reputation.

11a. Do you know anything of the history of the Slade?

J. Yes, because there was the Slade Centenary which went right back through Tonks, Fred Brown, Poynter.

11c. Do you think one could talk of the Slade tradition? What does it mean?

J. It's come down to us through people like Mr N., Mr T., Coldstream and Townsend, who formed a sort of nucleus for the sceptical tradition of art criticism. And around that basis other teachers seem to come and go.

12. Was there a painter you felt particularly strongly about?

J. No, not really.

ART SCHOOL

I want you to think back to your first year here.

LEARNING

13. Was the Slade different from your expectations?

J. Yes, it was far more anarchic. I expected students to be more academic than they were.

14a. Did you expect to find yourself part of such a small group?

J. I had not really thought of it.

14b. Do you think it was an advantage or ?

J. I don't. I came here to meet other students. I was not disappointed that it was such a small group. Looking back on it, it is a limitation that there were so few people as now in the third year there are so few students around, though in the first year it seemed quite adequate.

15a. What did you think that the staff expected of you?

J. Well, I thought I was expected to produce marvellous paintings, but instead I think I had to assume an attitude of martyrdom, of self-criticism. (Anything else?) It was very difficult to think what they wanted. Many students would have been helped if they could have seen what they wanted and then either gone with or against it. But the thing is, in the Slade, they never let you know what they want. Students are accustomed to have to work to a given set of values. (Given set of values?) At school one was aware of the limits of a lot of work and good hard thinking.

15b. How did you get to know of this?

J. It became apparent from the way things happened during the first year. (Did the staff tell you this?) The staff didn't put it into words. I mean the method of consideration of a work would be to criticise it, but not to suggest an alternative; merely to encourage one to reconsider.

16a. Whose sessions did you get most out of?

J. We did not have all that much teaching. We had Mr N. for life drawing, which was quite ordinary. I think I liked Mr V's sessions who was very unorthodox. Instead of having a life model for example, he would bring in a small plastic animal, place it in the room and then leave without telling us what to do, which was enough to strike terror into any students.

16b. Did you like him because of the particular things you did with him, or because of how he set about it?

J. I enjoyed the criticism, mainly following the various exercises, all of which were virtually impossible, if not impossible. (What happened in these criticisms?) His attidude was to expose our naive attitudes towards our thinking and drawing, and his class seemed to be set in opposition to Mr N's whose were traditional life drawing, which seemed to illuminate both.

17a. Did you think the tutors had much in common?

J. No, not particularly. They all seemed to be quite different, except the Euston Road mob, who were all quite the same. That's very black and white. It's not.

17b. In what way was Mr V. different?

J. He seemed to owe an allegiance to nobody and nothing in particular, or rather what he owed allegiance to was never actually seen. In contrast, you felt with Mr N., you felt that he was a sort of apologist for the traditional life drawing set up. (What about as a person?) He was very polite, rather conventional, seemed a model of what an academic artist might be. This sounds like heavy criticism of him, but it's not meant to be. (What about Mr W?) We were told that Mr W. was a very committed artist, very serious, but I found it rather frightening in a way. He was just too serious to be true. (And Mr P.?) His course never really materialised.

COMMUNICATION

18. What did you think were the most crucial concepts or ideas the staff were inviting you to explore?

J. Sort of continuous inspired self-criticism. That's about the only one that came across. They were all very vague.

19a. How successful did you think they were in explaining them?

J. They never explained. They let you know somehow. (How?) It's as if they create an atmosphere and you are left to come to know what they're on about - almost like in a religious way, there's some sort of initiation. I always think of something like a priesthood, which is suggested and is a rather desirable state, and yet entry to the clan as it were is something which is never given, but one gradually takes it on from being years in the system, years in art school. Then you seem to know something, and then you become a teacher. Perhaps the whole thing is coming a teacher, nothing else. (Last sentence said laughingly).

20. How much did you learn from the other students? and if so, what?

J. I had not realised that so many different attitudes towards art could exist side by side. It seemed a very difficult thing to accept.

21. Did you have much contact with the second year students?

J. No.

22a. What kind of relationship would you say the different year groups have with each other?

J. Each year seems to have an aggressive sense of its own identity, having spent so long to try to work out one's own identity, one wants to keep onto it at all costs. Finding one's own personal position in the group (in the first year), most energy is directed towards that.

22b. What kind of relationship would you say the undergraduates have with the post graduates?

J. None whatsoever.

22c. When one wanders around the place one usually can see quite a lot of work in the studios, but few students actually working. Why do you think so few students are working in the studios?

J. Well, in my studio for example, we have this person, ..., who insists on bringing in all sorts of rubbish, laying it all over the place and calling it his art work. And after a while the room becomes such a rubbish pit, you can hardly work there. there's no sense of privacy whatsoever. The studios aren't built for separate activities. They were built for life work, not a range of activities coexisting. It's a continual fight against disorder from cigarette ash to coffee cups left upside down on paintings.

STRUCTURE

23. Of all the things the Slade had to offer, by which I mean, studio work, lectures, your tutor, social life with the students, etc., what do you think you got most out of and in what way?

J. Personal tutorials. (Who is your tutor?) Mr. L. It was a dialogue at a higher level than at any other time at the Slade. There seemed to be a mutual respect which seemed to stem from the organisation of the tutorial. (In what way?) Regular time, place and the sense of confidence that it gave. I mean, here within the general disorder of the Slade was one thread that would go on for the next four years should everything else fail. (What do you mean by higher level?) Over the years we could build up our own system of references which could be implicit in future discussions. I would not each time have to explain my views about cubism, it was

like a shorthand in a way. (Was there anything else?) History of art lectures, which introduced me to modernism, which I found the most interesting thing of all.

24a. Did any problems arise?

J. I had hoped to continue to do the work I was doing at school and develop it, but I found it impossible. I had to start from scratch which entailed stopping work for a while. I did very little in the first year.

24b. How did you deal with it?

J. I did not deal with it in the first year at all, but I did in subsequent years to some extent. (Were there any other problems?) Living with all the other people in the studio; the intrigue; one finds one likes some, dislikes others. It became aggravating having to talk about the same subjects continually, particularly politics, which I had never talked about before. It was also depressing because I found there were not that many who had a similar interest in my type of art. I was out on my own. Whereas with my tutor you could explore concepts intellectually, in the studio with the other first years one had to explain the concept. (What sort of concepts?) Learning about abstract expressionism and most of the ideas behind American painting. The other students did not know about it. They did not talk about it in their tutorials. With Mr T. they talked about pigments. I could only discuss these things with my tutor, not with anyone else.

25. What effect did this first year have on your own work?

J. I think it made my work tougher. It gave it a public aspect. The studio was like a continuous exhibition.

DEVELOPMENT

Now I'm going to ask you again the same sort of questions, but in relation to how each changed after the first year, in the second year and now, but first of all,

26. How important was the long summer holiday.

J. It was important to get away from the Slade, I can only take London and the Slade for a certain amount of time. I was getting increasingly depressed as the year wore on.

16. Did a different member of staff become more important than Mr L.?

J. Yes, Mr R. (Why was that?) In the second year it seemed I could begin to understand some of the things he was saying that previously were beyond my capacity. It seemed his argument stayed at the same level - it was up to me to come up to that level. (What did you begin to understand?) I had not previously been able to see the traditional side of it and when I could see that, I could see the variations on that theme that his work entailed. (It's the same now?) Yes, Mr R. and Mr L.

18. Which concepts used by the staff became more understandable and useful, and which did not?

J. Concepts related to the discipline of painting became useful, concepts relating to one's personality did not. (Can you give examples of those relating to the discipline?) That painting had an inherent discipline which it was up to one to perceive, then act on or with. Whereas previously I'd thought of it as a base for a type of self-expression. (and relating to personality?) It seemed to me that personality seemed related to self-expression whereas the new ideas were related to a new form of self-expression, that is by meeting a discipline, finding a problem, and this then determining one's actions. I find now I want a continual clarification of my attitudes I've started to write now.

20. Did your relationships with your fellow students change?

J. Yes, I started to become a little more separate, as it were. Although this had always seemed to be implicit in what I was doing, I had not taken up the option of asserting myself before. I'm less tolerant now. I do not know whether that is good or bad but I think that's true.

23. How did you use the place? Did different situations or relationships become important?

J. In the second year I painted much more. Every day I came in and

painted. That tended to oust the art history. (Is it still the same?) Now, I am doing a course in criticism with Mr D. and it's just me and Mr. D. (On Wednesdays?) No, it's not the course, it's just me and him, like an academic subject.

24. Did different problems arise and how did you solve them?

J. In a way, because I was producing far more work and this had its own problems. More tutors would arrive and suddenly discuss my painting. So I met more of the staff. (You mean they would come in as a group into the studio?) Yes. (What effect did this have?) One had to give one's work a public face in order that it may survive the continual tramplings of the staff and students. (You learnt to talk about it more?) Yes. (What about this year?) In the third year I can't work in that studio, because it's just a rubbish heap and it seems to me that I can't be bothered to try to clear it. It's like a mountain, you just wear yourself out. (What are you going to do then?) Somehow I have got to redirect my activity in a more fruitful area and turn my back on these other things. It's difficult enough to have to deal with painting, but people as well, it's a mammoth task. (So what are you doing?) I am writing and working on a different scale.

25a Did the nature of the work requirements change, and how did this affect your own work?

J. Yes, I was left to get on with it and I think I adjusted to that after a while.

25b* (1) Can you describe it, what it is about and how it has developed?
I suppose it's really to try and establish some understanding of the relationship between the imagination and how one constructs an idea, or turns some imaginative object into reality. (Before?) I think I was trying to do the same thing, without focussing quite so intensely on some of the formal problems. I think a lot of my early works were as full of information as I could get them. Now I'm trying to focus on some unique aspect. (Like what?) I think I'm trying to find what are the prime ingredients of activity in an ideal arena - what one would do if one had a perfect situation. (Prime ingredients?) For me, light principally and time. (Why are they significant?) If they weren't in the work, there would

be no solid centre to it, an experience at the heart of it. I think I must continually try and evoke the possibilities of working as perfectly as I can. (Perfectly?) You could say it means giving the imagination the chance to construct freely, or to move freely. (But why light and time, rather than space .....?) If you consider you have some perception which is dominant then it must be light as a sensual aspect and time an intellectual aspect. (Why do you paint? Why is it important?) I think I've always been unwilling to describe the things we're talking about now, but much more about the relationships which exist around that. (Why?) The prime experience I almost take for granted, or take as given. For me the heart of the matter is approached by the senses and not dialectically. There was a poem by Mallarme, I think it's called 'The White Lily', in which the poem seems to be devoted to describing the things that prepare one for some experience which is central to the poem and yet deals with it by allusion and metaphor. I think that's very similar to the way I think of art.

27* (2) How do you know that your work has progressed?

J. Because I feel able to concentrate more and perceive subtler relationships than perhaps I could before. (Concentrate on what?) I've been able to strengthen my ability to visualise, I suppose to discipline my ability to visualise. There are three states of mind talked of by Richard St. Victor, 'cogitatu, meditatu, contemplatu.' I feel able to appreciate the difference between these modes of thought and to use them to direct what I suppose is a rather romantic imagination.

12. Did another painter influence you work?

J. Yes, Mr R. We went down there (the Hayward) with him and discussed it. He does the whole oratory bit in front of his pictures which he enjoys and we do.

CONCLUSION

29a. What do you think is the basic message of the teaching here?

J. I don't think there is a message, but the way they proceed. It seems to be a very polite but nevertheless relentless separation of the sheep from the goats, which tends to be invisible. But they soon start dropping you like flies. And in contrast to this there is

the more modern attitude as examplified by Mrs H., Mr P., Mr R., and Mr L., a more overt type of criticism, tough and out in the open. (There's no basic message?) It's not a particular message, but a way of doing things.

29b. How far do you accept the message - do you think it's valid?

J. I think I do accept it. I find it difficult, extremely difficult, but therefore more valuable.

30b. Are there any basic changes you would like to see in your year?

J. I would like to see more organisation in the studios imposed from the Slade, from the teaching staff or whatever. I mean we can't let people just run riot in the studios at everyone else's expense. We have pop music, and pop things hanging from the ceiling. It's not clean. Elaine used to do it but she can't any more. (Elaine is the cleaner.) Following Coldstream's retirement I would like a real energetic reorganisation of the place. The whole thing is an awful mess.

30b. What about in general?

J. I think the Slade should assert itself as a school of fine art and assert itself through its selection of students. There should not be students coming here -. What I would like to see is people coming here, not half way through wanting to do audio visual or mixed media or things like these. I see it more as a purist, which would entail teaching at secondary school level a better notion of what art is. It gives students all sorts of strange misconceptions as to what it is.

30c. What other activities would you like to be provided by the Slade, lectures, topics?

J. I think it (Slade) needs a whittling down of the present number of courses to make them more specific and interconnected. It's foolish to provide courses on psychology and aesthetics when they are available at University College. (So what should the courses be about?) Aspects of painting, historical, practical, theoretical.

OUTSIDE

32. How much contact do you have with students outside the Slade?

J. Not much, just one or two.

33. Do you know much about what is going on in other art colleges?

J. Not much, what one picks up through reading Studio International and one's friends at other art colleges. (How many such friends have you?) Four or five at different art colleges.

34. In what way would you say the Slade is different?

J. Particularly because it is part of the university. It's restrictive spacewise and advantageous academically, and it seems to cast a general tone over the Slade. (If you were telling a student thinking of going to an art school how the Slade differed from the other colleges, what would you say?) It's central in London and still gets some of the best teachers and because of the tradition, the sense of identity of Slade students, they stick together wherever they are.

ART

36. Have your ideas changed about the relationship between art and society?

J. Fundamentally no. (What have they always been?) That it exerts a quiet influence or rather a subtle influence and needs no advertisement.

37. How do you see the Slade in relation to this?

J. Isn't the Slade the classic instance of that sort of thought? There is one thing about the Slade that is rather important. One still gets a natural entry into society because it still has a strong connection with the art world. If one was in a provincial art college one would not meet so many artists, critics, etc. For that reason alone I would advise a student to come here, give them a glimpse of the elite actually working, the elite in action.

Note: *(1) *(2). These two questions were not asked in the initial interview. As these two questions seemed to be of particular interest and it was possible to ask them independently of the context of a long interview (which may not have been the case with questions about vulnerability) they were asked some nine months later of that year. They are placed where they are in most of the transcripts for the sake of clarity.

Student, Mary, 2nd year

BASIC

19 years, 19. 6. 53: no brothers or sisters; father company director; lives in South Kensington. Education, St. Paul's Girls School; 7 O-levels, 2 A-levels, straight to Slade as a first year.

FAMILY

1. Is there anyone in your family interested in painting?

M. Grandmother was an art teacher and interested in painting; and the father's side is all music.

2. When did you first realise you enjoyed doing art - it was fun holding a pencil or brush?

M. I did it unselfconsciously for as long as I remember, messy. At 13 or 14 I met a boy, the same age as me. He was an artist and I started getting interested in it because he was ((and this was very important)).

3a. When did you first realise you were good at it?

M. When I was 15 or 16, there was a new art master who came and he was interested in what I was doing; the first person. Before I had been in the background, and I thrived on this. (What about at home?) Encouragement as far as being creative, but they wanted me to go to Oxford or Cambridge.

4. Would you say that you got on well with your family?

M. Yes, we're a very very close family.

SCHOOL

5a. Did your friends at school share your interests in painting or were they mixed in their interests?

M. All my friends are in the art direction, art writing or art painting.

5b. Did you regard yourself part of a Bohemian group?

M. Yes. (When was this?) From about 15, 16 onwards I was one of the bad lot. Bohemian - more hippy biased, but hip with all its intellectual ((side)).

6a. At school was there a particular person you admired?

M. I admired an English teacher. I never saw the art master's work so I could not respect him for what he did.

6b. What was this English teacher like?

M. She was very strong and she was extremely alive. She fitted in the structure of St. Pauls without carrying on the O and A-level institutional lines. Also she was most original in the way she talked and she was the most intelligent person there.

7. Are there any changes you would like to see in the secondary school?

M. I find it very upsetting walking down those corridors watching total boredom and that one spent the whole lesson watching the clock go round. Lessons were too short and not thorough enough, because of the exam orientation. It was like a game. You learnt the vocabulary and then you were good at it, but never any further than that. You weren't stretched to really think about anything and it was quite possible to take a passive role. And the work done was out of fear rather than interest. (How could this be changed?) I think just the attitude of what you're trying to do when you're educating somebody.

DECISION

8a. When did you decide to go to art school?

M. The art department wanted me to go, around O-levels. My parents wanted me to go to university. Mrs.....(deputy head) wanted me to go on and said that I'd get a lousy UCCA report (8a?) In a way it sort of happened. I was allowed to go to the Slade to do this, but at any other, I would only be able to do one year and then go on to university.

8b. And why art school?

M. That's incredibly hard to answer. ((It was so much to do with this boy)). (you wanted to imitate him?) I projected out, and that was my figure of an artist and also not really fitting in anywhere else. (8b?) As far as I was concerned I wanted to fit into it (the art scheme). (Why?) That's something you've got a feeling or sympathy with and because of all the bit about creation. Basically the ideas around creation I found very attractive. I could participate in that whereas

I could not in a history lesson.

8c. Did you want to be a famous painter?

M. The fame aspect of art didn't come into it. The reason was more to do with the symbolic creative act.

9. If it was not possible for you to go to art school what would you have done?

M. I would have done English.

10. Why the Slade?

M. Because it was the Slade or nowhere else, because the Slade was like a university, and everyone knew about the Slade and it was very much due to my father that it was the Slade, because it was academically biased, 'academic' emphasised again and again. The others were trendy. I'd have to think at the Slade but not elsewhere.

11a. Do you know anything of the history of the Slade?

M. No, not really.

11b. Do you know of the past professors?

M. No.

11c. Do you think one could talk of the Slade tradition? What does it mean?

M. The obvious thing about being very life painting orientated and unadventurous and probably very upper middle class, the people who go.

12. Was there a painter you felt particularly strongly about?

M. Yes, Toulouse Lautrec. I latched onto him and that was very much a starting point.

ART SCHOOL

I want you to think back to your first year here.

LEARNING

13. Was the Slade different from your expectations?

M. Yes, the people weren't the Bohemian types I expected them to be. On the basis of clothes I could not recognise anyone from my background and I didn't like the looks of any except for one girl and she was sitting away from everyone else. I kept asking people what are we going to do and when is the course going to start, and could not understand that there wasn't any. I kept on thinking I'd misunderstood.

14a. Did you expect to find yourself part of such a small group?

M. I was only disappointed there were so few to choose from. The answer is probably no.

14b. Did you find it a disadvantage or advantage?

M. An advantage I think now. (Why?) Because it made it more possible to get to know people.

15a. What did you think that the staff expected of you?

M. I remember writing a note to Mr C. saying that I felt I was there under a false impression; I was a pretend artist and I felt incredibly inferior to everyone else and that secretly I was on trial. (15a?) I didn't know because I was on trial. I didn't know what it was, but I knew I was on trial.

15b. Did you try to find out?

M. I kept watching for them to do something. I was wanting the whole time for it to start ((and it was some time later that)) I began to realise they seemed completely complacent, that there was mothing I had to do or they had to do, that I was on my own and not going to be helped in any way.

16a. Whose sessions did you get most out of?

M. Mr C.'s.

16b. Was this due to the particular things you did with him, or how he set about it?

M. It was to do with the fact he was enthusiastic. He knew how to organise you as a group. He had the capacity to bring the best out of people and I was interested in his doctrine. He alone was prepared to say where he stood and what you did with that. (So was his

personality or ideas more important?) I'm not sure if you can separate the personality from the ideas. (How relevant was the way it was organised?) With Mr C. he says to a certain extent what was going to happen. There was very much a structure and then he helped us to make our own structure in which to work. I'm also interested to know how I'd react if I had to do something, but that's never happened.

17a. Did you think the tutors had much in common?

M. I became pretty aware of the split between a political split, but with that the art split. (Art split?) Having come into the Slade with all the traditional ideas about art, the search for beauty. It was a process of being aware that there was an alternative to the phrases and jargon I'd been taught about art. (17b?) There'd be Mr C. putting forward one viewpoint and the rest putting forward the one I was far more used to. (Who was your tutor?) Mr. K.

17b. In what way did they seem different?

M. Their political standpoint which comes along with whose side you're on. It seemed the only person doing anything was Mr C. (Mr C.?) Just a hell of a lot of energy. He was ready to push and hadn't stopped whereas everyone else seemed to have stopped. I found Mr P. was very verbal and he gave the impression of being extremely verbal and so I was pleased, and he made statements like it was the most interesting piece of work he'd seen ((of them all)). He seemed to be very interested. Then I realised he was as interested in everyone. So it was a totally superficial interest, a fake. With Mr G. I was interested in him, but I would not want him as a tutor because it seemed you'd have to take so long battling around with his ego which is shaky. Mr K., I like him very much, but I didn't seem to be able to get a response and I wasn't being criticised or encouraged, but I still like him very much. I still think he's one of the most honest men here.

COMMUNICATION

18. What did you think were the most crucial concepts or ideas the staff were inviting you to explore?

M. Oh hell, I can't remember because it made so little impact except with Mr C. I can only say the whole class capitalist bit and how that goes right through art. It was coming out of St. Paul's and realising the other. That was the dramatic thing. As far as painting - there's something wrong if I have to think so hard as to what they were saying.

19a. How successful.did you think they were in explaining them?

M. Very unsuccessful. Mr G. possibly. He started to do something but it never really got off the ground.

19b. How important was the actual doing? - with Mr C's ideas, getting involved in consequent activities?

M. Yes (In what way?) Because if someone was telling you how to boil an egg, you have a much better idea if you do it. The same with acting. I think it helps. It's not essential, not like in sculpture where it is essential.

20. How much did you learn from the other students? and if so what?

M. I was very impressed with one girl - the amount of time and energy; she was always working and that was very interesting to see. Like, an example, in the holidays she said she'd done nothing ((and I'd done nothing)), but it came out she'd written three plays. It was an entirely different attitude to work from my background, which was far lazier.

21. Did you have much contact with the second year students?

M. I didn't really have much contact with any except this girl I went around with. (Who was it?) Susan.

22a. What kind of relationship would you say the different year groups have with each other?

M. The first year is segregated from the rest of the school. I've slipped into ((a group of)) the fourth years. (Do you think there is a year consciousness?) As far as I've heard, the fourth year are conscious of themselves as being a group. This year's third year seem to be slightly more split up and our year, there's two halves, some are in college and others, I don't know where they are.

22b. What kind of relationship would you say the undergraduates have with the post graduates?

M. They're separate work-wise. They're separate but a couple come into the group you go around with.

22c. When one wanders around the place one usually can see quite a lot of work in the studios, but few students actually working. Why do you think so few students are working in the studios?

M. I don't work in the studio at all, because I can't concentrate. It's much too haphazard as a group. The atmosphere is not one of hard work, too disruptive. It was neither shared experience or working on your own. (What do you think the students are doing who are not here?) I can only say what I'm doing. I'm working all day, painting, film and photographs. I can get on with it. It's not just a game, fooling around. And I emerge from time to time for social contact and to see what other people are doing ((and for them to see)) what I'm doing. I want to keep in contact with what they're doing because I don't want to be cut off from society - isolated - but I want to have conditions where I can work.

(The following day)

M. ((I wanted to say)) with Mr C., it might have sounded a hero teacher. It's just that he's better than the others.

STRUCTURE

23. Of all the things the Slade had to offer - studio work, lectures, your tutor, group tutorials, social life with the students, etc., what do you think you got most out of and in what way?

M. I think I got most out of - nothing really happened in the first year. (Nothing?) Except for the theatre course and the sculpture course and learning the printing techniques, but nothing to do with the teachers.

24a. Did any problems arise?

M. I didn't do any (work). That's exasperating. (Why?) Because I was working slowly towards an idea I completed in the holidays. (So?) General paralysis. (As a result of?) As a result of you feeling incapable and feeling confronted with a situation, being on my own as opposed to being taught every day, and I could not cope with the free time, the freedom.

24b. How did you deal with it?

M. The idea that art was a job like anything else, was very helpful in not taking it so seriously that I could not do anything. Art with a capital 'A' was making it paralysed. And also dispelling the idea that you have to sit around until you're inspired, but it's just hard work and working regularly, and once you get into the routine of working you may get a bad day, but you're prepared for a day when you might get something done. I felt that there was a self indulgence in art students. They were being too pampered. They thought we had the right to do nothing ..... why should the artist think he gets this special right?

25. What effect did the first year have on your own work?

M. Just being paralysed by the drawing lessons of Mr N. and Mr B. in the studio, because I became so selfconscious by the sort of drawing I thought I was expected to do. Even now ((I can't take up a pencil and draw easily)).

DEVELOPMENT

Now I'm going to ask you again the same sort of questions, but in relation to how each has changed after the first year. But first of all -

26. How important was the long summer holiday?

M. The most important thing was I was away from home. I was persuaded to leave home by my boyfriend and some friends (not the early boy she admired). (Why was it so important?) Because I now can rule the time how I want to. I've got the whole day uninterrupted by chit chat and my hours are quite different to my parents. ((I start at 8.30 when they are watching T.V.)) Also moving out of South Kensington. And this business about home is extremely important. Seeing the way (people) worked in the hostel affected me. They may work till 4.0 (a.m.) and up at 8.0 (a.m.) and you don't need eight hours sleep and to treat yourself so delicately. I also got my work sorted out, which direction I was going to do.

16. Has a different member of staff become more important than Mr C.?

M. I seem to be getting through to Mr K. and I can trust him. He didn't know what I was doing. No one did ... I showed ((him this (painting she has with her) which)) I've been doing and he could respond to

that. (In what way was he helpful?) I think he's genuinely interested and can discuss it quite well and give me encouragement which is very important, but it's not essential he has to give it; it's not the Mr P. sort of encouragement.

18. Which concepts used by the staff have become more understandable and useful and which have not?

M. I fitted in the concepts of Mr C. with my own, so it's not entirely - I know how far capable I am of being socially orientated and I haven't given up the idea that you can also do paintings that are personal, but at the same time I think it should be understandable to the majority of people. I don't want it to be elitist, but I don't want it to be very political work either.

20. Have your relationships with your fellow students changed?

M. A great deal, I know a lot of people. I had to because when I moved into the hostel, it forced me into having to talk. (How important is this?) Workwise it's important and on a social level, as people need each other and get enjoyment of being with people they like. If they come from different backgrounds, it made it more interesting.

23a. How do you use the place now? Have different situations or relationships become important?

M. I've learnt how to discipline myself, to survive on my own. The only thing I've got from the Slade is the Slade hostel, a place to work and people to discuss things with. (That's all?) I think teachers at all art schools are responsible for an education. I think it's an excuse saying you must learn to discipline yourself. It's too vague. I'm not sure if I'm coming back next year. (What are you going to do?) Either find an art college that suits me better or come back the following year. (If you had had a structure would you have acquired the self-discipline?) I don't think I would have as it would have been an extension of St. Pauls, but I'd like to see how it's taught in other art schools and how I'd react ((in a teaching situation)) in one direction or another. I'm not sure I could cope with being told what to do any more. (How often are you here?) I come in for an hour at lunch time every day to talk to people and occasionally to see my tutor or buy photographic materials. And I helped in the magazine. (Lectures?) No, I went

to the history of art, Mr C., lectures last year. (Group tutorials?) I got something from group tutorials last year but I haven't with this painting, because it's a particularly personal one, I didn't take it in. I think they're a good idea. (Why?) Because you're exposing yourself to other people's opinions and ideas and it's impossible to know what effect your work has on other people. You must take the responsibility that it's going to affect other people besides yourself.

23b. Why do you think your time here is so loosely defined?

M. Mr N thinks that you are an artist and you must learn to be self-disciplined ((and work in a group, then not in a group)). I think part of it is to make you learn you're on your own. The most important thing is lack of organisation on the part of the staff and refusal to take much responsibility. It's important that you can stand on your own two feet, but then why have staff at all? It seems to me you could have it with just students. If you were to remove the staff it would not make that dramatic a change - it certainly wouldn't affect me.

24. Have any different problems arisen and how are you dealing with them?

M. That's really a hard thing to ask. It could be things like, I'm frightened to experiment and I cling to an idea which is a fairly long project. And although I think the projects are good, part of it is it's safe, which is one of the reasons I'd be staying away next year, and to avoid doing this mammoth piece of work.

25b. Can you describe your work, what it is about and how it has developed?

M. Painting has been a means of expressing an idea as opposed to being about art itself - the formal qualities of art, and that hasn't changed. In that they're figurative, but not realistic, are still personal. (How do you mean?) They very often involve people I know but not because I'm being neurotic, but I think you find of people around you examples of humans in various situations, and with people I know particularly well, I'm not cheating. I know what those people are representing or showing, so they've a wider relevance than just friends. (Ideas?) The same ideas come out in different ways. (Like what?) I did one painting when I was

sixteen of a boy and girl in a room where there was total lack of communication between them and the same in that one I've done now. Then I've done three pictures of a woman who's trapped. First of all you see her clothed and then in the end one, tired and exhausted and naked. Then the idea of masks - that they're pretence things, the way you act rather than the way you are - the bit between what's inside and outside. (In what way have these ideas developed?) They've developed because they've more extended, they're clarified.

27. Would you say that your work has progressed?

M. Technically, I'm more self assured. It's more complex. The ideas are more complex. I've extended it into film. I combine painting, film, and the subject matter of both.....(26?) Perhaps I haven't progressed, but I'm getting increasingly involved as opposed to less involved. I suppose that's the best way to gauge it, whether you're getting more or less interested. Also I'm very self destructtive so it would be no good me saying to you I'm hopeless because that's an attitude I'm fighting all the time. (Why do you paint?) If I gave the negatives, possibly the first would be that it's been a mistake. I've got stuck into a path not particularly meant for me, that I'd go insane if I did nothing. If it's not been a mistake it's because that's the way I am. (How would you justify continuing if you were told you had to stop?) I think probably I could manage. It would probably be easier not to paint. It would require less of me. I know I could do other jobs or university, and it would be like giving up. Doing the housework requires very little. But I'm not ready to stop. I don't know whether it's guilt that makes me feel lousy if I'm not working. I feel incredibly restless and dissatisfied. In which case it's not something which comes naturally.

12. Did another painter influence you work?

M. Quite a lot of painters, the Japanese painters and Rembrandt and Michelangelo - obviously they're important. A couple of students here's work has interested me. Various books (Like what?) A Sartre book (Which one?) Nausea, ((No., cross it out as it appears my work is about that which it isn't)).

28a. Do you find that much of yourself, your feelings and thoughts, have

to be exposed to others here?

M. Yes, but voluntarily. I decided who's going to find out about myself and who doesn't.

28b. Do you feel vulnerable?

M. because my work totally is the focal point of my life. It plays an incredibly large part. For that to be criticised means you yourself are being criticised, and obviously you want it to be liked, or not just considered mediocre to other people, because it is yourself .....you can't separate it from you. There must be some sympathy with the work and very often you're exposing yourself to people you don't know. (Staff or students?) There's only one staff member who knows what I'm doing and that's Mr K. With students, there's some I like to see it, others I would not. (Seeking people likely to be sympathetic?) Whom I don't mind revealing myself to. I don't mind if they like or dislike it. It's like asking people into your room. Although I want a highly critical situation - it should be as honest and as critical as possible.
I don't mean you should lock yourself up in a room and not come into contact with people.

28c. How do you deal with it? - protect yourself?

M. I didn't protect myself with the last one I did, only with this, and I'm doing that through the choice of who sees it. I'm halfway through this picture and at the moment I'm still wrapped up emotionally with the person in it. I felt naked when I showed the other piece of work, but I was prepared to. I was exposing myself totally.

28d. At what point do you think you won't have to do this?

M. I think you're always vulnerable when you show your work, but that's no reason not to show it. (So?) ((the boy in the picture was at the Slade last year and others here didn't know there was a relationship so)) it would just be gossipy at this stage.

CONCLUSION

29a. What do you think is the basic message of the teaching here?

M. There's still an emphasis in the importance of drawing and the importance of referring back to other artists' work. That's about the only consistent thing I can see amongst the staff. Not many of them can cope with other means of conveying an idea and therefore it's lopsided.

29b. How far do you accept this message - do you think its a valid message?

M. I said so, that one should learn how to draw, be technically competent.

30a. Are there any basic changes you would like to see in your year?

M. I think there should be many more courses offered, that theoretical studies should exist within the Slade, other than at the university, so that it's more a focal point, and course openings to everyone, not just the second year.

30b. What about in general?

M. If they'd do that it would improve it incredibly.

31a. Would you like a more integrated environment?

M. Yes, people could voluntarily integrate themselves.

31b. How do you think this could be achieved?

M. The rooms would be there and you'd place yourself in them, the the post graduate and the undergraduate rooms. And the theatre department should not be cut off the way it is.

OUTSIDE

32. How much contact do you have with students outside the Slade?

M. A lot of my friends are at art school or university.

33. Do you know much about what is going on in other art schools?

M. I know a little about a few of them.

34. In what way would you say that the Slade is different?

M. Because you're on your own, I think is the main difference. And its technical facilities, I believe are weaker. Its library

facilities are weaker. Others have theoretical studies all the time. The atmosphere in the other art colleges I've been into is less apathetic to walk into. They seem to be more communal.

35. In what way would you say the Slade tries to shape the students?

M. Independence through neglect.

ART

36. Have your ideas changed about the relationship between art and society?

M. Yes. (In what way?) From thinking that it was O.K. to do a piece of work that nobody saw, to work on your own for yourself, I think it's important that it be used as a form of communication. I think it should move people in a positive direction as opposed to being neurotic or self-obsessed. (Positive direction?) It must stimulate, and in some way you must be made aware of - it does not matter what it is. It could be a social condition. They must have relevance to other people. What I don't like is something for such a specialised few that the artists consider themselves superior to someone who isn't an artist, and take themselves too seriously to the ridiculous point - a game. By calling an ordinary action art they're safeguarding it from criticism. Like the Hans Anderson story of the boy seeing the king not wearing any clothes. No one dares admit it's average to the artist. (What would you say was the role of art?) To describe society's existence. I don't want to specify whether it's a social condition or a human condition ((or an emotional condition)) but it's clarifying a situation. An impressionist painting maybe points out certain colours, another a political situation, but it's not a morbid self-indulgent closed bit of behaviour. It's capable of causing change ((if it is a form of communication)). (How important is it that it should reach a wider audience?) I don't think everyone should have the right to exhibit in an art gallery, but if you're not good, you're not good, and I don't know how one would.....(What?) You can take your work into railway stations and street theatres.

37. How do you see the Slade in relation to this?

M. It certainly doesn't encourage you to participate in outside life. it encourages you to lock yourself up.

Student: Paul 4th year

BASIC

22 years, 22.3.50: one younger sister: father, publican.
Education - grammar school: 4 O-levels, 1 A-level, thrown out at 17 as 'subversive influence on the rest of the 6th form'. F.E. for a year, art school for a term, an introductory course. Did manual jobs for 3 years. Applied to Slade as a first year.

FAMILY

1. Is there anyone in your family interested in painting?

P. My father was when younger, drawing not painting.

2. When did you first realise you enjoyed doing art - it was fun holding a pencil or brush?

P. Very young.

3a. When did you first realise you were good at it?

P. Seven or eight.

3b. How did this come about?

P. Acclaim from the history teacher at primary school, ((when we had to do Roman horses in a project)). Also my father probably made me aware of it.

4. Would you say that you got on well with your family?

P. No. He worked very hard from being a labourer to a very good job and I was not interested.

SCHOOL

5. Did your friends at school share your interests in painting or were they mixed in their interests?

P. Some did and some didn't.

5b. Did you regard yourself part of a Bohemian group?

P. Yes, not Bohemian, I just regarded myself as part of a group who

had an outlook on school and society, just did not take it seriously, just mocked.

6a At school was there a particular person you admired?

P. Yes, one art teacher and the history teacher.

6b. What was he like?

P. The art teacher, sensitive, he was interesting, understanding, sociable, human, intelligent, talented, energetic.

7. Are there any changes you would like to see in the secondary school?

P. Yes, I disagree with education being channelled, having to choose at the age of fourteen. The dummies do woodwork or art and the others do.....They have a view of intelligence. I feel the headmasters would like to run their schools without children. I don't think you can say it's not a political thing, what you're educating people for.

DECISION

8a. When did you decide to go to art school?

P. I first thought of it at fourteen, actually decided at sixteen.

8b. And why?

P. Because it was a place where you could do art. (But why art?) Because I felt it was the thing I know or understand; experience and feelings I can express in visual terms.

8c. Did you want to be a famous painter?

P. Very difficult question. Yes, but not seriously. (Not a key thing?) No.

8d. What was your parents' reaction?

P. Well, I think my father was concerned because it's taking a plunge into something which has not an obvious financial position, but he would not try to dissuade. He would not be dogmatic against it.

9. If it was not possible for you to go to art school, what would you have done?

P. Initially I'd have travelled. I would not have found another career. Psychotherapy interested me and social work.

10. Why the Slade?

P. Because I could not get in a Pre-Diploma course (without five O-levels) anywhere else. I stayed with the art teacher for three months and he'd been here and suggested I might get on all right here, because of the trouble I had had at school. I don't respond to discipline and I don't automatically respect people who are supposed to be respected. I told the English teacher ((when he constructed a course which....)) to fuck off.

11a. Do you know anything of the history of the Slade?

P. Reasonably.

11b. Do you know of the past professors.

P. I know the names, a little Tonks, Coldstream, Felix Slade.

11c. Do you think one could talk of a Slade tradition? What does it mean?

P. It means two things, one side is the Euston Road, and another is a class situation. (How do you mean?) That people who have come here have often been from a certain upper cultured privileged class and the Slade is part of the elitist art system. The other, the Slade tradition is one of freedom for eccentric individuals, not based on a class thing.

12. Was there a painter you felt particularly strongly about?

P. Van Gogh

ART SCHOOL

I want you to think back to your first year here.

LEARNING

13. Was the Slade different from your expectations?

P. No, but only because I did not have any expectations.

14a. Did you expect to find yourself part of such a small group?

P. I wasn't surprised.

14b. Did you find it a disadvantage or advantage?

P. Disadvantage. (Why?) Very little contact with the rest of the school, because of the way it was organised.

15a. What did you think that the staff expected of you?

P. To work hard, I suppose in a particular field. You weren't openly encouraged from doing what you wanted, but there was a pressure to conform to a particular idea of what art is, not the idea of what I thought art was.

15b. How did you get to know of this?

P. From the attitude of the staff one came in contact with, were particularly strong. (Like what?) From their reactions or criticism to what you've done, and that's the idea of art you get.

16a. Whose sessions did you get most out of?

P. That's difficult. Mr N. was the school master of the year. I like him a lot. I only met Mr W. and he interested me.

16b. Was this due to the particular things you did with him, or how he set about it?

P. We did not do anything with him (Mr W.) He came in and talked for about an hour ((with me)). (16b?) The intensity and intellect of the man interested me.

17a. Did you think the tutors had much in common?

P. As personalities, not particularly. They had a seriousness in common about the thing, art. At that time I was taking everything a bit tongue in cheek and it did not go down too well.

17b. In what way did they seem different?

P. Mr N. seemed to be definitely interested in people and education. He's got his own definite ideas about life painting and his preferences are good solid figurative work. Mr V., very insecure, he became depressed very easily. Him and Mr N. got on very well.

Mr W., I only met him once. Mr Y. again I did not have much to do with him. He seemed a very straight man, honest.

COMMUNICATION

18. What did you think were the most crucial concepts or ideas the staff were inviting you to explore?

P. I can't answer that question. I think it was a dual thing, not a notion of any kind of art, but one of seriousness, of commitment, but underneath that I considered there to be a suggestion that if you were really serious and committed you'd be working in oils, figurative, life drawing.

19a. How successful did you think they were in explaining them?

P. Not at all. They didn't get it across to me.

19b. How important was the actual doing ((to understand what they were on about))?

P. It's like saying a ride on a merry go round is really great, but you can't explain it unless you go on it. Don't forget I was older than the rest and I thought I was superior to the others.

20. How much did you learn from the other students? and if so what?

P. Not a lot. I learnt things from seeing their work, about your work. I got confidence in the things I was doing, because I thought they were better.

21. Did you have much contact with the second year students?

P. Yes, I shared a flat with a second year student.

22a. What kind of relationship would you say the different year groups have with each other?

P. Nervousness. In the first year there's so little (contact) between the first and other years. After that you can't look at it in terms of years because we work in studios. It's improved. (Why's that?) I think they've got more beatniks, not trendies.

22b. What kind of relationship would you say the undergraduates have with the post graduates?

P. That's changed. I think there was hardly any relationship. It now seems more friendly. That's to do with me being the same age. I'd still say it's better.

22c. When one wanders around the place, one usually can see quite a lot of work in the studios, but few students actually working. Why do you think so few students are working in the studios?

P. One, because it's lack of space; two, often the atmosphere in the building is not conducive to work. (How do you mean?) It depends on the kind of work you're doing. Personally I find it difficult to think clearly here. (Why?) If there's a reasonable number of people around, you get interrupted. If there's not, it echos. It's better in the evenings and in the holidays. I've got in the habit of coming in the holidays.

STRUCTURE

23. Of all the things the Slade had to offer, by which I mean, studio work, lectures, your tutor, social life with the students, etc., what do you think you got most out of and in what way?

P. Nothing in particular. When Mr Z. came along for two weeks I got very involved in it.

24a. Did any problems arise?

P. Yes. I used to get in late. This lead to arguments with Mr N. and Mr V. (Why did you get in late?) I used to get up late, still do. (Anything else?) The fact of lack of communication between myself and the staff.

24b. How did you deal with it?

P. I didn't really.

25. What effect did this first year have on your own work?

P. I could not say it had any particular effect.

DEVELOPMENT

Now I'm going to ask you again the same sort of questions, but in relation to how each changed after the first year, in the second and third year and now, but first of all,

26. How important was the long summer holiday?

P. I can't remember. I was very, very hard up and worked in a factory for eight of ten weeks of the holiday.

16. Did a different member of staff become more important than Mr W.?

P. Mr C. (Why?) Because I had frustrations and he supplied a logical reason for me. That makes it sound personal, but putting things into a social political context, how things do fit into social situations. No one else has been particularly important. (What about now?) It started waning in the third year. I know most members of staff on a personal level and it's difficult to say what you get from them, or don't.

18. Which concepts used by the staff became more understandable and useful, and which did not?

P. I virtually stopped working in the second year. I was doing posters. I drew all the time, but just doodles. I was very socially, politically active; one, inside the college, trying to improve the social atmosphere in the college and to change the political set up, and I also became politically involved outside the college. (What aspect....?) I was learning the class structure of western society and I was looking for a group to become involved with. (Why?) In order to change society? (Now?) I started to find that the political group I discovered had the same ideological views as myself, but often lacked a basic humility and feeling for people's situations. The idea that art should be used as a political weapon in a class struggle. I attempted to do that but found it impossible. There's an incompatibility between a feeling for the state of human beings and political groups.

20. Did your relationships with your fellow students change?

P. Yes. (In what way?) Those who became aware and cared about ((these ideas)), a break between those and those who didn't care. (Now?) I tend to get on with everyone. I like to see all kinds of people. I think all kinds of people have got things to offer. I can't not know someone because they hold different views.

23a. How did you use the place? Did different situations or relationships become important?

P. I stopped coming in for a year, the end of the second year and the

first two terms in the third year, except for organised things. (Did you have permission?) No, I just did it. I got a letter threatening to throw me out. (What were you doing?) Making a film. I was living in a commune. It was a bit hedonistic and not conducive to work. I've been very independent of the Slade. (And now?) I'm more dependent now than ever before, because I've got social contacts here and I've got a work space here which I use. The fact that there are a group who are similarly committed to something which - that some to art with the same ideas as I. (Lectures?) No.

23b. Why do you think your time here is so loosely defined?

P. I think its because the attitude of the Slade is that you should be allowed to develop in the way that you want.

24. Did different problems arise and how did you solve them?

P. The problem in the second year was that I could not relate to the place because it's an unreal situation. I didn't come in. (Now?) It's all there still, but I'm coping with it better, just understanding it. (How do you mean?) For long periods of time, I found a direction which my work could take that I had confidence in, in a political context, whereas originally it just stopped anything happening at all.

25a. Did the nature of the work requirements change, and how did this affect your own work?

P. There did not seem to be any work requirements. The point is, if you decide to move to say film, you are not prohibited; but it's just you'll get much less general support than if you move towards life drawing.

25b. Can you describe it, what its about and how it has developed?

P. I did mainly graphic work from sixteen onwards of an expressionistic-surrealistic nature. In the first year here I was painting. The paintings tended to be linear. (Linear?) I think I'm not very good with colour and they were abstract and the drawings weren't. It was trying to evoke - the painting had a spiritual - no, that sounds a religious psychic connection. The drawing was more humanistic. The painting stopped because of their nature and not being

able to relate it to what I learnt about the world. The drawings continued. It was something I could not help doing. Anyway I was interested in Dada. I think then I started making films because I was interested in time sequences ((sounds esoteric rather than political)); series is better. It wasn't trying to make political art. It was still a personal thing. I was still trying to create a certain feeling in the audience. (What do you mean?) Something that would make them unsettled. I think what I'm trying to do is to make people aware and feel in certain ways and then to question what makes them feel like that rather than 'up the workers' or 'smash the capitalist state'. The sequence thing also goes into a magazine, building up an effect in a time sequence. It's interesting in the audience it will reach. You havea fine art content going to a non-art audience. The other thing, there's a contradiction between romanticism and socialism. The lack of communication in the first year and the content of the painting being more psychic, was connected with a supposed subculture which could be described as hippy, rock concerts, drugs. It was a case of feeling the part of a group of people who had long hair and smoked. Then you found that there was not much in common.

26. Would you say your work has progressed?

P. Yes, I'm beginning to find a vehicle to put my ideas into. There's one: the book idea; two: film; and three: the idea of things that I make being conceived as being shown in a particular series in a particular environment. (Which magazine?) An Arts Association magazine, but only in name, ((in fact it's my work)).

12. George Gross. (Now?) I could not pick out one thing from forty things.

28a. Do you find much of yourself, your feelings and thoughts have to be exposed to others here?

P. No, they don't have to be. (Are they?) Yes. (To staff or students?) Students.

28b. Do you feel vulnerable?

P. Yes. (In what sort of situation?) You can become self-conscious of your work process when other people are involved.

28c. How do you deal with it?

P. Just be quiet. I just work at home. I work at home as much as I work here.

28d. At what point do you think you won't have to do this?

P. I can't see it at the moment.

CONCLUSION

29a. What do you think is the basic message of the teaching here?

P. Whatever you're doing, it's going to be hard.

29b. How far do you accept this message - do you think it is a valid message?

P. Yes, I suppose so - I don't know.

30a. Are there any basic changes you would like to see in your year?

P. Different tutors. It does not work in years.

30b. What about in general then?

P. Different emphasis on teaching by the staff. (In what way?) There should be more opportunity to work in different fields besides painting and sculpture. Improvement in equipment, improvment in finance, not too much or it would become like the Royal College. (What's wrong with that?) There are advantages to the place not hav ing too much money and equipment. (That sounds like Mr L.'s argument?) The staff use it as a defence, but it can be taken to a much better level before you say that.

30c. What other activities would you like to be provided by the Slade, lectures, topics?

P. I think there should be a general studies course, history, sociology and politics.

31. Would you like a more integrated environment?

P. I did, but it's not possible because of the structure of the building and the character of the people in different departments.

OUTSIDE

32. How much contact do you have with students outside the Slade?

P. I think I could actually say none.

33. Do you know much about what is going on in other art colleges?

P. Reasonably.

34. In what way would you say that the Slade is different?

P. It's got a family atmosphere which is good as far as it can be friendly and bad as it prevents radical political (stances). If you try to do something, if you're extreme in a certain direction, if I strongly react in a particular direction, I'd stop getting those things. (What things?) The financial support and help in doing things I want to do. You've got to learn the ropes to get a move on. It's a fight for survival. Those who made it are O.K., those who don't....The rest of society is like that, so it's good being like that, but I don't agree with the rest of society. (Do you consider you've made it?) Making it does not mean making it financially or in prestige, but successfully operative.

35. In what way would you say the Slade tries to shape the students?

P. By restricting access to other mediums, i.e. not painting, and by internal political moves, preventing certain ideological commitments flourishing. The Slade doesn't shape the students, but by cutting those two things off, it makes the shape the student can go to very limited. It makes it difficult to do other things. (He worded this very carefully.)

ART

36. Have your ideas changed about the relationship between art and society?

P. Yes, I did not know what the society was before I came. Having found out the way society is structured, I then found out what part of society art belonged and find the art I'm doing, I don't want to relate to that part of society. But it's much easier said than done.

37. How do you see the Slade in relation to this?

P. Two things: one, as being a place which looks for successful artists to promote into the art society and furthering the prestige of the Slade; two, but it's free enough to allow artists who have ideas which don't fit ihto previous ones to continue to work and find their own relationship to art and society.

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