

**Doing Language Together: Collaborative Writing Practice for
Design Teams in Higher Education**

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Submitted by Julia Margaret Lockheart (33154214) in full
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Declaration

I hereby declare that the work submitted in this thesis is my own.

Julia Margaret Lockheart

Acknowledgements

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Dedicated to my brother Robert (1957 - 2010)

Abstract

This thesis offers and evaluates collaborative writing practices for teams of Design students at M-Level in Higher Education (HE). The research begins by asking why writing is included in current art and design HE, and identifies an assumption about the role of writing across the sector derived from a misreading of the 1960 and 1970 Coldstream Reports. As a result, drawing on recommendations that were made in the Reports for non-studio studies to be complementary to art and design practice in HE, I focus on how teams of design students can complement their design skills with collaborative writing. Some studies for addressing how design students learn from writing in HE already exist, but none have established a practice-centred teaching method for collaborative writing for design teams at M-level. My research captures the effects of my Approaches, Practices and Tools (APTs) across three case study workshops. I compare these with the most common writing model in HE designed for text-based study in the humanities. My APTs use participants' designerly strengths to redesign how they can use writing to complement their practice. This provides learners with a means of identifying and creating their own situated writing structures and practices. I document how my practice-centred APTs position collaborative writing practices as a designerly mode of communication between design practitioners working in teams. I show it to be more complementary to practice and so more effective in comparison to models imported from the humanities. My explorations are carried out through two thesis sections. Section One is an in-depth literature-based rationale that critically informs my investigations. Section Two presents my methodologies and reports three case studies, in which I explore the emergent data collected through a range of qualitative methods, mapping and evaluative techniques. The findings are of importance to those teaching M-Level design courses.

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Design research activities

Research articles

Lockheart, J. and Raein, M. (2012), No one expects the design inquisition: Searching for a metaphorical solution for thinking, researching and writing through design. *Journal of Writing in Creative Practice*, 5:2, pp. 275-289

Melles, G. and Lockheart, J. (2012), Writing purposefully in art and design: Responding to converging and diverging new academic literacies, *Arts and Humanities in Higher Education*. London: Sage. Published online before print April 12, 2012, doi: 10.1177/1474022211432116

Lockheart, J. (2010), Editorial: Challenging the curriculum: Exploring the discipline boundaries in art, design and media. *Journal of Writing in Creative Practice*, 3:3, pp. 193-196.

Lockheart, J. (2010), How can we use writing as a tool for collaboration across disciplines at PhD level? Co-writing fictional versions of the truth about someone else. *Journal of Writing in Creative Practice*, 3:3, pp. 299-315.

Book Chapters

Edwards, H. and Lockheart, J. (2013). Chapter 10: Creative Writing and the Other Arts in *A Companion to Creative Writing*, (ed. Graeme Harper), pp.144-159. London: Wiley-Blackwell.

Lockheart, J. et al (2008) Practice-based learning and teaching: a real world experience? In: Drew, L. (ed.) *The Student Experience in Art and Design Higher Education: drivers for change*. Cambridge: Jill Rogers Associates.

Research conference papers

Lockheart, J. (2009) (How) Could co-writing help designers to develop a non-specialist, more comprehensive model of practice (metadesign)? Paper presentation given at *Writing Design: Object, Process, Discourse, Translation*. Convened by Dr Grace Lees-Maffei and Jessica Kelly.

Lockheart, J (2009) (How) Could co-writing help designers to develop a non-specialist, more comprehensive model of practice (metadesign)? Paper presentation given at *All Our Futures 2: Getting real – investing in our future – by design* at Centre for Sustainable Futures, Plymouth University. Proceedings: All Our Futures 2 Book.

Seminars and workshops

May 19th – 20th, 2015 Design Futures – co-evaluation workshops (revisit)

February 23rd, 2015 Design Futures co-writing workshop (revisit)

February 9th, 2015 Design Futures co-writing workshop (revisit)

February 27th, 2015 One day workshop at Linnaeus University, School of Design, Växjö, Sweden: Linguaging a Glossary.

August 26th, 2014 A workshop Internationalizing the Design Language Curriculum for studio, theory and workshop staff of Linnaeus University, School of Design, Växjö, Sweden. Event took place at St Hilda's College, Oxford University

March 10th, 2014 Design Futures – co-evaluation workshop

February 24th, 2014 Design Futures co-writing workshop

November 25th, 2013 Design Futures co-writing workshop

September 23 – 27th, 2013 - week of talks and workshops on writing in creative practice given at Iceland Academy of Art and Design, Reykjavik. 15 creative practitioners students at MA level.

- July 12th, 2013 - The Centre for Pedagogic Arts-based Research (PEDARE) invited specialist, designer-languager, to present a paper on co-writing followed by a co-writing workshop. 10 HE participants. Falmouth University.
- June 16 – 17th, 2012 - 15th Anniversary Great Writing International Creative Writing Conference (NAWE), workshop facilitated with Harriet Edwards on writing within the metaphor of replicating cell structures. Imperial Collage London. 8 HE participants.
- May 4th, 2012 – Writing-GOLD: Writing Practice between the disciplines. Organised a day of events and facilitated a half-day workshop at Goldsmiths, University of London for research students. Outcomes published in the JWCP 5:2 and 5:3
- March 30th, 2012 - Writing-PAD Rhythms of practice: Manifestos of writing purposefully in art and design Ran, organized, presented and gave a workshop at a 1 day workshop at The Arnolfini, Bristol. 45 HE Participants.
- April 1st, 2011 -Designer-languager for co-writing workshop. Writing-PAD Wales Symposium. Talks and workshop on Collaborative Writing. 32 HE Participants. Writing-PAD engagement: Swansea Metropolitan University (SMU).
- November, 2011 - Designer-languager for writing in design teams: the use of co-writing design tools to search for a deeper level of design practice. 14 design student participants. Writing-PAD engagement: KiHO in Norway
- March, 2011 - Designer-languager for workshop, presentation and seminar on Writing in HE. 25 HE participants. Writing-PAD engagement: De Montfort University, Leicester.
- April, 2010 - Workshop (facilitated 1 day). Co-writing within Metadesign. Metadesigners Open Network. Goldsmiths, University of London.
- April 12th -13th, 2010 - CLTAD 5th INTERNATIONAL CONFERENCE in Berlin: Challenging the curriculum: Exploring the discipline boundaries in art and design. (April) - Paper presented and published in CLTAD issue on writing in art and design for JWCP 3:3.
- November, 2010 – Co-writing workshop (facilitated 2 days) and presentation of paper: Writing-PAD A Network for Scandanavia. Given at KiHO in Norway. Followed by the engagement of KiHO as a Writing-PAD Centre.

Glossary - a collection of my working definitions and explanations of the words used throughout my text. It is positioned here so that any unfamiliar words or acronyms can be easily checked against the body text. As such it acts as partial dictionary of the key and frequently used terms used in doing language together.

Agency and **co-agency** are closely linked throughout my thesis and are used in relation to writing and languaging. Agency is the ability to map thoughts and ideas and to write and structure writing confidently. This happens either in teams through a developing *co-agency*, or alone through *agency*. Doing language together as an action improves the student's confidence and their understanding of their capacity to clearly communicate their ideas. It improves their ability to intervene and take control of their own learning. According to the OED (2015), *Agency* refers to the action, intervention or capacity to act.

Approaches are ways of moving towards a preferable future state. The purpose is chosen collaboratively by the team and according to the design brief. In its plural form the word suggests various paths to a solution. By selecting approaches there is no fixed plan, but rather a series of emergent possibilities that can be adjusted to suit the changing circumstances at any point.

APT is the acronym for Approaches, Practices and Tools. As Designer-Languager, I draw on a range of APTs to suit the particular circumstances of the workshop. APTs are tailored to the people, place and purposes of the workshop. They can be combined in multiple arrangements and novel orders. Though the workshops are made up of these modular units, the tools and approaches are each composed for a specific purpose. Indeed, like ingredients in a recipe, the order in which each tool or approach is unfolded for the participants may change the texture or taste of the outcome. Tools and approaches can be used according to the direction and required outcomes of the workshop. This is where the flexibility becomes a tool in itself and where skilled and sensitive facilitation is essential.

Autonomy refers to the students' ability and confidence to shape not only the structure of the language they use and the texts they create, but also their design practice, who they are and the world in which they want to live.

Complementary studies, according to both Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970), are required in all diploma level art and design courses and refer to "any non-studio subjects [...] which may strengthen or give breadth to the students' training" (Ministry of Education, 1960:8). They were believed to be "an extension, a reinforcement of the study of any art subject" (Ministry of Education, 1960:8) and were recommended for the sector in the first Coldstream Report. I have applied this notion of *studies complementary to design practice* to create a writing practice for design teams that identifies collaborative writing as the key complementary.

Designer-languager is the role that has emerged from my practice-centred workshops. The hyphenation highlights and unifies my position in both design and language and draws on existing hyphenated roles such as 'designer-researcher' (Cross, 1982) and teacher-researcher (Lillis and Scott, 2007). It acknowledges my creative doing and participating, as well as organizing and synergizing. Moreover, though my practice is participatory, which means I am also a collaborator, the role of the *designer-languager* is investigative and intervening in nature.

Designerly Mind is a conflation of Steffert's (1999) coinage of the *design mind*, and Cross' (1982) adjective *designerly*. This conflation allows for a helpful identification of the learning approaches of my participants.

Emergence is the way in which the project has evolved from the intention to generate genuinely new ways of approaching writing for design practitioners. This has grown through close observation and participation.

Group is the wider group of participants in the workshop. As such the term, *group* will be used for the wider set of participants, whereas *team*, is used throughout to suggest a small set of participants who have formed from the main group.

Hermeneutics is the search for meaning in a text, or a way of interpreting a text.

Heuristic is used to describe a creative process of learning from creative problem solving and personal experience. Practice based knowledge is gained through these processes.

Languaging is both the generative process of finding and defining the word and situating its meaning in a new coinage. Languaging (Maturana and Varela, 1992; Maturana, 1997; Swain, 2006; Turner, 2011) is a way of playing with language to create new words, and to put into language designerly or tacit knowledge. This is useful to design teams where language can be defined and used for the purposes of the brief and the team.

Practice-based is a form of practice.

Practice-centred positions design practice as the norm, so that all approaches, practices and tools are complementary to it.

Practices refer to writing practices developed by the team, or the individual, to suit the purposes of the brief and the workings of the team. However, these practices can also be the writing or design practices resulting from the tools demonstrated by the designer-languager.

Processes are how approaches, tools or workshops are set out into useful structures to fulfill the purposes of the project or brief.

Team is a small writing team formed in the workshops from the larger group. As such the term, *team*, is used throughout to suggest a small set of participants who have formed from the main group, and *group* will be used for the wider set of participants.

Thinking-through-writing makes thinking visible by positioning words, images, structures or diagrams that reveal possible ways of knowing. Thinking-through-writing gives a practical purpose to writing practices for artists and designers.

Tools are a set of methods, approaches and processes used by the designer-languager to guide participants towards an agreed purpose. In other words tools are how an aim is achieved through the systematic use of a specific operation. Though this operation can be improved upon and perfected, the basic tool remains the same. According to the OED (2015), tools can be "Anything used in the manner of a tool; a thing (concrete or abstract) with which some operation is performed; a means of effecting something; an instrument". Throughout this thesis tools refer to teaching or design tools.

Chapter 1: Framing an Introduction

1.1 Setting the scene

This research takes place within the United Kingdom (UK), Higher Education (HE), Masters Level (M-level) Art and Design (A&D) sector, with outcomes that focus on design practice in a single institution; however, the findings may be applicable to other institutional contexts and student levels. As such, the thesis presented in the following chapters is intended for design practitioners teaching teams of designers. This research explores *why* art and design students in higher education write, and *how* writing can become a more situated experience for M-level studio practitioners working collaboratively in design teams. The study is organised into two main sections. The first section (chapters 2 - 4) scopes a wide range of literatures to inform my context and to build a wide ranging rationale for the collaborative and designerly practices explored. The second section (chapters 5 and 6) explores a collaborative and participatory inquiry into *doing language together* and assesses the results through feedback and tool outcomes. The discussion (chapter 7) outlines my new knowledge and makes suggestions about future uses of my writing approaches, practices and tools.

The research and practice that I consider in this thesis comes from my experience of the inadequacies of formal academic writing models for artists and designers through my educational experience and my interconnected professional roles as:

- a) Senior Lecturer in Writing in Creative Practice within the Centre for English Language and Academic Writing (2001-present) at Goldsmiths University of London;
- b) Visiting Lecturer for the Design Department at Goldsmiths University of London;
- c) co-founder and director of Writing-Purposefully in Art and Design (Writing-PAD). This was a 4-year Higher Education Funding Council for England (HEFCE) Fund for the Development of Teaching and Learning (FDTL) phase 4 project (2002-2006), which is now an international

network of academics, teachers, students and practitioners focusing on thinking-through-writing and approaches that concentrate on the purposes of writing for/as/in creative practice;

- d) co-founder and co-editor of the Journal of Writing in Creative Practice (JWCP) the disseminative publishing voice of the Writing-PAD Network (2007-present).

The narrative set out below articulates both the research questions that are being explored and the context from which the study originally emerged. This is followed by an overview of the thesis structure, research methodology and findings.

1.2 Research narrative

From my school days my relationship with words was paradoxical. They poured out of me verbally, but my mind travelled faster than my hand could capture and convert the sounds into symbols on paper. Writing things down seemed regressive and the vagaries of spelling seemed further designed to inhibit flow. Perhaps unsurprisingly I was told I was a dreamer and that I would not achieve academically, but I was good at drawing and communicated well verbally and through imagery. When I 'read' images, I could add to, improve, or simply present unexpected perspectives, whereas words, once written down, often seemed resolute and fixed. So, I chose to listen, talk, gesture, make, paint and draw forth a world of relationships because these were my strengths.

As a result of these strengths, or perhaps the underlying narrative of my schooling, I did a foundation course in art and design followed by a Bachelor (BA) and Master's (MA) in fine art (FA) painting at Saint Martins School of Art, from 1985-1988, and at Manchester Metropolitan University, from 1993-95. I excelled at expressing my ideas through my developing practice, but my experience of writing as an adjunct to studio practice did nothing to unlock my intellectual articulacy and confidence in my written expression through words. I experienced the written thesis as a bolt-on requirement to studio practice in the final year of my BA with no obvious relationship to the practice that had been growing and developing over three academic years. I was delighted to discover my MA had no written or theoretical component. I left art school feeling a certain

level of disability in writing applications or putting forward written proposals. This inspired longstanding questions about the purpose of the writing required of creative practitioners within HE and about what constituted disability. I identified parallels with my situation and the social model of disability put forward in the Government Equality Policy (Government Equality Policy, 2010-15), and wondered whether learners could be disabled by an institutional system that poorly considers their needs.

My relationship with writing was such that, after completing my Fine Art education, I depended on the support of friends and family members to make applications for scholarships and grants. This meant that they were often well written, but didn't contain what I wanted to say. After many such rejections, I wrote a short letter to the Great Britain Sasakawa Foundation, followed by an interview with Peter Hand, after which I won a scholarship to spend 6-months making and working onto and into hand-made paper in Japan, from 1995-6, and to exhibit my work both in Japan and on my return in London. However, after the funded period elapsed, with exhibitions to prepare for and work in an interim state, I needed to stay longer. So, to fund my practice, I began teaching conversational English and evening classes, or *Juku* (学習), for children. Teaching wove together all my strengths and my approach was adapted from my visual practice; crossing the cultural divide required pictures and structures and I was good at providing them. Gradually, the solitary nature of my painting practice and the community offered by language teaching began to shift my focus. I learnt about the structures of my own language by mapping them onto conventional perspectival structures. These became my teaching metaphors used for those who learnt in the same visual way I did; it was only later that I encountered similar links to painterly and designerly metaphors (Sharples, 1999; Tonfoni, 2000; Orr, Blythman and Mullin 2006). This intense interest in learning and teaching meant that my intention of supporting myself as a practicing fine artist through language teaching began to shift. Soon after my return to the UK in 1997 I started a part-time MA in Teaching English to Speakers of Other Languages (TESOL) and over the next few years the focus and direction of my practice changed.

Through my MA in TESOL at the Institute of Education, University of London (1998-2000), I learnt to engage with the writing structures taught to non-native speakers (NNS) of English. Teaching during the day and reflecting on this teaching practice over the course of two years, I began to feel a growing sense of confidence in my own use of language and writing. I drew on my visual abilities offering a different perspective from those coming from text-based subjects. The course was convened by Anita Pincas and due to her interest in developing educational technology, much of our coursework took place via weekly tasks shared electronically on the internet. These online tasks shifted the affordances (Gibson, 1979) of flat black text on white paper submitted by hand, to the easy addition of imagery and links to hypertext, which began to question the purpose of the linear paragraph and formatted essay, as well as what was meant by remote access, and the speed of feedback. I became aware gradually that writing was becoming a form of visual and spatial literacy (Sharples, 1999; Tonfoni, 2000, Padget, 2000; Borg, 2012) and that this change would impact on HE due to the everyday use of technology. Notions of literacy were being replaced by *multiliteracies* (New London Group, 1996; Cope & Kalantzis, 2000) and these practices required translation into more visual teaching approaches for the increasing cultural and social diversity of UK HE. Indeed, the focus of my TESOL dissertation was the use of visual mnemonics for second language (L2) or NNS creative practitioners (Lockheart, 1999). The dissertation was well received and the whole experience was part of a steep learning curve leading to my role as researcher and academic in Higher Education (HE).

The 1990s was a period in UK HE when writing became an institutional focus due to a combination of "the rapid increase in international students with their different languages and their different educational experiences and the widening participation agenda" (English, 2012:3). I was witness to this changing agenda. In the 1980s, as a student on my BA FA, I encountered no international students and though I was aware of dyslexic students their 'support', though institutionally organised, was modest. Five years later, whilst a student on my MFA, I encountered one international student from Taiwan who received no

apparent institutional language support, perhaps because there was no written element to the course. After this, between 1997-2000 during the period of my transformation from art practitioner to teaching practitioner, I became aware that UK HE was recruiting international students in greater numbers (English, 2012; Vertovec, 2007; Lillis, 2003), and issues around widening participation and disability (DSA, 1995; as amended by the Special Educational Needs and Disabilities Act: SENDA, 2001; Padgett, 2000; Singleton, 1999; Steffert, 1999) were simultaneously coming to the fore.

Between 1997-2000 I taught on the Context Programme, the theoretical component of the BA Design course, at Central Saint Martins College of Art and Design (CSM), a college of the University of the Arts London (UAL). The Context programme applied research suggesting the majority of art and design (A&D) students were visual spatial learners (Steffert, 1999; Padgett, 2000) and ran the programme as though all students were dyslexic (Raein 2004). This meant the research process that students encountered was delivered in stages with interim deadlines and relied on formative written and verbal feedback (Raein, 2003b; Ott, 1997). For this we employed dyslexia-aware project tutors who were comfortable working in both studio and theoretical contexts. This formative model also suited the growing number of international students on the course. Written projects were developed over the first two years of the course and the third year outcome was the Major Written Project. This was researched writing which culminated in a studio-based visual outcome to replace the humanities derived text-based dissertation. The studio outcome encouraged studio staff to engage with the project. In 2000 I was asked to lead and coordinate the programme. It was during this time that I read *The Culture of Academic Rigour: does design research really need it?* (Wood, 2000:44-57). This text outlined a perspective on the epistemological tensions between monastic truth-oriented knowledge, which is text-based and relies on the outcome of the book, and the results-oriented knowledge of crafts-guilds, which is task based and relies on situated actions and judgments and whose outcome is the tool. This was the first text I had read that articulated my experience of the disconnect between creative practice and thesis writing and became a seminal text in the *thinking-through-writing* behind the Writing Purposefully in Art and

Design project and was the reason why I applied to teach at Goldsmiths.

In 2001 I moved to Goldsmiths, University of London where my HE experience of dyslexia, international students and widening participation came together in my appointment as Lecturer in Student Learning Support in the Centre for English Language and Academic Writing (CELAW). The English for Academic Purposes (EAP) setting at Goldsmiths, in which interdisciplinary programmes that combine the specialist subject area with academic thinking and writing skills, was co-pioneered by the Head of Department for Centre for English Language and Academic Writing (CELAW), Joan Turner. Working across departments I co-taught with John Wood in Design on the groundbreaking Design Futures MA course, in which writing brings forth the futuring process (Fry, 2008). Initially I worked across all disciplines at Goldsmiths and taught in three areas: native (L1) and non-native (L2) English speaking dyslexic students, L1 mature returners to education and L2 international students. I was required to identify and support L1 and L2 students with dyslexia, which was the incentive for a further teaching qualification (OCR Certificate) in Specific Learning Difficulties (SpLD) (Dyslexia) in 2002. Further, the role covered L1 mature learners who required support in their study skills and writing, and L2 students with English as a second or additional language.

In 2002, I led a team from Goldsmiths, in a consortium with CSM and the RCA to win a successful Higher Education Funding Council for England (HEFCE), Development of Learning and Teaching (FDTL) Phase 4 bid to address the role of writing in art and design higher education. Called Writing Purposefully in Art and Design, or Writing-PAD, the initial 3-year project initially was an inquiry into the mismatch between studio and theory and the kinds of writing expected from practitioners across the sector (Primer Report, Lockheart et. al, 2003), and quickly focused on disseminating good practice and adopting range of approaches to writing might make it more suitable to creative practitioners (Survey of Practices, Edwards, 2005). Due to the value of the project across the sector, we won continuation funding from HEFCE for a further year. When our funding ceased we were contacted by institutions across Britain and internationally (institutional representatives are listed at www.writing-pad.org).

Writing-PAD is now a global network with regular events. In 2007 we launched the Journal of Writing in Creative Practice (JWCP) available online and in print (Intellect Books). The JWCP offers institutional case studies, exemplars, theoretical and pedagogical explorations regarding the role of writing for practitioners and is the continued voice of Writing-PAD. (Writing-PAD and JWCP are discussed in detail in Chapter 4).

Writing-PAD was essentially a dissemination project; we surveyed what was happening across the sector, debated and spread this via conferences, seminars, symposia, discussion papers and case studies on our project website (www.writing-pad.ac.uk); and produced sector-wide publications (Primer Report, Lockheart et. al, 2003; Survey of Practices, Edwards, 2005). However, in 2007 I was chosen as the languaging researcher on the 2-year EPSRC/AHRC funded project Benchmarking Synergy in Metadesign for the 21st Century (M21). My role on this project was to research, within a metadesign team (Jones and Lundebye, 2012; Wood, 2008; Tham and Jones, 2008; Giaccardi, 2005; Maturana, 1997), tools for languaging design. This meant that I was engaging in my own research, reviewed by the team, and this was the impetus for the current study into collaborative writing for teams of designers. Thus my developing authorship of design tools, knowledge of dyslexia, my practice-based background in art, scholarly understanding of design and applied linguistics gave me a very particular overview of language use and the role of writing, particularly in design.

I was able to focus on the needs of M-level design students through my teaching across the MAs in the Design department at Goldsmiths: the Design MA Insessionals, requiring English for Specific Purposes (ESP); authoring and convening a core MA Design option module, *Design Languaging*; and a course component of the MA Design Futures course, *Combinatorial Writing*. The common thread that I observe in my students, whether due to language, culture, education, history or disability, is that they generally feel that they are 'bad' at putting their ideas down in writing, and express their ideas well through their design practice. Moreover, these M-level courses often require students to

develop team projects where a certain dynamic of team working leads them to draw on each other's strengths.

It was during this time that I became aware of innovative practices in design education in relation to literacy, such as service design (Saco *and* Goncalves, 2008; Moritz, 2005; Press and Cooper, 2003), socially responsive design (Thorpe and Gamman 2011), social design (Lindström and Ståhl, 2012) and co-design (Sanders and Stappers, 2008) where storytelling, insight gathering ethnographic methods (Ellis & Bochner, 2000; Pace, 2012) and use of language are central and out of which many design methods have emerged on the use of language. Though my practice draws on these, they are not covered in depth in my literatures. This was because my research questions and the literatures that I scoped up to this point drew on my teaching background in language development and writing in creative practice. I applied a range approach to draw insights and understandings from SpLD (Dyslexia), EAP, Academic Literacies, WAC, WID and NL Studies, but also aspects of design thinking, contributions to the Writing-PAD network and the JWCP, because the juxtaposition of these areas define my research and inform my contribution to the field.

With this context in mind my thesis defines a core group of design students as having the *designerly mind*: those with visual and spatial strengths but who may have writing differences such as dyslexia, mature returners to education who may have less awareness of the academic discourse used within the academy, and those with English as a second or additional language. This relates back to the Context Programme at CSM where we taught all BA design students as though they were dyslexic resulting in the majority of students benefitting from formative and staged research and writing (Raein, 2003a). The term *designerly mind* has developed from my current study and is a conflation of Steffert's (1999) coinage of the *design mind*, which we were working with on the Context Programme, and Cross' (1982) adjective *designerly* which I encountered through this research (this conflation is explained in detail in Chapter 3: *Framing Literatures*). The *designerly mind* is not exclusive to these students and this definition is suitable for others working in this way.

Thus, my educational history and routes into teaching; engaging with the work of the Writing-PAD network and the studies disseminated by the JWCP; encounters with team researching (Jones and Lundebye, 2012; Wood, 2008; Tham and Jones, 2008); the types of students and the institutional concerns raised about them that I encountered on a daily basis, led me to ask the central research questions for this study which had not been addressed previously in this developing field.

1. *Why are creative practitioners in higher education required to write?*
 - *What is the historical derivation of this requirement?*
 - *Why were essays or scholarly writing chosen as modes of assessment?*
2. *With the emergence of the widening participation agenda and the internationalisation of HE, how do diverse student groups engaging in creative practice together impact on the role of writing?*
 - *How can the experiences drawn from Writing-PAD and the JWCP inform this?*
3. *Can the institutional model of support for writing be shifted to one that allows for autonomous discipline-led writing strengths?*
4. *How can designers at M-level more effectively communicate their ideas by engaging with collaborative writing practices?*

1.3 Aims and Objectives

Using these questions as the starting point for my thesis, my initial aims were to research participant led writing through the use of workshops that applied design tools and approaches to writing. As shown in my research narrative, I was acutely aware of the diverse student groups in HE, so, in my initial pilots and first two case study workshops, my participants were drawn from M-level level across the disciplines. However, through the course of my research my aims narrowed to a specific focus on how my developing approaches, practices and tools might impact teams of designers and the writing requirements of design practice at M-level. In my final case study workshop I situated writing practice as a component of design practice for design teams at M-level and explored a more tailored mode of delivering the experience of writing for teams of design practitioners than teaching models designed for text-based subjects.

In this way, my aim was to show that when writing practice is presented through a series of designerly approaches, practices and tools, individual team members, from a range of cultures and backgrounds, will not only learn about collaboration and communication, but will simultaneously develop their own, autonomous writing practice. Thus my objective was to show that my collaborative approach of *doing language together* improves the team's ability to capture and communicate collaborative ideas whilst simultaneously feeding into the individual's ownership and understanding of their own writing.

1.4 Research design

The experiences outlined in my research narrative were the underlying drivers for my doctoral study; however, my main intention was to understand and clearly connect my developing field from both scholarly and practice-based perspectives. Thus while I read widely at the beginning of my research, I facilitated workshops on co-writing in parallel. As a result three key areas of reading evolved and this wide starting point became a broad rationale for the exploratory workshop practices that were unfolding (see figure 1.1). The range of literatures that are presented in the rationale, throughout Chapters 2 - 4, developed as a response to a variety of needs emerging from the workshops.

At the same time I became aware that my key methodological concerns and practices were emergent (Giaccardi, 2005; Webb, 2015). Emergent practices involve a scoping of the surrounding historical, practice based, theoretical context (Webb, 2015) and a clear observation of the questions that reveal themselves through this process (Andrews, 2003). The overlapping nature of the practices and the literatures meant that at each stage of my research key questions emerged and adjustments were made, but a research shape evolved

more gradually from the writing process.

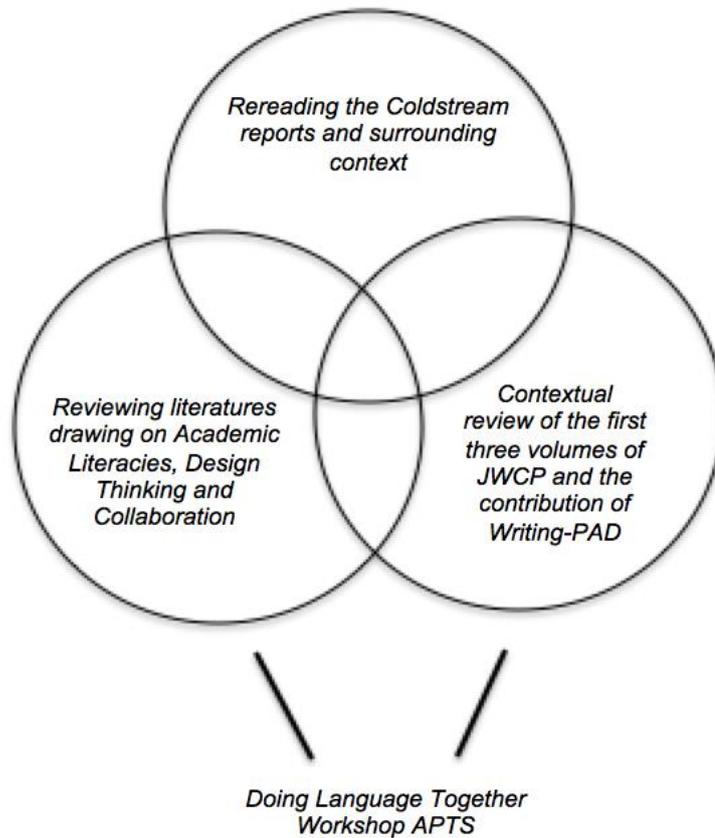


Figure 1.1 The shape of the research.

The shape of my research appeared when I divided the literatures and the practices into two key sections: Section One: *Literatures* (chapters 2-4) forms the in-depth rationale for the main study and feeds into Section Two: *Doing Language Together* where I use workshops as my testing and exploratory research space for my *Approaches, Practices and Tools* (hereafter termed APTs) (See figure 1.2).

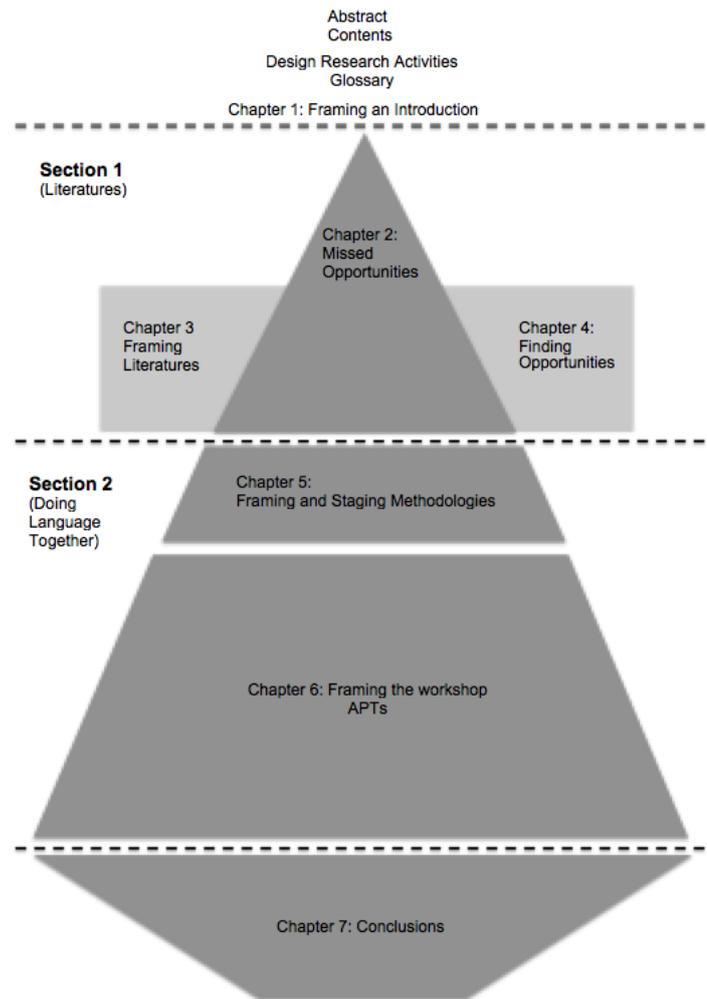


Figure 1.2 The shape of the research thesis.

The appendices are designed to provide supporting evidence for the chapters. Appendix A contains all survey evidence and email exchanges regarding my rereading of the Coldstream Reports in Chapter 2. The remaining Appendices contain evidence to support Chapter 6. Appendix B comprises my workshop overview and working narrative, diagrams, photographs and writings carried out during the first workshop (W1). Appendix C comprises my workshop overview and working narrative, photographs and writings carried out during the second workshop (W2), and published outcomes in JWCP 5:2. Appendix D comprises my workshop overview and visual workshop narrative; tabulated Design Futures co-writing feedback; supplementary feedback; retrospective reflections and revisiting the DF co-writing and co-evaluation tools. (See figure 1.3).

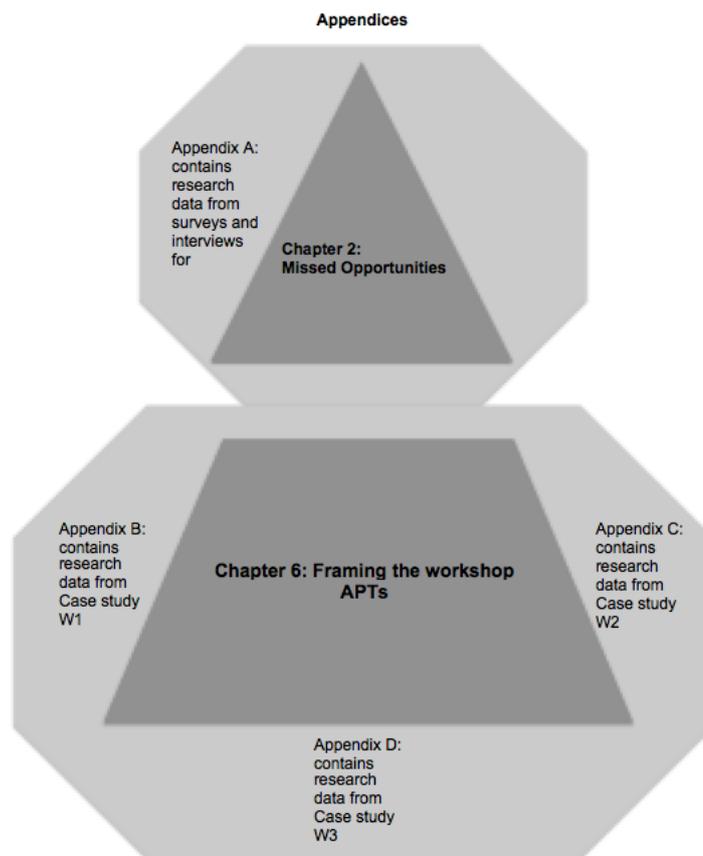


Figure 1.3 The positioning of the appendices within the thesis.

1.5 Overview of the thesis

By presenting Section One containing Chapter 2: *Missed Opportunities*, Chapter 3: *Framing Literatures* and Chapter 4: *Framing Opportunities* at the beginning of this thesis, I begin with an in-depth literature-based rationale for the entire study. Chapter 2: *Missed Opportunities* demonstrates that, contrary to current widespread belief across the sector (as shown in my survey), writing was *not* recommended by the Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970). Indeed, the introduction of writing was not mentioned in the Coldstream Reports. Rather, it appears writing was introduced by staff who were brought in from humanities subjects to teach the *Complementary Studies* which were recommended in the reports. For many of these scholars, written text was the usual mode of expression and assessment, and they naturally set written tasks. The assumption that a universal form of writing propagating linear and rhetorical writing models could be applied across

the disciplines and learnt independently of the nuanced social and disciplinary context was termed the *autonomous model* (Street, 1996) (see Chapter 4: *Framing Literatures*). Further, this form of academic literacy, homogenously applied across the disciplines, was assumed to *improve* the individual and benefit *clear* thinking (Street, 1996). Moreover, those who taught the complementary element were rarely those teaching studio practice and this resulted in a dissonance between studio and theory that remained for over 40 years (Candlin, 2001:4). Indeed, as discussed in Chapter 4: *Framing Opportunities*, it was this rift that the HEFCE funded Writing-PAD project of 2002-2007 sought to bridge by instigating a debate about the uses of writing across the sector. Writing-PAD asked practitioners, theoreticians and those teaching writing development: How can writing in this implicit model enrich practice? How can the prevailing models of writing contain and inform thinking-through-practice and engage with or become praxis? Could writing tailored to art and design practice be possible within the existing frameworks?

In Chapter 3: *Framing Literatures*, I link this finding with contemporaneous assumptions about the transparency of language (Turner, 1999; Lillis and Turner, 2001). It was not unique to the A&D curriculum that introduction of formalised writing often resulted in a hidden curriculum imposing over-generalised writing models (Lillis, 1997; Bizzell, 2003; Lillis, 2006). The structures of such models were initially assumed to be implicitly understood by all tertiary level students, but with the move away from a highly exclusive system and with the massification of the institutional context (Vertovec, 2007; Lillis, 2003), were gradually taught to students as part of a skills-based agenda through applied English language centres (Lillis and Scott, 2007).

With this as central to my understanding the chapter goes on to explore, through the extensive literatures associated with writing practices across Higher Education (Academic Literacies, Writing Across the Disciplines (WAC), Writing in the Disciplines (WID) and New Literacies Studies (NLS)), that perceptions about writing at HE level tend to be separated into the *how* and the *what*. The *how* of writing is often perceived as skills based and is referred to in the negative as *writing problems* (Bizzell, 2003) and often through medically referent metaphors, e.g. *support, remedial, diagnosis* (Shaughnessy,

2003:311). This is often mirrored institutionally by the mental and physical positioning of academic skills areas in isolation from core subjects, which means that the teaching of writing is delegated to specialists in Academic Writing Development (AWD) or English for Academic Purposes (EAP), who are rarely employed within core content-based teaching. As a result, their role may be peripheral, serving departments via centrally funded, institution-wide writing or academic guidance centres (Ganobcsik-Williams, 2012; Lillis and Scott, 2007). Their focus is the conventions or functions of writing: referencing and citation, structure and grammar, and also *how* to explicitly demonstrate, in writing, critical and analytical thinking, and argument (Lillis, 2003). However, discipline-based engagement with ideas focuses on *what*, or content. It is taught by lecturers who focus on engaging students with the theoretical context of the discipline. At HE level these lecturers are usually researchers in the subject area and are rarely applied linguists, writing or teaching specialists. This can mean that discipline-based feedback on student thinking-through-writing tends to focus on what is *missing*, rather than on *how* the writing could be improved (Street, 1999; Turner, 2004).

The exploration of these literatures reveals a second level of epistemological fracture, similar to that between studio practice and scholarly theory highlighted in Chapter 2: *Missed Opportunities* and addressed through Chapter 4: *Framing Opportunities*. Here it is between those entrenched in their disciplines who request clear writing to communicate discipline-based thought, and those who work across disciplines to address the epistemological assumptions about the theoretical frameworks through which discipline based writing is communicated (Street, 1999; Turner, 2004). And, though there are increasingly more genres being used across HE, this may be why the choice of the essay as the structure to contain academic knowledge is so ubiquitous (Lillis, 2003). This privilege is particularly outdated for practice-based subjects such as design (Thomas, 2013; Lillis, 2003; Lea & Street, 1998).

In Chapter 4: *Finding Opportunities*, I seek to position writing as practice, and to highlight the potential of writing as a bridge between how design practice and design thinking (Jones, 1980; Cross, 1982; Lawson, 2006; Brown, 2008) are

taught within the educational environment. Although I begin my literatures section with a historical perspective, it is not my central aim throughout this research to solely define and debate the problem of how The Coldstream Reports were misread; in contrast, central to my study is the evaluation of my APTs that are designed to empower students to frame their own agendas and to manage them more effectively within the context of design practice. So, rather than using design to present, focus on and solve a problem, in Chapter 4: *Finding Opportunities* my adaptable approaches are designed to work with contemporary texts to frame adaptable possibilities for writing. In this way this chapter feeds into Section Two: *Doing Language Together* where my workshops and APTs are tailored to people, places and times to positively enable re-linguaging, re-thinking, re-doing and re-designing for current and future design situations; Thus defining an emergent and transformative pedagogy for writing design.

In Section Two: *Doing Language Together*, I present my practice-centred study, the emergent aim of which is to engage M-level design students in writing through the use of design APTs with which they transform their existing design knowledge and skills into autonomous writing practices. This is a more rewarding and affirming route for independent M-level students than that produced by *the deficit model* of teaching writing (Lillis and Scott, 2007; Winner et al, 2001; Lillis and Turner, 2001; Steffert, 1999; Lea and Street, 1998) where the emphasis is placed on *the problem* of what is *not* known about language, as supported by oversubscribed language services within the institution (The deficit model is explained in further detail in Chapter 3: *Framing Literatures*). My research has demonstrates that my designerly (Cross, 1982) and socially-situated (Swales, 1990) workshop APTs lead to collaborative thinking-through-writing. Students achieve this through an immersive designerly focus which develops confidence and leads to emergent texts that have self-reflexive, studio-based collaborative outcomes. Thus, *Autonomy*, throughout my thesis, refers to the students' ability to shape not only the structure of the language they use and the texts they create, but also their design practice, who they are, and the world in which they want to live. These designerly and writerly practices underline the student's agency and confidence in their knowledge of how to

communicate and articulate their ideas, leading them to experience writing as a social act (Lunsford and Ede, 2012) and to be “experts in the experience domain” (Sleeswijk Visser et al, 2005:132) of doing language together. This is promoted through workshops, which utilize APTs for collaborative writing and language practices for self-selecting design teams.

I have learnt a great deal about the way that I engage as workshop leader and participant throughout this research period. I have been workshop leader, facilitator, researcher, observer and participator. This has led me to combine my scholarly observational role (Kurtz, 2014) as ‘designer-researcher’ (Cross, 1982) with the interrelating functions of workshop facilitator (Sanders and Stappers, 2008) and bricoleur (Levi-Strauss, 1972; Weick, 1993). I also acknowledge the preexisting and related terms, ‘teacher-researcher’ (Lillis and Scott, 2007), ‘writer-researcher’ (Webb, 2015) and ‘reflective practitioner’ (Schön, 1983). Aspects of these are incorporated into my coinage; however, none of the above captures the varied role required by my workshop practice and the specific focus on languaging (Maturana and Varela, 1992). Thus I have coined the term, ‘designer-languager’. Here I create a role that acknowledges my own creative participation, organisation and synthesis of participants, APTs, design and language. Moreover, though my practice is participatory, which means I am also a collaborator, the role of the *designer-languager* is investigative and interventionist in nature.

1.6 Methodological positioning

I chose to position my study in design practice and to assess my method of using purposeful collaborative writing APTs for teams of designers. Positioning the study across a series of emergent practice-centred workshops allows me to observe the changes that participants feed back and to bricolage (Weick, 1993) adjustments accordingly. Within these spaces I draw on useful integrative approaches from qualitative research, such as action research, narrative review, emergent (Jones and Lundebye, 2012; Wood, 2008; Tham and Jones, 2008), interpretive (Sanders and Stappers, 2008, Sleeswijk Visser et al, 2005) and sensemaking (Weick, 1993) approaches, as well as design tools and strategies (Lindström and Ståhl, 2012; Sanders and Stappers, 2008; Sleeswijk

Visser et al, 2005; Gaver et al, 1999; Gaver, 1991). These social and transformative practices involve “adopting a broad range of concepts and strategies and applying them to a wide spectrum of circumstances” (Crouch and Pierce, 2012:ix). In terms of epistemology, therefore, my workshops are relational (Maier & Fadel, 2009) and use social practices which encourage a dialogic approach to knowledge (Lindström and Ståhl, 2012; Clughen & Connell, 2012; Haas, 2012; Bohm, 2004; Bakhtin, 1981). However, it was important that I linked my theoretical awareness of academic literacy and pedagogy. Thus, in terms of ideology, I focus on my practice as an emergent route to positively reinforced learning. This equates with the academic literacies’ ideology of transformation (Thomas, 2013; Lillis and Scott, 2007) and with ‘literacy as social practice’ (Lillis and Scott, 2007:7) and writing as a socially-situated act (Swales, 1990), which in turn mirrors pedagogies of transformation (Freire, 1996; bell hooks, 1994). Thus my intention is to enable a learner’s shift from the belief that *I can design but I cannot write*, to the knowledge that *I am designing and I am writing*.

The scope and focus of my qualitative research is to position three key workshops from a series of ten carried out across a six-year period as case studies. The workshops were chosen chronologically to assess the research trajectory: Case Study Workshop 1 (W1) took place in 2010, Case Study Workshop 2 (W2) in 2012, and Case Study Workshop 3 (W3) in 2014. These interrelated case studies are studied interpretively and critically as proponents of relational (Maier & Fadel, 2009) and empowering social practice (Lillis and Scott, 2007) for moments of transformation (Thomas, 2013) and evidence of key moments in the research. The links across the workshops have grown organically and as a reflection of this, my methodology is drawn from a range of transformative design methods which include aspects of participatory action research (PAR) in which attention is given to the workshop space, as used for a specific set of participants who co-author a set of relationships. This leads to adjustments and transformational changes to participants’ learning practices. The workshops and feedback are assessed through an exploration of the emergent themes arising from narrative reviews of three of the workshops.

Though many workshops were geographically varied in places such as Bristol, Leicester, Falmouth and Swansea and as far afield as Norway, Iceland and Sweden, I have chosen as case studies workshops carried out at Goldsmiths, University of London, UK. Case Study W1 invited those interested in collaborative writing within design from the Metadesigners Open Network (mOn) to attend for a day, 10am – 4pm. The second Case Study W2 asked those staff and students, within Goldsmiths but across the disciplines, to collaborate on papers which would be intended for publication. The event, *WritingGOLD: Writing Between the Disciplines at Goldsmiths*, took place over a day, but my workshop followed an introduction and series of presentations by senior Goldsmiths academics from 9.30-10:30. The co-writing workshop ran from 11:00 – 4:00pm. Using the developments from prior workshops and these case studies I was invited to hold a collaborative writing workshop as part of the Masters in Design Futures (MADF) at Goldsmiths which became Case Study W3. These workshops were carried out over two mornings from 10:00-1:00pm. This last event was seen as successful by staff and students, enabling me to revisit the same MADF course the following year to test and refine the APTs and revisit the collaborative writing results.

Each case study workshop enables the generation of rich feedback data, obtained through interfaces such as post-it notes, reflectionnaires, questionnaires and other workshop APT outcomes, which contribute to the workshop narrative. To reflect my reciprocal learning, the narrative review allows for my critical and interpretive perspective to uncover themes, assess the research trajectory and reflect on possible improvements. This reflective practice heralded a series of simplifications over each two-year period: a reduction in the number of APTs, a focus on collaboration and cooperation within the workshop space, an identification of the transformative nature of the workshops and a determination to promote the abilities and strengths of those who took part. This then led to the revisit workshop, allowing for reflection and clarification on my overall findings.

Throughout this study, my purpose was to evaluate the ability of teams to be communicative and inventive with their writing, and to write collaboratively.

Writing does not need to be an individual's response to and negotiation of convention, but can be a shaping, collaborative, communicative, and emergent creative act through which a great deal can be learned and conveyed.

Section 1: Literatures

Chapter 2: Missed Opportunities

2.1 Introduction: How did writing become a requirement of Art and Design Higher Education?

This chapter reviews the place of writing in Higher Education (HE) design courses and describes the historical rationale for my research study. It begins by surveying the contemporary and background context for the *First Report of the National Advisory Council on Art Education* (Ministry of Education, 1960) and *The Structure of Art and Design Education in the Further Education Sector* (Department of Education and Science, 1970), hereafter referred to as *The Coldstream Reports* (Ministry of Education, 1960; Department of Education and Science, 1970). With the contemporary survey I have also canvassed voices via a reflectionnaire sent via email to three contributors who were affected by the implementation of the Coldstream reports. These are lively voices woven into the otherwise literature-based review. However, the basis of this review is a contemporary and hermeneutic re-reading of both reports. This re-reading addresses the specific sections in the reports which relate directly to the recommendations made regarding the introduction of the written element to art and design education through the foundation of the Diploma in Art and Design (DipAD). Where possible, my focus is on the implications for design; however, because of the historical linkages of art and design education, this review will include both disciplines, as well as reflecting the pressures for parity with other HE disciplines. The chapter also reflects on the legacy of the introduction of art and design to the HE academy and centrally administered educational structures, and on challenging the misconception held by those in my survey that The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970) recommended the humanities style thesis or dissertation as a part of the move from the Diploma in Design to DipAD. This is important because it is an assumption that has caused writing to be used as an examinable measure rather than as a tool for learning. The main finding of this chapter is that there is no recommendation made for students to submit a

written thesis or dissertation in either of The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970). Indeed, writing is only mentioned once in the first Coldstream Report (Ministry of Education, 1960), where the introduction of complementary studies will allow for 'practising written and spoken English' (Ministry of Education, 1960:8), and is not mentioned in the second Coldstream Report (Department of Education and Science, 1970). Both reports recommend art and design courses include a concurrent Complementary Studies course (15% of the degree mark) for which students are to be examined, but the mode of examination is not stated. This places all subsequent demands for formulaic models of writing from students on HE art and design courses as resulting from the purposes of those teaching and examining, rather than from the reports. There is no mention of the prevalence of students with dyslexia within the reports. The prevalence of those with dyslexia and visual spatial strengths in art and design subjects (Singleton, 1999; Steffert, 1999) is of relevance and I discuss it further in my literature review. The higher academic entrance requirements brought in by the reports obstruct such students, as does the inclusion of a model of writing that runs counter to the way visual-spatial students think and express themselves. In this chapter I suggest that as a result of the prevailing educational assumptions, purposeful approaches enabling student's to demonstrate their engagement with complementary studies have not evolved extensively across the art and design sector and, until recently (cf. Writing-PAD approaches), have often been overlooked. This has had a profound effect on those with dyslexia (Graves, 1999:58; Weaver, 2003), and international and mature students returning to education (cf. Writing-PAD case studies and debate papers). The chapter begins with a rationale for the contemporary re-reading of the Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970). The re-reading includes texts from the period as well as reflections that look back on the reports. This chapter concludes with an assessment of the implications of more contemporary reports on A&D HE.

2.2 Rationale for a contemporary re-reading of The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970).

2.2.1 Context and study methods

In order to ascertain whether The Coldstream Reports (Ministry of Education,

1960; Department of Education and Science, 1970) continue to have an underlying influence on those teaching creative practitioners across the sector today, I distributed a short survey to four jiscmail lists via Survey Monkey - a provider of free online survey software - on May 13th 2015 (survey data contained in the appendices). The jiscmail lists were: the Imaginative Curriculum Network (IMAGINATIVE-CURRICULUM-NETWORK@jiscmail.ac.uk), a network which covers a range of subjects to do with the development of the curriculum, not specifically art and design, and not only UK based; the ADM HEA network (ADM-HEA@jiscmail.ac.uk) which is the Art, Design and Media discipline focus of the Higher Education Academy in the UK; GLAD, the Group for Learning in Art and Design (GLADNET@jiscmail.ac.uk), which tends to be senior academics in art and design across the UK; and finally the Writing-PAD network (Writing-PAD@jiscmail.ac.uk) which covers a wide range of academics, studio and development staff and management with an interest in writing in creative practice, and consists of individuals and institutions in the UK and beyond. In total there were 82 responses, most of which were completed in the first 48 hours (Figure 2.1).

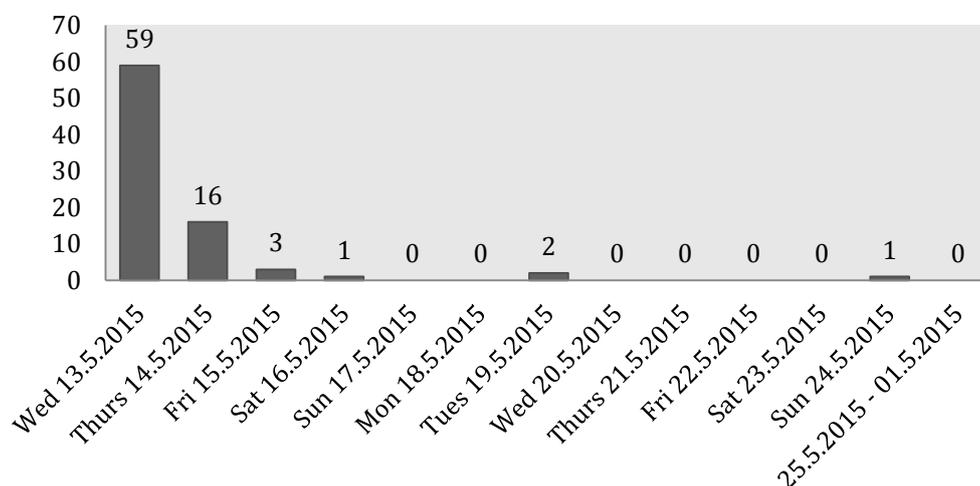


Figure 2.1 The period over which survey responses were received.

2.2.2 Does the current A&D HE sector connect the introduction of writing with The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970)?

In line with my premise throughout this chapter, in the questionnaire I was aiming to ascertain whether those teaching creative practitioners connected The

Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970) with the introduction of writing. I asked 4 questions:

Q1: Please give details of your role in Higher Education:

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Q3: Do you know about the Coldstream Reports? If so, can you say simply what The Coldstream Reports recommended?

Q4: According to your experience in HE (as defined in your role in Q1 above), did The Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

2.2.3 Sifting the data

As described above, the questionnaire was sent to a wide ranging group and some of the respondents were outside my target area, because they were either not teaching in the UK or did not teach creative practitioners and so were not aware of The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970). This meant that prior to analysis I had to remove some responses from my collection of data. Of the 82 responses received, 16 were removed. (Completed surveys are reproduced in Appendix A).

Table 2.1, below, details the respondents that were removed

Respon- -dent ↓	Q1: Please give details of your role in Higher Education: ↓				Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them? ↓
	Senior academic	Lecturing staff	Development staff	Other	
3	✓				Yes, but not in the UK
6		✓			No, do not teach art, design, performance or applied arts
8			✓		
13		✓			
14				✓	
15			✓		
19		✓			
20		✓			
21		✓			
22	✓				
23		✓			
24				✓	
32			✓		
36			✓		
62				✓	
71			✓		

Table 2.1 Respondents removed from the final data analysis

2.2.4 Interpreting the quantitative data

I have tabulated the remaining 66 responses to show the roles of the respondents in relation to their responses (Table 2.3). The ‘no’ responses to question three show the number of respondents who had not heard of The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970). The ‘yes’ responses show those who did know about The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970). In answer to questions three and four, I have also shown the percentages of those who replied that the reports specified the inclusion of writing as the way, or one of the ways, that *creative practitioners were required to change the way that they worked for their degrees*.

Q3: Do you know about the Coldstream Reports? If so, can you say simply what The Coldstream Reports recommended?	Roles ↓				
	Senior academic	Lecturing staff	Development staff	Other	
Responses ↓					
No	19	8	3	1	31
Yes	15	14	5	1	35
Respondents who answered 'yes' to Q3 were able to answer the following question:					
Q4: According to your experience in HE (as defined in your role in Q1 above), did The Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?					
No	0	0	0	0	0
Yes	7	9	2	1	19
Yes + writing	8	5	3	0	16
Total responses	39	26	13	4	66
					Total 'Yes' = 35

Table 2.2 Table of responses to Q3 and Q4

In the tabulated responses (Table 2.3) 31 respondents (47%) had not heard of The Coldstream Reports and so were not able to comment on Q4: whether it had *changed the way creative practitioners were required to work for their degrees*. The remaining 35 respondents (53%), who had heard of The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970), all stated that the reports had *changed the way creative practitioners had worked towards their degrees*. Of these, 16 respondents (24%) attributed the introduction of writing to the reports. It is possible that some of the 19 respondents who knew of the reports but did not specify the introduction of writing in either Q3 or Q4 might have mentioned writing had they been asked to clarify their answers. This is supported by following responses from these 19 respondents, stating that the reports introduced 'academic standards' (#25), 'academic credibility' (#27), 'academic aspects' (#43), 'academicisation' (#52), an 'academic approach' (#59), 'Humanities' (#63), 'academic study' (#76) and 'theory' (#73) to the Art and Design curriculum (all participant numbers correspond to those in Table 2.3). These uses of

'academic' can infer writing (along with other intellectual scholarly tools), which as I have shown, may be overlooked as a practice. The survey does not allow for follow up questions, and I did not ask leading questions about writing because I did not want to bias the responses.

Interestingly, the quantitative results (Table 2.3) suggest senior and junior staff are equally likely to have heard of The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970). Senior staff are more likely to respond with 'yes' to Q3 and Q4 and to identify writing as consequence of the reports, whereas junior staff were more likely to just say 'yes' to Q3 and Q4.

2.2.5 Interpreting the qualitative data

The following tables (2.3 and 2.4) show qualitative responses to the survey. Those in Table 2.3 show those respondents who answered 'yes' to Q4 but did not mention writing. Those in Table 2.4 show those respondents who answered 'yes + writing' to Q4.

Respondent Number ↓	Table of qualitative responses for those who answered 'yes ' but did <u>not</u> mention writing		
	Role defined in Q1 and teaching in Q2	Answer to Q3: Do you know about the Coldstream Reports? If so, can you say simply what The Coldstream Reports recommended?	Answer to Q4: According to your experience in HE (as defined in your role in Q1 above), did The Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?
2	Dean of Cultural Affairs (Senior Academic) Q2: Not now	They were concerned with supporting studio practice with art and design history and complementary studies to contextualise and support the studio experience.	Yes - a greater understanding of the historical, [<i>sic</i>] cultural and aesthetic context of the given subject was required to achieve a degree or degree equivalent qualification, and this necessarily impacted on study patterns and the use of the studio base. It also affected student experience of course leadership and tutorial relationships - studio based staff were no longer the fount of all knowledge.
25	Academic developer (Lecturing Staff) Q2: Yes - PG teaching qualifications and CPD	Yes - alignment of art teaching with qualification frameworks	Yes - by working to academic standards that could be assessed in parallel with aesthetic and skills standards. An uncomfortable marriage in many cases.
27	Manager of curriculum offer (Lecturing Staff) Q2: Fine Art.	Yes. Coldstream reports recommended that Fine Art practice should have degree status.	Not immediately. The impact of Coldstream was to give academic credibility [<i>sic</i>] to Fine Art practice. I think you could argue that Post Modernism or Feminist theory had more impact.
28	Programme leader MA Design UG leader for Design Culture (Lecturing Staff) Q2: Design/Design Theory/Design Thinking/Design Knowing	There were two I think one in the sixties and one in the seventies, the first delivered a qualification table and structured foundation etc, along with the teaching of history in art and design. The second one introduced complementary studies adding a linkages to studio practice	In my own experience, which is very different from my experience now, the integrated system of technical ability and thinking conceptualizing skills, using a full range examples from film to music from wallpaper to magazines, worked well for me. The system that are employed now do not offer the same breadth of polymathic thinking or doing, the business frameworks we work under now restrict these types of freedom.

30	Professor of Design and Technology Education (Senior Academic) Q2: Product Design practice; graphics	The first report set up the new Diploma in Art and Design. I was an NDD student prior to that!	Yes studnets [sic] in the years below me at Art College had a much broader curriculum and specialised later in their degree.
33	Senior Lecturer (Senior Academic) Q2: fine art and cultural contexts	Yes - a broader based 'art education' with 15% art history and the inclusion of other areas of knowledge - literature, science, archaeology etc. less focus on technique and traditional 'skills' more emphasis on experimental and creative strategies - conceptual as well as perceptual - Dip AD	less didactic, more open and 'creative', documentary evidence that included theoretcal [sic]/cultural reference, students had to acieve [sic] certain grades for entry and final examinations at the end of the course with 'Vivas' that examined knowledge and attitudes as well as the processes of making - contextualised and conceptualised - reference more contemporary and directed at international/global registers of cultural activity.
40	Research Fellow (Lecturing Staff) Q2: Contextual studies	specialisms within art and design, and teaching history of art	academic aspects to their degrees and specialization
41	Principal Lecturer (Senior Academic) Q2: teaching history and theory of design to design students + dance	That A&D course become degree courses	It obliged there to be an integral theoretical, contextual element
43	Profe [sic] (Senior Academic) Q2: Textiles and research	Post war curriculum, degree courses	Assessment has become more criteria driven
46	Academic Support Lecturer London College of Fashion (Lecturing Staff) Q2: Yes, I teach research, literacy, reading and writing	a plan for Diploma in Art and Design	The impact of standardisation always is contrasted to more individual work and can sometimes be thought of as killing creativity yes, but few multiple solutions for equal assessment have been put forward

52	lecturer, tutor, course leader, photography, fine art, PGCE (A&D specialism) (Lecturing Staff) Q2: Yes. Practice, theory, history, pedagogy	yes - academicisation of HE art education	well, insofar as that they need to work for a degree in the first place. though consequences of report have been in place way before I entered teaching
59	Administrator and Postgraduate Mentor (Other) Q2: No	I think it was a report on how to teach art/design but not 100% sure	I think it did require practitioners to change the way they worked and it concentrated on a more academic approach not just creative ability or talent in art and design. But this appeared to obstruct the creativity side of the practitioner and a more encompassing look at all aspects of these subjects resulted in less rigor and more creativity being allowed
63	Director of Postgraduate Studies (Senior Academic) Q2: Yes; writing, art practice, curating	Yes. They recommended the introduction of Humanities to enable some art institutions to award DipAD.	Yes. They required them to study the meta-discipline of Visual & Material Studies (within which art and design are disciplines.)
64	Lecturer & Assistant Director of Curriculum & Quality (Lecturing Staff) Q2: Critical and Contextual Studies in Fine Art & Design	Not totally sure although I have heard of the reports.	Not clear on this [sic].
66	Programme Director (Lecturing Staff) Q2: Education for Sustainability	Yes	Yes
73	Dean (Senior Academic) Q2: yes - creative practice Education	Yes- balance between theory and practice	yes- more theory

76	Specialist SpLD Tutor (Development Staff) Q2: Foundation art students academic research and writing skills	Introduction of academic study in degree courses	Respondent skipped this question
81	Study development advisor (Development Staff) Academic writing development and good practice (but not art, design etc).	Vaguely - wasn't this about a move away from master and apprentice model.	I assume this might be why we have more of a Kolb reflective practitioner approach.
82	Lecturer (Lecturing Staff) Q2: drawing, art history/contextual studies, dissertation support	i believe they recommended a change in the curriculum and format of arts education. Introduction of the foundation course, based on the Bauhaus model. I believe Coldstream also made recommendations about instructional methods for drawing and painting, but perhaps they were not in the report itself.	I'm too young to say, but many of my older colleagues have a strong nostalgia for the 60s and 70s, claiming it was a 'golden era' for arts education.

Table 2.3 Respondents who answered 'yes' to Q4 but did **not** mention writing. Table shows 19 'yes' respondents: 7 Senior Academics, 9 Lecturing Staff, 2 Developmental Staff and 1 Other

Respondent Number →	Table of qualitative responses for those who answered 'yes + writing '		
	Role defined in Q1 and teaching in Q2	Answer to Q3	Answer to Q4
5	Head of Learning and Teaching (Academic Development) (Development Staff) Q2: To teach, facilitate learning	Academic credit and rigour in curriculum design and assessment in HE, and established the subject pathways in use for decades.	addition of theory to practice, requirements for art history and theory increasingly requiring written work, to the evolution/ add on of the dissertation.
17	Professor of Visual Communication (Senior Academic) Q2: Yes. Drawing; Contextual Studies	Yes. Recommended 20% theory as a way of justifying degree status of art schools	Yes. Students were required to produce written assignments as well as practical assignments for their degrees
18	Head of School (Senior Academic) Q2: not directly	yes- recommendations for technician education and degree level education in the arts - with contextual and historical studies	yes - through writing!
35	Senior lecturer in academic writing & language for art & design, media & performing arts (Senior Academic) Q2: Yes, writing ('essayist' academic writing & studio-based writing)	Yes, they recommended [sic] that degree-level art & design education should involve historical and contextual studies as well as studio-based studies.	Yes, since the reports' recommendations were first implemented, a while ago now, they have resulted in studio-based students having to read historical and theoretical texts and write essays about the relationship between this history/theory and studio-based practice. Sometimes this is successful, in that it affords students the opportunity to reflect on their practice in an informed and generative way (as the reports intended); but sometimes it isn't successful, in that the study of history/theory and the associated reading and writing this typically involves can, for some students, have a negative effect on their studio-based studies.

38	Lecturer (Lecturing Staff) Q2: Yes, contextual studies, graphic design	Yes, a connection between studio practice and theory	through lecture and class room teaching of art history and theory as a basis for student research and writing i.e. of the dissertation
42	Senior Lecturer (Senior Academic) Q2: yes, writing essays, contextual studies for animation	heard of it; recommended including a contextual studies element, i.e. academic study to art and design practical subjects	yes, they started writing academic styles essays and dissertations for honours degrees
44	Learning Teaching and Assessment Lead (Lecturing Staff) Q2: Yes, film projects	Yes, that practical art and design subjects should have degree status	Yes, it introduced [<i>sic</i>] the concept of the dissertation and written work in contrast to the DipAD
49	Retired Dean, Professor Emeritus (Senior Academic) Q2: Have taught at all levels ,painting sculpture ,fine art.	Focus on studio based learning and teaching supported by Art history plus contextual study	NDD diplomas were virtually all practical dip AD [<i>sic</i>] bought in a compulsory 10% theory Art history component realised by a final year written thesis so this often took up a great deal of time I. The final year particularly for the less "academic " student .failure of the theory component meant failure of the diploma with one resubmit opportunity by the September after July graduation .some colleges limited diploma classification to a 3rd for resubmitting students .
51	Academic Team Manager (Information Literacy) (Development staff) Q2: Yes, information literacy	To add a written component and make Art and Design degrees [<i>sic</i>] "more academic"	Yes they did, introduction to contextual studies
53	Principal Lecturer, Programme Manager (Senior Academic) Q2: Graphic design students at all levels - I teach all their writing work	Yes - in my field, it insisted on 'traditional' writing in art and design courses	It made writing seem anomalous once portfolio-based employability was emphasised

56	<p>Associate Dean of Academic Support, University of the Arts London (Senior Academic)</p> <p>Q2: I'm a manager, responsible for delivery & development of academic support across six colleges, enabling a wide range of students in all the above named aspects of the arts plus some related science and business orientated subjects, to achieve to the top of their potential.</p>	<p>Yes. That arts students should be taught by professional practitioners, and that degree level qualifications in the arts should include theoretical & historical elements.</p>	<p>Yes - a great deal of additional support outwith the core curriculum has been dedicated over the years to developing students' confidence in relation to academic (as opposed to professional/vocational) skills, understandings and personal learning /development strategies. The divide was sharper in the past - now understandings of what it takes to be a 'successful' professional in the arts is recognised as an integrated combination of qualities, skills and knowledges that are inherently just as academic or intellectual as might be the case for say doctors, lawyers etc. A highly talented individual lacking the abilities to communicate and apply their talent does not = success. It is essentially about developing informed practitioners with lifelong resources to draw on, not proving to the world that the arts are serious disciplines through some superficial add-on of essay writing.</p>
57	<p>Teaching, Learning & Enhancement Co-ordinator (Development staff)</p> <p>Q2: Yes - CPD for academics, many of whom are also creative practitioners</p>	<p>INtroduction [<i>sic</i>] of art/design history into art school education</p>	<p>More text based work.</p>
68	<p>Dean of Arts and Design (Senior Academic)</p> <p>Q2: Yes, design, design theory, practice-led research, writing skills</p>	<p>Yes. That A&D subjects needed humanities input to give "academic grounding" to degree level study. This was interpreted as requiring history / theory written work and final dissertation as part of degree</p>	<p>I don't think creative practioners [<i>sic</i>] were awarded degrees before Coldstream - I thought this was the move from diploma to degree</p>

75	Course Leader (Lecturing Staff) Q2: Theory & Method & Process	A process of reflection about practice which has been misinterpreted as art history or theory essay	Yes most definitely – and not for the better. It has created a polarity between practice and theory. In essence practice tutors have abdicated responsibility for reflection upon art, design and craft to a group of people from the Humanities (art history, linguistics and anthropology – theoretical studies) who do not share the essential sensibilities with visual spatial practitioners. The question one must ask after 60 years of this activity is, where is the Empirical and verifiable evidence that writing essays produces better art and design.
77	Lecturer in Fashion Media and Promotion at University for the Creative Arts (Lecturing Staff) Q2: YEs - writing skills, research skills and dissertation support plus dyslexia support	A little. My thought is that it was about bring creative subjects 'into line' with other degrees in the humanities which are very different in nature and practise.	Yes - cutting down on their creative practice in order to meet other requirements - changing the emphasis of their practice - sometimes making theory dominate instead of being fully integrated in the subject. Making areas like a dissertation too separate and dominant, - again instead of being integrated. This can alienate and discriminate against the more hands on subjects, and the more practical nature of art and design. We seem to have to follow the rules and practices of the humanities rather than set our own art and design parameters [<i>sic</i>].
78	Lecturer (Lecturing Staff) Q2: Contextual studies	Yes, adding a Humanities-style written component to art-based courses in order for them to be classified as degrees	Coldstream happened before I started teaching so can't really comment - don't think that the 'tacked-on' essay model is the most relevant vehicle for research and critical thinking though

Table 2.4 Respondents who answered 'yes + writing' to Q4 Table shows 16 respondents: 8 Senior Academics, 5 Lecturing Staff and 3 developmental Staff.

Note: I have noted the grammatical and spelling errors using [*sic*] as is convention; however, the grammatical construction of the English used is not of importance in this study.

An analysis of the qualitative responses to the study shows a remaining polarization across the sector for those who identified that The Coldstream Reports changed the way *creative practitioners were required to work for their degrees* (Q4). This is shown in comments such as:

Yes - a greater understanding of the historical, [*sic*] cultural and aesthetic context of the given subject was required to achieve a degree or degree equivalent qualification, and this necessarily impacted on study patterns and the use of the studio base. It also affected student experience of course leadership and tutorial relationships - studio based staff were no longer the fount of all knowledge. (Respondent #2 taken from Figure 2.4)

Yes - by working to academic standards that could be assessed in parallel with aesthetic and skills standards. An uncomfortable marriage in many cases. (Respondent #25 taken from Figure 2.4)

Yes, since the reports' recommendations were first implemented, a while ago now, they have resulted in studio-based students having to read historical and theoretical texts and write essays about the relationship between this history/theory and studio-based practice. Sometimes this is successful, in that it affords students the opportunity to reflect on their practice in an informed and generative way (as the reports intended); but sometimes it isn't successful, in that the study of history/theory and the associated reading and writing this typically involves can, for some students, have a negative effect on their studio-based studies. (Respondent #35 taken from Figure 2.5)

Yes most definitely – and not for the better. It has created a polarity between practice and theory. In essence practice tutors have abdicated responsibility for reflection upon art, design and craft to a group of people from the Humanities (art history, linguistics and anthropology – theoretical studies) who do not share the essential sensibilities with visual spatial practitioners. The question one must ask after 60 years of this activity is, where is the Empirical [*sic*] and verifiable evidence that writing essays produces better art and design. (Respondent #75 taken from Figure 2.5)

Yes - cutting down on their creative practice in order to meet other requirements - changing the emphasis of their practice - sometimes making theory dominate instead of being fully integrated in the subject. Making areas like a dissertation too separate and dominant, - again instead of being integrated. This can alienate and discriminate against the more hands on subjects, and the more practical nature of art and design. We seem to have to follow the rules and practices of the humanities rather than set our own art and design parameters [*sic*]. (Respondent #77 taken from Figure 2.5)

The examples above show some of the responses identifying the divisive split between studio practice and complementary studies caused by the implementation of The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970).

2.2.6 Findings

My first finding from the results of this survey shows that in 2015 there is a remaining belief across the sector, including in senior academic and management staff, that writing as a compulsory component of degrees was introduced by The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970), which the research contained in this chapter disputes.

My second finding from this survey is that the cause of the split between studio practice and complementary studies is seen to have been an affect of recommendations made within The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970) and that this association still remains across the sector in 2015, 55 years after the first report was published.

2.3 A background context to the introduction of The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970).



Figure 2.2 The Structure of Art and Design Education

Prior to The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970), the underlying focus of government in relation to British design education had been to support industry and trade (Committee on Industry and Trade, 1929; Hannema, 1970; Thistlewood, 1992a; Frayling, 1999; Bird, 2000; Cox, 2005) and to formalise the aspects of art and design seen to promote British industrial success. In 1835–6, in response to on-going competition from overseas, a select committee report, entitled, "Enquire into the best means of extending a knowledge of the Arts and the principles of Design among the people, especially the manufacturing population of the country" was commissioned (Bird, 2000). In 1836 the committee found that while the UK was not funding Design Education in support of manufacturing, other European countries were doing so, and, as such, were reaping the trade benefits (Hannema, 1970:56-57). In preparation for the post war period, the 1918 Fisher Education Act identifies, "drawing and design as the twin features of a specifically modern industrial education" (Thistlewood, 1992a: 183). Much later, in 1932, the Board of Trade commissioned a report from the Gorell Committee to investigate the decrease in sales of British made products (Macdonald, 1992:19). The report disclosed a lack of interaction between industry and art, which led to the Board of Education recommending that enhancement of local industry should take place through interaction with teaching staff and regular exhibitions and by "a system of regional centres [...] established to replace the existing network system of Schools of Art" (Macdonald, 1992:19). These findings resulted in the recommendation of funding being given for a Government School of Design in London and other Schools of Design in manufacturing centres around the country. Thus, rather than entering the mainstream university sector at this point, the mechanics institute style was adopted (Frayling, 1990:4). And, though the mechanics institutes were famous for their libraries full of "improving and informing literature" (Lyons, 2010:166), showing that scholastic reading was encouraged, there is no documented engagement with writing as part of design practice. Rather the intention was that this educational model and financial support would increase commerce by improving the appearance and distinctive characteristics of British products (Bird, 2000).

2.3.1 Meeting the needs of industry

Publically funded art and design Education was set up in 1837, as a result of the above interventions, “to meet the needs of industry by providing training for the “artisan” the nineteenth century equivalent of the designer” (Bird, 2000), and as such, it is older than any other form of publicly funded education in the United Kingdom (Bird, 2000). However, paradoxically, the qualification awarded at the end of two years was the National Diploma in Design, which culminated in a teaching qualification suited to art establishments (Francis and Piper, 1973:26). The purpose of the qualification was to produce teachers who would serve the system, while the aim of the course was to support trade and industry and train the craft worker. So even at this early stage there was a perceived split in the educational requirements of those attending the diploma course.

2.3.2 The National Diploma

The National Diploma in Design course was structured around the choice of one special subject, from an array of 30 special subjects, or one main and one additional subject chosen from 36 main subjects, or 32 additional subjects. The assessment, graded in three bands of pass mark, was carried out on work submitted by the student during a formal examination. It was judged both internally and externally and the student received a principal’s report (Francis and Piper, 1973:27). Moreover, according to Frayling (1990), the kind of curriculum proffered at this time “wasn’t doing versus thinking. It was practice as an amalgam of the two, with, if anything the emphasis on the thinking” (1990:4. Italics original). The syllabus provided contact with a formal grammar of design rather than learning through doing; thought would become action when, in the world outside education, designs were produced (Frayling, 1990:4) for a thriving manufacturing industry and international market for products. The relation of thinking to doing was emphasised as important in the role of studio practice within this form of education, and in the world of work beyond. However, thinking-through-writing was not at this stage posited to make a contribution. This suggests that the desired outcome for any national expenditure on art and design education was to increase the perceived

quality, value and demand for domestic products both in this country and overseas, and writing as a tool was not recognised as making a contribution.

2.3.3 Academic status

One explanation for this lack of focus on writing or specific approaches to writing is that the disciplines of art and design were originally established as practice based and were separated from other HE disciplines by not initially having “the academic status of degree qualifications for its courses” (Bird, 2000). Students were required to pass tests in “Life Drawing, Costume Life Drawing, Anatomy, Architecture, Creative Design for Craft, Drawing and Painting from Memory, Modelling and General Knowledge – before two years of specialization leading to NDD” (Tickner, 2008:14). Even though there was an emphasis on thinking, with such an array of subjects to study over a relatively short, two-year period, and major and minor specialisations such as: “Book production, Furniture, Lettering, Mosaic, Woven Textiles” (Francis and Piper, 1973:27), it would have been hard to incorporate various writing approaches into the already packed curriculum. Moreover, according to Thistlewood, before its inclusion into the mainstream, what existed was “a system devoted to conformity, to a misconceived sense of belonging to a classical tradition, to a belief that art was essentially a technical skill” (Thistlewood, 1992b:152). Thus uniform classical and technical drawing skills were the focus of the Intermediate Certificate in Art and Design National Diploma in Design (Ritchie, 1972: 213) curriculum and there is no evidence in the related literature that writing was required for assessment prior to introduction of the DipAD.

2.3.4 Degree status

However, a degree equivalent qualification was awarded with the establishment of the National Council for Diplomas in Art and Design (NCDAD), and the introduction of the Diploma in Art and Design (DipAD) in the 1960s (Bird, 2000). By the 1970s the Council for National Academic Awards (CNAA) took over from NCDAD and the DipAD was upgraded to full honours degree status. Thus, over the one hundred and seventy five years of Art and Design education’s history, it is only for the last

forty-two that courses have had degree status. “This is a very short period compared with other academic disciplines, some of which have offered degrees for over a century” (Bird, 2000). This relatively short period, combined with the parity sought with other disciplines in the initial stages of the establishment of the degree awarding status of art and design, are perhaps why the requirements for the written/ theoretical aspect and the studio practice aspect still sit so uncomfortably together.

2.4 Re-reading the *First Report of the National Advisory Council on Art Education* (Ministry of Education, 1960): The First Coldstream Report

2.4.1 Composition

As it became evident that art and design education would be required to align itself to mainstream academic practices, the changes were addressed in two documents often referred to as The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970). The First Report of the National Advisory Council on Art Education (Ministry of Education, 1960) was to “consider and make recommendations on matters arising from the Report of the National Advisory Committee on Art Examinations published in April 1957.” (Ministry of Education, 1960:iii). This previous report had been concerned with art examinations, but also “raised a number of questions affecting art schools as a whole.” (Ministry of Education, 1960:iii). The Council chairman was Sir William Coldstream and the vice chairman, Mr. F.L Freeman. They were supported by a committee of three women and twenty-six men, including the painter, Victor Passmore, and writer, scholar and historian, Sir Nikolaus Pevsner.

2.4.2 The remit

The remit of the advisory body was to advise The Minister of Education of the day, The Right Honourable Sir David Eccles, on “all aspects of art education in establishments of further education” (Ministry of Education, 1960:9). The report lengthened the National Diploma in Art and Design to three years and retained a grading system. The resultant qualification continued to allow a graduate to teach

in art and design institutions. However, it removed the array of taught practices, instead concentrating on four main areas and added the requirement for an assessed contextual studies contribution, thus officially formalising the focus on thinking from the previous National Diploma in Design course.

2.4.3 The Summary of Recommendations

The main Summary of Recommendations (1960:17) begins with a preparatory pre-diploma year of study, later to be dubbed Foundation Courses by NACAE in 1965 (Department of Education and Science, 1970:1). This should be preceded by evidence of academic study: at least five 'O' level passes, "at least three should be in what would normally be recognised as academic subjects" (Department of Education and Science, 1970:1), and ability to use English as pre-entry requirements. Recommendation 5 acknowledges that five 'O' level passes may be difficult for some students "who either are temperamentally allergic to conventional education or have, for one cause or another, been denied opportunities to obtain the proposed minimum educational qualification." (1960:8). Such students would be allowed to apply and "if successful, should be awarded the diploma" (1960:8). This archaically worded nod towards the type of student who is often attracted to art and design affords no explicit mention of dyslexia and how it is found in a higher proportion of the art and design population (Steffert, 1999: 23; Padgett, 2000:103) and can be undisclosed in HE student populations. This statement also seems at odds with the ideal of academic parity to other disciplines that appears to be sought throughout the document.

This mismatch may be the outcome of a report constructed through collaboration; it is possible to untangle the voices of those with experience and sensitivity towards practice and those focused on academic rigour and intellectual discipline. The bifurcation of this document serves as the catalyst to over forty years of confusion and hierarchical intellectual point scoring between studio and theory that were about to begin (Candlin, 2001).

2.4.4 The aim of The First Coldstream Report (Ministry of Education, 1960)

The aim of the report was to ensure that an art and design HE course is equal to other university courses of the same length. Thus recommendations 9 & 10 highlight the serious study and examination of the history of art; 15% of the DipAD course should be devoted to this and to complementary studies (Ministry of Education, 1960:8). Though the committee believed every school should be allowed to develop their own specific institutional culture through their own syllabus and curriculum, it agreed that all students should be taught a history of art, covering important periods. And, added to this, it recommended all students study the history of their own subject; stating, “In a sense it is simply an extension, a reinforcement of the study of any art subject” (Ministry of Education, 1960:8). For this they specified the employment of specialist teachers and examination of the history of art was recommended. However, there is no mention that the mode for examination should be text-based.

2.4.5 Identifying and unravelling assumptions

This re-reading has sought to assess a series of assumptions about and within the Coldstream Reports. These shall be outlined below.

2.4.5.1 The assumption that written examinations should take place

After a thorough investigation of the entire report, writing, or rather written English, is mentioned only once, in paragraph 26, under the heading ‘complementary studies’ (Ministry of Education, 1960:8). Even though the paragraph is dedicated to ‘complementary studies’, the meaning and implications of this area of study remain opaque. Furthermore, there is also no mention of ‘theory’ or any reference to ‘critical thinking’, ‘reflection’ or ‘reflective practice’ throughout the entire report.

All diploma courses should include complementary studies. By these we mean any non-studio subjects, in addition to the history of art, which may strengthen or give breadth to the students’ training. We do not think that any specific subjects should be prescribed. The only criterion that schools should apply is that these studies should be genuinely complementary and helpful to the main object – the study of art. We hope that the complementary studies will give scope for practising written and spoken

English whether this is studied as an separate subject or not. (Ministry of Education, 1960:8).

This paragraph, short as it is, is key to the initial imposition of a formal, Humanities style of writing on HE Art and Design BA honours courses. The wording of the paragraph suggests that written and spoken English could be imported as a stand-alone subject. This implies that subject specific or discipline-based language was not being sought. This also appears to be the case for the notion of 'Complementary Studies'. Though it was left to institutions to dictate the content, and the purpose and usefulness is stipulated as key, lecturing staff were to be brought in from other disciplines. This combination of parity and relative openness to the needs of students meant that the model of writing imposed was imported, with the teaching staff, from the text-based disciplines.

During the period of implementation of the recommendations of The Coldstream Reports in the mid 1960s David Philips was an art historian at Newcastle University. He moved to Loughborough College of Art and Design, then on to the Faculty of Art at Stoke on Trent Polytechnic of Art in 1970, and settled at Coventry Polytechnic of Art in 1973 (Appendix A3 - Phillips, 2013). In our email correspondence (Appendix A3 - Phillips, 2013) Phillips states that The Coldstream and Summerson Reports placed "more emphasis on an analysis of practice and the construction of art-historical courses" (Appendix A3 - Phillips, 2013). Indeed, he underlines that in some institutions artists and designers were expected to sit written exams.

... at Loughborough College of Art students sat two three hour examination papers unseen, from 1965 to 1970, with a 15 thousand word dissertation on an art historical subject - an ism, an artist et al. The demand grew less over the years but there were always essays/dissertations even if formal exams were dropped (Appendix A3 - Phillips, 2013).

This underlines the fact that rather than calling specifically for the development of purposeful and useful approaches to writing for artists and designers as a complement to the studies they were recommending, the report presages the adoption of proven and established methods, perhaps because, in terms of

educational infrastructure, these models existed and would therefore be easy to implement. This sidestepping of a clear and informed direction for the role of writing in HE art and design courses resulted in a failure to create a purposeful complement to studio practice, mainly due to the desire to approach art and design through the filter of pre-existing models of educational practice. Writing about research in practice in 2005, Sullivan notes, “an inherent folly is assuming practices from different fields can be validly compared if criteria are drawn from the disciplines of authority” (2005:89). This was the main assumption of The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970) - that art and design require authority or rigour from other disciplines. This contemporary re-reading of the report suggests that it is those who know the practice, and the requirements and purposes of that practice, that are best placed to create the criteria. Thus it is artists and designers who should be creating the approaches or tools for their own practices.

2.4.5.2 The assumption about the primacy of fine art

The report speaks of the primary importance of fine art across the curriculum. In paragraph 20 (Ministry of Education, 1960:6) under the heading, Fine Art, the committee states, “The area of fine art has a role of special importance to play in the plan which we propose. The fine art teaching must serve not only those who intend to become painters and sculptors, but all other students whatever their eventual aim, for [...] it is through this teaching that students may learn something of those fundamental skills and disciplines which underlie and sustain any form of specialisation in art and design.” This was a historical assumption emerging from the prevalence for fine art studies within public art education and for the style of ornamental design of the day (Macdonald, 1992: 15) requiring drawing studies of life casts, still lives and studious life drawing. This began within the period of the Schools of Design (1837 – 1852) where all students were taught by fine art Royal Academicians, and was followed by “the reconstitution of the Schools of Design as Schools of Art under the direction of Henry Cole.” (Macdonald, 1992: 15).

However, by the 1960s, when the report was published, design was experiencing a

new sense of its separateness from fine art and importance as a discipline in its own right. Thus, after acknowledging the controversy caused by the committee's promotion of the skills taught on fine art courses, this is retracted in the second report, "We now would not regard the study of fine art as necessarily central to all studies in the design field." (Department of Education and Science, 1970:12). This responds to the outcry from the discipline of design that it should not be overshadowed by fine art and marks a distinct separation of the skills and abilities of each.

2.4.5.3 The assumption that there are four specialisms

Overall, the first Coldstream Report encourages the aim of art and design as a "liberal education" to be "studied in a broad context" (Ministry of Education, 1960:17). However, it categorises four distinct specialisms: I Fine Art, II Graphic Design, III Three Dimensional Design, and IV Textiles and Fashion. It also suggests experimentation in different media and materials (Ministry of Education, 1960:17). As mentioned previously, this initial report prepares the ground for the split that art and design educators have experienced over the past forty-two years (Candlin, 2001): on one hand it offers a pragmatic creative space for practice, and on the other the taught study of a predefined specialism. As can be seen in the second report, this report and the introduction of the new DipAD also drew out a great deal of debate about the nature and future of art and design education.

2.5 The Summerson Report (1961)

The First Coldstream Report recommended that the government appoint a new committee to ensure the implementation of its recommendations. This became the National Council for Diplomas in Art and Design (NCDAD) whose Deed of Trust stated that their role was to "create and administer" (Ashwin, 1975:104) the Dip. AD. The Summerson Council, named after its Chairman, Sir John Summerson, Curator of Sir John Soane Museum in London (Hyman, 2012), was set up in 1961. "[I]t was responsible for the maintenance of standards, the validation of courses and the approval and supervision of examination procedures" (Tickner, 2008: 18).

It was advised by specialists from the four subject areas delineated by the first Coldstream report together with specialists for History of Art and Complementary Studies, drawn together into five Area Panels (Tickner, 2008). It is also interesting to note that Nikolaus Pevsner is a member of this committee.

A rereading of the Summerson Report (1961)¹ reveals the depth of the review – it took some fifteen months to complete (Summerson Report, 1961:Foreword) – and contains no specific focus on writing or recommendation for the importation of essay writing into the Dip. AD. Reflecting on The Coldstream Report (Ministry of Education, 1960) the Summerson Report (1961:para. 2) notes that though The Coldstream Council recommended the Dip. AD had parity with university courses, “We have not taken this to mean that art studies are to be made to diverge in a scholastic direction or swamped by the atmosphere of the lecture room” (1961:para. 2). They continue that the Dip. AD should not just produce teachers but should be “a proper seed-ground for any career in art and design and will develop a young artist’s abilities to their utmost extent...” (1961:para. 2). They finish this paragraph by reiterating the requirement for 15% of the course’s study hours to be focussed on Complementary Studies or History of Art.

The only place throughout the whole report where mention of literary ability is made in relation to creative practice is in paragraph 41: Graphic Design Area. After recommending the study of the technical aspects of the subject, they conclude by stating that, “a literary sense and a command of language are as essential as a command of design...” (Summerson Report, 1960:para.41). However, they only make specific reference to its requirement in relation to book production or advertising.

Paragraphs related to the History of Art and Complementary Studies are at the end of the report: Paragraphs 50 – 52. Here the links between History of art and

¹ There are no page numbers in this pamphlet. The report’s index lists paragraph numbers. As a result, these will be used in my references.

practice are noted as a “formidable challenge” (Summerson Report, 1961:para.50). As I have found with the Coldstream Reports there is an encouraging openness to how the role of complementary studies could usefully develop for creative practice. They state, “Although history of art is now a highly developed academic discipline in this country, the professional art historian is still, relatively, a newcomer to the art school common room.” (Summerson Report, 1961:para.50). They raise the matter of how this lack of connection between the materials of studio practice and the chronological historical framework affects the students, “[...] the students’ interest must be engaged at once in the real stuff of art history – the object of art with which it and [the student] are concerned. [...] Indeed, a general criticism might well turn on a lack of emphasis given to the study of original works” (Summerson Report, 1961:para.50). They are commenting on the abstracted nature of the courses that ran as distinct from practice. As a counter to this they suggest that art historians would benefit from a period of study as students of art (Summerson Report, 1961:para.51). Further they note that, “the courses submitted often showed a lack of serious interest in the social relationships of the arts, either in the past or in our own time” (Summerson Report, 1961:para.50). Thus even at this early date this committee was identifying some of the initial problems instigated by the addition of the history of art as a distinct subject. However, though they highlight the disparity across the sector occurring in the form in which the accompanying 15% of the course is being marked and submitted, they do not mention writing.

Again, Paragraph 52: Complementary Studies, does not mention writing at all; but, in response to criticism about the lecture structure of most Complementary Studies courses, it does make this pronouncement: “The object of these studies is, after all, to encourage insight and understanding rather than the collection of knowledge” (Summerson Report, 1961:para.52). Thus, it would appear that the position of the Summerson committee was not to encourage the display of evidence of knowledge but evidence of insight and understanding. In my view this does not require the kind of humanities style written evidence that was imposed, because insight and understanding can be evidenced through a multitude of writing practices, indeed

through studio practice and degree shows. Had this been proposed at the time the kind of writing that we now see employed by practicing artists and designers would not have been contained within an imposed writing structure, and insight and understanding may have been made manifest in a variety of accompanying texts.

2.6 *The Structure of Art and Design Education in the Further Education Sector* (Department of Education and Science, 1970): The Second Coldstream Report.

2.6.1 Composition

The Second Coldstream Report (Department of Education and Science, 1970), dated 24th June 1970, is written by a joint committee of The National Advisory Council on Art Education (NACAE) and the National Council for Diplomas in Art and Design (NCDAD) and was set up by the government in 1968 to review the general structure of art and design education in colleges and schools of art in the further education sector. The joint committee was headed by Sir William Coldstream, chairman of the National Advisory Council of Art Education (NACAE), with the addition of Sir John Summerson, chairman of the National Council for Diplomas in Art and Design (NCDAD), with one woman and sixteen men - seven of whom contributed to the previous report. This report is addressed to the Secretary of State for Education and Science, Margaret Thatcher, and is “to review the structure of art education in the further education field” (Department of Education and Science, 1970:v).

2.6.2 The remit

This report sets out art and design’s relationship with the education system as a whole and seeks a degree equivalent for the DipAD. Indeed, in the Summary of Recommendations, the committee states, “The Diploma should be recognised as fully corresponding with a degree in all respects.” (Department of Education and Science, 1970:55). This section concludes by recommending “Art and design should not be allowed to lag behind in the general expansion of further education or to lose its distinctive character.” (Department of Education and Science,

1970:55). So, there is a general search for parity across the sector which involves positioning art and design in the mainstream of higher education. This initial move is to be followed by the adoption of the Bachelor of Art (BA) honours degree and the absorption of the art and design schools, firstly into the polytechnics and, after the 1992 Education Act, into Universities. This move to BA status followed the merger in 1974 of the National Council for Diplomas in Art and Design (NCDAD) with the Council for National Academic Awards (CNAA) (Candlin, 2000). Added to this is the general change in the conception of art within the art world (Borg, 2007:86), the increased understanding of the role of design, a shift from outcome to process, and design thinking (Jones, 1980; Cross, 1982; Lawson, 2006; Brown, 2008).

2.6.3 Coldstream's caveats

In the foreword, Coldstream writes about this attempt at parity on behalf of the committee, " We recognise certain difficulties in taking this approach since within the greatly varying fields of study in art and design education some are not to be easily correlated with studies for a first degree." (Department of Education and Science, 1970:vii). Bearing in mind that this foreword is contextualising the DipAD for the Minister concerned, there is a surprising lack of confidence in the value of the fields related to art and design education and a prevailing assumption that there was no correspondence to existing academic degree awarding disciplines.

2.6.4 Maintaining four specialisms

The four distinct areas of specialism defined in the first report remain: I Fine Art, II Graphic Design, III Three Dimensional Design, and IV Textiles and Fashion. They are understood to be useful for college-wide staffing administration and allocation of resources, though they had not been well received by educators. They clarify this, "[...] we affirm that from the viewpoint of education these four areas are not discrete and courses need not necessarily be confined to one of them." (Department of Education and Science, 1970:7). They mention a more 'fluid' system with "a greater flexibility of approach" in which students "pursue a broader

range of studies” and “overlap the boundaries” (1970:7). Indeed, the committee notes that some DipAD courses were using “a too rigid approach” and that this would be addressed in the current report (1970:7). They then recommend two different course structures A & B, where A maintains the four distinct strands as mentioned in the first report, and B, where studies may be carried out within the relevant industry, which is referred to as, “sandwich training” (1970:9). Both, however, should receive 15% of their courses delivered as history of art and complementary studies and be assessed accordingly.

2.6.5 Course structure and language use

The structure of the DipAD course outlined during the 1960s and within the second Coldstream Report (Department of Education and Science, 1970) is far from unique; “The Coldstream people seem to have had at the back of their minds the Slade as a model for fine art teaching (still at the centre of the curriculum), the Courtauld as a model for scholarship, and the Royal College as a model for professionalism (Frayling, 1987:174). The overall structure was welcomed by administrative staff because it was fundamentally a management structure (Ashwin, 1975), both in its use of language (Thompson, 2005) and how it forms hierarchies, divides disciplines and imposes quantified time limits to create structures. Indeed, the minutes of evidence given to the Select Committee on Education and Science (1960 in Ashwin, 1975) show that two main things caused the student unrest at Hornsey College of Art in 1968: a dissatisfaction with both the education system as a whole and with the power of the administrators of the college who did not teach and so were not seen to understand the education requirements of the teaching staff and students (Aswin, 1975:118-120). This is not taken into account in the Second Coldstream Report, which is not a discussion about how to educate the reflective practitioner (Schön, 1983), or indeed of the current movements in contemporary art and design. This creeping acceptance of management language, structures and culture over the open, creative language of the artist and design practitioner has had an impact on art and design educators ever since. Indeed, Jon Thompson, speaking in 2005, notes the surrender of

educators to a form of “management speak” (2005:217) which he identifies as having superseded HE level teaching. This means that teaching has been quantified and related to the control of quality that can be measured. He stresses the importance of word use by citing an aphorism by the political philosopher, Randolph Bourne: “if you want to change minds you must first change the words that people use” (Bourne cited in Thompson, 2005:217), a sentiment echoed by Dick (1978), “The basic tool for the manipulation of reality is the manipulation of words. If you can control the meaning of words, you can control the people who must use the words”. Thus, in the 40 years since these management structures appeared, a new form of language also functions to reduce the possibilities of learning experiences within art and design education. Thompson calls his fellow educators ‘complicit’ in this grand illusion (2005:217).

2.7 Comparing The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970)

It is striking to compare the two documents as the library objects that I encountered.² Whereas the first Coldstream Report (Ministry of Education, 1960) is a flimsy 21 page, two stapled pamphlet, the second report (Department of Education and Science, 1970) is a much more substantial 65 page document with a hardened card cover, appendices and correspondence that acknowledges a number of art and design bodies that contributed (141 submissions were received). Though this consultation process was a response to the confusion and disenchantment caused by the first Coldstream Report (Ministry of Education, 1960), it was by no means comprehensive. Even by 1973 the report was being severely criticised in a book of essays on the subject derived from symposia to discuss structure and content of art and design education (Gray, 1973:9).

According to Piper, there was “no fact-finding team” to support the information in

² Although some of the binding may be due to the particular library from which I accessed the pamphlet. When I contacted the Houses of Parliament Research Office, Richard Ward, the research officer, wrote: “I’m a little confused again because the copy of the First Report I received from the library is a 23 page document while the 2nd Report is only a four page pamphlet which doesn’t concur with the description you had for the Reports. It’s an awkward scenario as I’m at the liberty of the librarians for distributing these Reports from their Archives and I’m not in a position to question the documents they provide.” (Email: WardR@parliament.uk: 12th December, 2012).

the report” (Piper, 1973:51), which meant that though opinion and evidence were submitted, “no attempt was made to collect information systematically” (Piper, 1973:52). Even so, the second Coldstream Report (Department of Education and Science, 1970) refers directly to the positive and negative aspects of the reception of the first report and attempts to amend any misconceptions.

2.7.1 Contextualising the ten-year gap

The ten-year gap between the two Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970) is contextualised in the introduction. It documents a series of interim reports: NACAE’s second report on vocational courses in art and design, 1962; third report on post diploma provision in art and design, 1964; Addendum to the First Report NACAE on the question of pre-diploma courses, 1965, and the 1968 “manifestations of unrest” (Department of Education and Science, 1970:2) sparking parliamentary questions (Hansard, 1968) and leading to the combined forces of NACAE and NCDAD undertaking a further review of art and design education (Department of Education and Science, 1970:2). Though it barely mentions the student uprisings, the size, depth, weightiness and date of this major review, after only two cohorts of DipAD students had graduated, was “largely attributable to the disturbances at many art colleges during 1968” (Ashwin, 1975:123). Moreover, it does not specifically mention the Report of the Select Committee on Education and Science, published in 1969, which highlights ‘a serious review of the purpose and place of art education’ (Report paragraph: 485 in Ashwin, 1975:118). The report records how the introduction “of courses variously called ‘general’, ‘complementary’ or ‘liberal’ studies gave rise to uncertainty among students” (Report paragraph: 484 in Ashwin, 1975:118) and continues that, “the introduction of these courses of study has caused difficulties and the consequences of their introduction were not sufficiently anticipated and appreciated.” (Report paragraph: 484 in Ashwin, 1975:118). Thus, a review of the initial Coldstream recommendations came from a variety of sources not necessarily made plain in the introduction to the second report.

1966 was the first year that the DipAD was awarded. To assess the employability and educational impact The Secretary of State for Education and Science commissioned a report, some 20 months after the 1966 cohort of art and design students completed their courses (Ritchie, 1972:2). *The Employment of Art College Leavers* (Ritchie, 1972) documents what kinds of jobs art students were doing after they finished their courses and how quickly they found employment. It also assessed how satisfied employers were with their abilities. Most employers commented positively on the creative abilities and originality of graduates, but most were critical of technical knowledge and “the relevance of their studies to commercial and industrial practice” (Ritchie, 1972:xvi). Of those employers who had had “some form of contact with art colleges only half were satisfied” (Ritchie, 1972: xvi). The report finds that most artists found employment in education while designers were mainly employed in service industries with some in manufacturing (Ritchie, 1972:181). Service industries are listed in the following categories: Construction, transport and communication; Distributive trades; Advertising; Graphic Design consultancies/studios; Professional scientific and government services; Entertainment (Cinema, theatre, T.V.); Photography; and Museums and other miscellaneous service (Ritchie, 1972:181). The report is aimed at checking the relevance of the DipAD, Postgraduate and vocational study to industry but it also compares the success rate of those students undertaking such an education. There is no mention of the literacy attainments of the students or their ability to write, although it does cite in the main summary that “A quarter of all leavers took A levels while at art college although mainly in one subject which was art” (Ritchie, 1972:viii).

2.8 Defining a role for writing

2.8.1 Omissions

As with the first Coldstream Report (Ministry of Education, 1960), there is no mention of the word ‘writing’ or ‘text’ in relation to assessed writing, apart from parenthesis which refers the ‘writing’ of the report itself, and a footnote which refers to the ‘text’ of the report itself. Neither does it refer to ‘reflection’ or the ‘reflective

practitioner', 'theory' or 'criticality'. Unlike the first report it does not return to the notion of 'practicing written and spoken English' (Ministry of Education, 1960:8), as it does with other notions such as the management structure and 'complementary studies', to expand, clarify or explain. This suggests that the written element was not an area that was identified in their evidence, collected during committee stages, as pejorative or problematic.

2.8.2 The role of writing

The section in the second report that is of most interest to a review of the role of writing is the one entitled *History of Art and Complementary Studies*, which is addressed in paragraphs 34 – 41 (Department of Education and Science, 1970:10-12)³. The initial overview to this section (Paragraphs 34-37) confirms that the implementation of courses on history of art and complementary studies, recommended in the first report, had been well received and had encouraged "good libraries and slide collections" (Department of Education and Science, 1970:10). Further, the influx of lecturers from a variety of teaching backgrounds had made a stimulating impact on institutional culture (Department of Education and Science, 1970:10). Indeed, Coldstream stated that part-time teachers were "the life blood" of art and design teaching because they allowed for "a steady ebb and flow of new ideas" (Thompson, 2005:220). Moreover, although the reception of the taught aspects of history of art and complementary studies had been positive, there had been 'dissatisfaction' over the assessment of these studies. However, even though this dissatisfaction is clearly noted, no further guidance is given on assessment procedures. And there is no further mention of how writing might feature.

2.8.3 Complementary studies

The report states that the term 'complementary studies' had "evidently caused some misunderstanding especially with regard to its relation to studio work and to

³ Due to its importance in defining the role of writing in this contextual review, paragraph 38 will be quoted in its entirety.

the history of art” (1970:10). In response to this, paragraph 38 of the report states:

We see a need to develop the previous position. The conception of complementary studies and historical studies in terms of subjects has sometimes led to these studies becoming too easily separated from the students' main studies and to an unnecessary division between history of art and those other subjects collected under the term 'complementary studies'. We believe that these weaknesses can be overcome if the purpose of non-studio studies is thought of in terms of the educational objectives rather than the specific subjects to be taught. (1970:10).

The committee identifies that those teaching complementary studies were not focussing on educational objectives but on specific subjects. The advice to focus on “objectives rather than specific subjects” (1970:10) is given due to incompatibilities that had arisen after the recommendations of the first Coldstream Report to teach history of art and other subjects as ‘complementary studies’. One of the possible reasons for the confusion regarding complementary studies is that the report was received by art schools, many of whose teaching staff comprised those proficient in traditional studio skills and crafts, rather than in the reflective skills required by practitioners to develop their practice in terms of its conceptual context. The focus on the outcome here seems to make it more specific to educators that the purpose of any complementary study should develop and deepen the primary focus, but it is still unclear and opaque as to how this should be done. The committee attempts further clarification, thus:

We see a prime objective of complementary studies as being to enable the student to understand relationships between his own activities and the culture within which he lives as it has evolved. Such studies should therefore offer him different ways of looking at art and design, and begin to build up a background against which he can view the experience of the studio (Department of Education and Science, 1970:10).

The committee foregrounds ‘studio’, giving it primary position, and placing all other studies as supplementary to it. However, it is unclear what ‘such studies’ will contain or offer the student, other than a set of relations through which a student may understand their practice better. Moreover, the term ‘background’ is ambiguous here because it appears to refer to unspecified canonical epistemologies taken from the history of art, cultural studies or other humanities

areas, applied as a lens through which these relations should be framed. The report does not mention critical thinking, which, as was apparent in the art and design scene at the time, would be part of the education process in the studio or cultural analysis (cf Richard Hoggart, 1957; Raymond Williams, 1989), and which was an emerging area of study (Christie, 2004:155). Indeed, Thistlewood (1992b) reflects on the pre-Coldstream 50s movement to address art and nature, through debate at the Institute of Contemporary Art (ICA), which evolved from the ICA's symposium, *Aspects of Art* (1951), in turn influenced by D'Arcy Wentworth Thompson's text, *On Growth and Form*. Further debates were held about Paul Klee's anti-academic stance (Thistlewood, 1992b:153-155). A debate about art and science, through the use of text and discussion was developing as was a lively critical discourse regarding theoretical creative process and practice. This in turn was feeding into teaching pedagogies within the art and design schools.

During the 1960s the teaching of studio-based art and design saw the evolution of an innovative, creative and subject specific pedagogy. However, the student experience in art history sessions was a result of an entirely different evolutionary route concurrent with the developing learning cultures of the humanities or of liberal studies (Kill, 2006:313).

This is equated with the impact of The Coldstream Report's "intentional separation of these two elements of the curriculum" (Kill, 2006:313). This separation of theory and practice was thus the result of a mismatch of requirements from a diverse set of opinions.

Returning to the report's concluding paragraph regarding a clarification of what was meant by complementary studies, the committee states:

They should give him experience of alternative ways of collecting, ordering and evaluating information. Complementary studies should be an integral part of the student's art and design education, informing but not dictating to the creative aspects of his work. (Department of Education and Science, 1970:10).

Here mention of "the alternative ways of collecting, ordering and evaluating information" denote the analytical skills that were part of the methodology used in conceptual art and design practice of the day. The report appears to have been

written to inform those unaware of the changes in contemporary art practice such as craft and technology schools, which did not traditionally encourage the reflective and critical thinking of the conceptual art and design disciplines. When read by art historians and practitioners, different understandings would have arisen and been put into practice within the different areas of the courses.

2.8.4 Assumptions about critical distance

In the paragraph following, the committee recommends that these now intellectually distinct areas of 'history of art' and 'complementary studies' are combined and taught by a dedicated staff "constantly in touch with the values of the studio" (Department of Education and Science, 1970:11). However, they assume that history of art and complementary studies are the only ways that a student can obtain a critical distance. They continue that each student must be taught historical, scientific and philosophical approaches in order to apply them "to the study of art and design and to their relationship to society." (1970:11). This appears to be an attempt to impose a form of rigour specific to other disciplines (Wood, 2000; Wood, 2012). The committee do not give instructions as to how this should be done, but rather leave it to the individual institution; however, the report reiterates that 15 per cent of the students' time should be spent "on complementary studies, including the history of art and design" (1970:11) and that the student's work in these areas must be assessed. "When and in what form such assessment should take place is a matter to be arranged between the NCDAD and the individual colleges" (1970:11). The assessment practices were not clearly outlined.

2.8.5 The structure of The Second Coldstream Report: Differences of opinion

This re-reading will next focus attention on the structure of the report. It begins with an acknowledgement that the report is written via a joint committee. This is followed by a list of members, correspondence between Coldstream and Thatcher, a foreword by Coldstream, ten chapters of the report (from which Chapter 3 has been quoted heavily in this review), Note of Dissent from Pevsner (48-49), the summary of recommendations, followed by the appendices. This is a collaborative

document, and perhaps to ensure his opinion was noted, Pevsner wrote a two-page note of dissent.

2.8.6 Pevsner's assumptions about learning

In this rereading it is interesting to note that the paragraphs that Pevsner finds he is unable to agree with are the focus of this chapter. The note begins:

I find myself unable to agree with paragraphs 34-41 of Chapter 3, not so much for what they say as for what they do not say. (Department of Education and Science, 1970:48)

Pevsner then debates the merits of education in terms of a dichotomy: human development and the acquisition of skills; fostering creativity and the matter of learning. He equates learning to handling language “accurately” or drawing “accurately” (1970:48). He sets up what he terms the ‘problem’ of the art school being different from other schools. He identifies the 15% of time available for “strictly intellectual or, we might say academic pursuits” (1970:48) as a period of “dire necessity”. He continues:

It is clarity of thought and expression, it is unbiased recognition of problems, it is the capacity for discussion and it is ultimately understanding they must achieve. But to understand one must know the facts; to know the facts one must learn the facts, and to choose relevant facts one must command a surplus of facts. That is the unpalatable truth. (Department of Education and Science, 1970:48).

He decries the generalities in the paragraphs that leave aspects open to negotiation. For example, he asks “what does ‘some serious studies in the history of art and design’ mean?” (Department of Education and Science, 1970:48) and he questions how the fifteen per cent of time allocated “for strictly intellectual or, we might say academic pursuits” (Department of Education and Science, 1970:48) is “divided between the history of art and other complementary studies” (Department of Education and Science, 1970:48). He suggests this is not enough time to concentrate on the facts or to learn about methods, which renders the whole exercise a waste of time (Department of Education and Science, 1970:48). He goes on to remonstrate about the immeasurability of the intellectual achievements

and to question “the avoidance of any emphasis on the required discipline of learning” (Department of Education and Science, 1970: 49). He finishes by noting that in particular, both the future teacher and designer need clear negotiation and communication skills for their particular careers. His main complaint is that if we are to bring these aspects of other disciplines to art and design we must at least offer a clear perspective on how to deliver and assess them. Instead, he complains, this part of the report is ‘vague’ and does not add intellectually to the discipline (Department of Education and Science, 1970: 48).

This note of dissent demonstrates the two main challenges of The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970): writing collaboratively as a committee instigated by government to reach clear and agreeable results for a whole sector, and, in order to reach parity across the sector, attempting to fit art and design into the existing educational paradigm. This is a difficult remit for any committee. Coldstream knew this and chose his committee with the aim of ensuring that it would not be professional educators who would decide the course of British art and design education, but rather professional artists and designers (Thompson, 2005:219). However, negative feedback on his choice of committee members claimed “several members of the Committee have directly opposite viewpoints and each is catered for” (Macdonald, 1973:99). As a result, it is possible to see the conflict in this report in terms of binary oppositions and to equate the whole document to the struggle with, on one hand, structure and order, while on the other, openness and creativity. According to Pevsner this process requires clarity, measure and specifics, according to Coldstream, it requires openness and trust in the readings made by individual institutions. There is indeed a tension about how the specific tools of one discipline can be understood in terms of another and this question is never fully answered.

2.9 Interview evidence

As part of my research, I carried out a long correspondence with Alan Dyer regarding writing in art and design after The Coldstream Reports (selected emails

reproduced in Appendix A3). He is a painter and academic who after attending art school in Bristol and an MPhil in the psychology of perception at Reading University was appointed in 1972 to take over from Terry Atkinson's Art and Language course at Coventry University, teaching Psychology and Art. His recollections show Coldstream's underlying ambivalence about the place of writing in studio practice. Dyer (2013) states:

At Reading [University], on the MFA course (1970–72), my tutor was Terry Frost and he didn't appear to be interested in the theoretical work I was doing. During my first term I was spending most of my time writing rather than painting and had become concerned about my assessment. I spoke to the head of the course, Professor Claude Rogers, and he told me that the external examiner (William Coldstream) had said he didn't want to see written material, only paintings, prints, sculpture, etc. (Dyer, 2013).

This indicates that Coldstream may have had an ambivalent relationship with the writing that his reports had apparently triggered. It also points to the emerging need for separate external examiners for the two distinct sides of the course, theory and practice, which in the situation described above does not point towards a functioning and embedded complementary studies course or purposeful models of writing. Indeed Dyer (2013) continues:

I was advised that if I wanted to continue with my theoretical work I should withdraw from the MFA course at the end of the first term and re-apply to the university as an M.Phil research student (in the psychology of perception), which I did.

In retrospect, I feel that since the theoretical and text-based work I was doing at Reading had arisen from the fine art work I had been doing on my previous DipAD course at Bristol, it could have been considered a form of conceptual art practice, but on the MFA course at the time that wasn't possible. My work had to be submitted to the university in the form of an M.Phil thesis (Dyer, 2013).

Thus, in this case, The Coldstream Reports did not enable theoretical engagement but instead shifted those wanting to engage with conceptual art to other discipline areas, something which the addition of the theoretical complementary component in the DipAD was conceived to counter.

2.10 Non-specific recommendations

The second report initially appears liberal and open, but on further consideration is equivocal, causing considerable damage to the reputation of art and design as disciplines within the HE Academy. The co-writers stress that the objectives given in paragraph 38 (reproduced in full above) should help “in the development of appropriate ways of assessing student progress” (1970:11). Again these recommendations are extremely open and are left to the individual institutions to decide what works best for them. Moreover, this three class grading system appeared to be of little use to artists and designers and its only purpose was to qualify for higher salaries for those intending to teach (Piper, 1973:52). As discussed above, the recommendations were given to members of staff who were not able to understand what was required of them and so the development of this 15% of the course was left to lecturers who were isolated from the 85% of the main practice course. In our email correspondence Dyer (2013) gives a vivid description of the studio/theory divide:

When I first went to Bristol in '67 I got the definite impression that the 20% of the course that had to be delivered by art history and complementary studies staff didn't go down well with the fine art staff who were teaching in the studios. [...] I recall, at some point during my course, that the art history staff were banned from the studios.

Rarely did these parts of the course interact and so it was the students who constructed their own links as to how and why they were being taught and how this imposed content might synthesise with their practice (Raein 2004; Kill, 2006).

Pevsner's Note of Dissent concludes, “It will be clear that we now see [complementary studies] as including the study of the history of art and design.” (1970:12). Thus 15% of the students' entire programme is now to be taught through this newly combined area of study which is in no way clear and due to the inexplicit nature of its design is unlikely to reach any form of parity across the art and design HE sector (1970:12).

2.11 After The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970)

In 1970 Coldstream's team resigned over the Polytechnicisation of art schools following The Robbins Report (1963) and the *Plan for Polytechnics and Other Colleges: Higher Education in the Further Education System* (Crossland, 1996). Coldstream, in particular, felt that this would be 'replacing one tyranny with another' (Thomson, 2005:219) and by resigning en-masse, his whole team must have concurred on this issue. Though this accord was not always the case, which can be seen from the plurality of voices within the text, by appointing such a diverse committee and creating such a liberal text Coldstream was trying to accommodate the uncertainty that the young artists would have to contend with (205:219). This is why the reports are left so open. Moreover, by encouraging a general enhancement of the intellectual content of individual art schools through the teaching of 'complementary studies', Thompson believes, Coldstream was a visionary, because rather than imposing a centralised curriculum, his aim was to "empower a small number of independent specialist schools" (205:219). Coldstream's aim was that,

The bulk of the courses would comprise studio-based practice, the pattern to be determined by the teachers on the ground. Working conditions for the student would as far as possible imitate those of artists and designers working in the world outside. Fine art students would have earmarked studio spaces and design students their own work stations. (Thompson, 2005:219-220)

But openness is always dependent on reception and confusion can lead to maintenance of the status quo. It is how the reports were read and understood by the various interested parties at the time that remains important. Digby Jacks, who was reflecting the views of the National Union of Students (NUS) at the time, found the 1970 report "thoroughly confusing" (Macdonald, 1973:99). And the Secretary of State for Education and Science, Margaret Thatcher's response to the report resulted in "delay and doubt" (Design, 1971:17).

This led quickly to the propagation of the myth of formal essay writing as the required assessment for the contextual studies and history of art component of the

practice based course. In the early 1970s, two symposia were held to critique the reports from which a collection of essays were published: *Readings in Art and Design Education: 2. After Coldstream* (Piper, 1973). In the preface, David Warren Piper notes “There is not much to be gained from assessing students with a written examination if, throughout their course, they are never called upon to write” (Piper, 1973:13-14). This is something with which one may concur, but, surprisingly, across the work, the imposed written assessment is not only assumed, but accepted and propagated. Moreover, in a later chapter for the book, Francis and Piper provide a comparative chart showing the differences between the DipAD and the NDD, in which they clearly state that “a history essay or one other essay” (1973:27) is part of the assessment procedure for the DipAD, which proliferates the misconception that the essay is a universally required format.

One of the faults of the second Coldstream report and of Pevsner’s note of dissent is that neither acknowledges the need for staff to be educated to interact with both areas of studio and complementary studies. When it was delivered thoughtfully and well Complementary Studies added a great deal to the art and design curriculum. However, this was not always the case. This account from Maziar Raein (2004) describes what students generally encountered, for approximately 40 years, under the 15% of their course entitled complementary studies:

Art Historians taught in the only way art historians knew how to teach; they switched off the lights, turned on the slide projector, showed slides of art and design objects, discussed and evaluated them and asked A&D students to write essays – all according to the scholarly conventions of academia. (Raein, 2004:165).

This replaced the tacit understanding of making with a problematizing of the object, to which practitioners find it hard to respond (Lockheart and Raein, 2012).

Though the second Coldstream report talks of bringing in staff to teach an area, discrete from studio, most were not trained in how to address the reflective needs of the practitioner (Graves, 2007; Schön,1983). Many of these staff were ill prepared to understand practice and instead set about a campaign of imported

add-hoc theoretical models that were usually confusing to the students and, because studio staff were often ill-informed about theoretical practices, they were undermined by their lack of understanding (Piper, 1973:50). Unfortunately, in most art and design schools “making and writing are deliberately separated pedagogically, geographically and philosophically” (Kill, 2007:311). This dichotomy caused “the extraction of students from their main studies” (Jones, 1973:69) where they made tacit encounters with materials through making and doing, and exploratory and reflective showing and telling in studio, to the cerebral and intellectual interpretation of text and image in the lecture theatre, which was “sometimes of doubtful relevance to their main studies and tainted by a dry academicism” (Jones, 1973:69). Add to this the mandatory requirement of a formal essay in a format further divorced from their main studies and for most students the result was a painful and confusing melange.

2.12 The contemporary context

The aim that the disciplines of art and design become a part of the wider HE academy has been achieved and no further reports on this specific subject have been commissioned by Government. Reports commissioned by the government now cover HE generally with sections that focus on art and design specifically (for example, Higher Education. A new framework White Paper, 1990-1991 cm 1541). The continuing role of overseeing the academic standards and quality of HE under the Graduate Standards Programme was given a more concrete form by Dearing (1997) and then by the Quality Assurance Agency (QAA), which took over the role from the Higher Education Quality Council and the assessment divisions of the Higher Education Funding Councils for England and Wales, in 1997 (The Quality Assurance Agency for Higher Education, 2012). For Dearing (1997) Benchmark Statements make information about what it means to study in HE more available and accessible. Thus the QAA regularly assess and monitor degree courses and provide subject benchmarks that act as a point of reference for parity across the sector. In 2008, the QAA produced the Subject Benchmarking Statement for Art and Design. The Subject Benchmark Statement (2008) is carried out by a group of

specialists from the subject area community. The current Subject Benchmark Statement (2008) is a revision of the statement carried out in 2002. These statements continue to “provide a means for the academic community to describe the nature and characteristics of programmes in a specific subject or subject area” (The Quality Assurance Agency for Higher Education, 2008:iii); as well as “general expectations about standards for the award of qualifications at a given level in terms of the attributes and capabilities that those possessing qualifications should have demonstrated” (The Quality Assurance Agency for Higher Education, 2008:iii). As such it forms a good reference point for assessing the legacy of the assumptions disseminated by The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970).

The Subject Benchmark Statement is not prescriptive about the content or delivery of the curriculum. As with The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970), this is left “to be determined at the level of the institution and the individual programme” (The Quality Assurance Agency for Higher Education, 2008:v). Moreover, it generalises the same terms: “For the purpose of clarity in this statement” art and design are brought together and are referred to as the “subject” (The Quality Assurance Agency for Higher Education, 2008:1) while other areas within the subject are called “disciplines” (The Quality Assurance Agency for Higher Education, 2008:1). Thus neither art nor design are given a specific statement dedicated to the requirements of each practice. Indeed, art and design have been grouped into one. This initial declaration means that there is no anticipation of specificity in the benchmarks; they can only be homogeneous and generic.

Added to this the art and design subject benchmark statement is published in tandem with the statements for History of Art, Architecture and Design, because “both subjects share a fundamental concern with creative practice” (The Quality Assurance Agency for Higher Education, 2008:v). In the joint foreword Kennedy and Welch (The Quality Assurance Agency for Higher Education, 2008:v) note that

both statements contain differences concerning skills, knowledge of the subject, teaching, learning and assessment methods, but the areas remain “mutually interdependent” (The Quality Assurance Agency for Higher Education, 2008:v) because many of the key skills and the supporting study for art and design is provided by the history of art, architecture and design, and this “has become embedded in creative practice” (The Quality Assurance Agency for Higher Education, 2008:v). The result is that the history of art, architecture and design “may be taught and assessed as a separate subject or in combination with many other subjects; it may be a discrete element of the art and design curriculum; or it may be fully integrated into the main practice-based components” (The Quality Assurance Agency for Higher Education, 2008:v). According to Kennedy and Welch, these are robust and fruitful links (The Quality Assurance Agency for Higher Education, 2008:v). These robust and fruitful links have been carried into the 2014 Research Excellence Framework (REF) where Art and Design: History, Practice and Theory (REF, 2014) caused some inequality in the way text and practice based outputs were measured (Sayer, 2014). This inequality meant that those with more quantifiable written outcomes generally scored more highly than those with practice or studio based outcomes.

The disciplines of art and design are now part of the HE academy allowing government to withdraw from commissioning further reports regarding restructuring. However, as discussed at the beginning of this chapter, Government has a great interest in improving trade and industry and an aspect of this involves design. More recently the emphasis on the creative economy, funded by the creative industries, and fed by creative thinking in a reiterative cycle has again been a focus of government commission (e.g. Cox Review of Creativity in Business: building on the UK’s strengths, 2005).

In a real enterprise culture, these needs create a virtuous circle: for sustained innovation and growth, companies need to be able to draw on the talents of a flourishing creative community; for innovation to flourish, the creative community needs to be responding to the demands of dynamic and ambitious businesses. (2005:10)

Throughout this review the underlying message is that British creativity is world class; that British business including Small and Medium Enterprises (SMEs) should embed design thinking to improve sales and profits; that the British education system encourages this kind of thinking and should be exploited in the form of cross- and multi-disciplinary courses; and that international students will pay for this kind of education where this is not currently available in their own countries (Cox, 2005:28), but there is no mention of thinking or writing tools for communicating across these disciplinary, cultural, or linguistic divisions.

Many of the initiatives for links between business and design in the Cox Review (2005) are embedded in the current HE education system. However, the independent Browne Review (2010) predicts a decrease in international student numbers unless standards in HE are raised in line with other countries, and recommends the introduction of students' course fees, a recommendation previously mooted in the Dearing Report (The National Committee of Inquiry into Higher Education [NCIHE], 1997) to fund these improvements (Browne, 2010:4). As this chapter looks specifically at questioning assumptions, it is interesting to note that throughout the Browne Review 'standards' is mentioned 17 times, whereas 'creativity' is only mentioned once, in the first paragraph of the report. Furthermore, no representatives from art and design institutions were included in the Review's consultation process (2010:58). Both omissions demonstrate the lack of esteem given to the less quantifiable aspects of British culture. And these omissions suggest that what is missing from Government is the engagement with the lack of knowing that is essential to creative practice. Rosenberg (2007) writes,

Creative practice moves from what is known into what isn't known; not-yet-known or not-knowable. If academia is to accommodate practice it must accept the uncertain and the unknowable in practice – the non-epistemological dimension of practice. (Rosenberg, 2007:7).

It is interesting that the NACCCE report, which considers primary and secondary education, notes with clarity that the human capacity for creative thought is essential to education and should be encouraged in those being educated (NACCCE, 1999:6). The argument of this thesis is that it is thus essential that

approaches to writing are taught and promoted that allow for this engagement with creative thought through writing, rather than there being an imposition of non-purposeful models which alienate students from thinking-through-writing.

2.13 Chapter findings

1. My survey results show an assumption remains across the sector that writing, as an academic examinable component of Art and Design degree qualifications, was a recommendation of The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970).
2. The split between studio practice and complementary studies is linked to this perception of The Coldstream Reports and still remains 55 years after The Coldstream Reports.
3. Writing as a way of examining artists and designers was not recommended in The Coldstream Reports.
4. The role of writing is not explored in the Coldstream Reports and to my knowledge is rarely addressed explicitly in other governmental or funding body reports regarding art and design.
5. Examination through writing in art and design degrees was embedded into art and design degrees by those who were working in the sector and not by The Coldstream Reports.

2.14 Conclusions

My contemporary re-reading of The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970) has focused on recommendations regarding approaches to writing for students and creative practitioners made in the second half of the 20th century. I have found no evidence in the reports of such recommendations. Indeed, I have carried out a survey across the art and design sector that has unveiled a historical trajectory that suggests writing is still mistakenly assumed to be the consequence of recommendations made in the reports. In the later part of this chapter I have referred to more recent HE governmental reports which have acknowledged a role for a variety of writings within art and design HE. As a result the following chapters seek to create and test

practice-centred approaches for writing and to apply design tools specific to the purposes of design practice. Regarding the question, why are we writing?, the answer I suggest is that it is another way of *doing* practice.

Chapter 3: Framing Literatures

3.1 Introduction to my interrelating literatures

In order to understand the overlapping territories of this research, I have looked at a range of literatures that have preempted and informed my practice. I have called this review *Framing Literatures* because it is an assemblage of writings from thinkers and disciplines that I am constantly engaging with through my own interdisciplinary practice. These literatures are pedagogical, theoretical and practice-related and their necessity to my rationale has emerged from my initial identification of the gaps in my literature based framework in Chapter 2: *Missed Opportunities*, which looks at the introduction of writing in art and design education, and Chapter 4: *Framing Opportunities* in which a practice-based writing territory is contextualised.

I begin this review of literatures by framing my context and the discourse community (Nystrand, 1982; Swales, 1990; Bizzell, 2003) with whom this research takes place. The term *discourse community* is defined by Swales (1990:vii) as an academic grouping “recognized by the specific genres that they employ, which include both speech events and specific text types.” My community of participants, who are in the process of designing and constructing an emergent collaborative discourse, are post-graduates in Higher Education, designers with visual spatial learning styles, and who come from multicultural and multilingual perspectives. I define my participants as those with the *designerly mind*, a term which I have arrived at through a conflation of Dr Beverly Steffert’s (1999) *Design Mind*, and Nigel Cross’s (1982) *Designerly Ways of Knowing*. When I use *designerly mind* throughout this text, I do so with both theorists in mind, but this extended term also allows for the additional international and transcontextual qualities of the discourse community of the students that I encounter. These “multiple identifications or axes of differentiation”, which go beyond ethnicity or country of origin are what have been identified as the new *super-diversity* (Vertovec, 2007:34) and are a key element of how diversity across Britain is changing. This term, *designerly mind*,

frames my workshops' discourse community.

I further situate this review with the writing practices that have grown since the 1980s through the overlapping Writing in the Disciplines (WiD) (Lea and Strierer, 2000; Mitchell et al., 2000) and Academic Literacies debates (Lee and Strierer, 2000; Jones, Turner and Street, 1999). I go on to introduce how creative practice has situated writing (Tonfoni, 2000; Cope & Kalantzis, 2000; Sharples, 1999; New London Group, 1996) and I explore the relationship between design thinking and writing (Brown, 2007; Wood, 2000; Buchanan, 1992; Cross, 1982; Jones, 1980; De Bono, 1976), and between creative thinking and writing (Robinson, 2008). I connect cooperation in teams (Bohm; 1996), applications of holarchy (Koestler, 1968), and design to collaborative writing (Sigelman, 2009; Lunsford & Ede, 1992). These are essential to an understanding of my pedagogical territory and have not yet been explored in my previous literatures.

As part of the discourse community, I look at the communities of practice (Wenger et al, 2002) with which this research seeks to align: thinking-through-writing in design, designing through writing, collaborative designerly (Cross, 1982) writing, and academic literacies. Finally I look at some historical aspects of tool and language design, and reach the conclusion that language is a form of collaboration. Through this statement I link collaborative design practices to collaborative writing practices.

Throughout this assemblage I seek out the context for my workshops and Approaches, Practices and Tools (hereafter termed APTs), and how they can best serve the students I am addressing. While tackling how these APTs can function in the current educational system, I also herald an educational future in which collaborative writing and an emergent discourse community (Swales, 1990) is derived from designerly (Cross, 1982) communities of practice (Wenger et al, 2002) to celebrate the students' strengths, rather than using writing models in which students display their weaknesses.

It is worth noting that two main areas of my reviewing process are not contained in this chapter. In *Chapter 4: Framing Opportunities* I have performed a written scoping exercise to assess the approaches to writing that have emerged from the Writing-PAD project and network and the Journal of Writing in Creative Practice. The major influence of these on my research is discussed in that chapter rather than here. Moreover, in my methodology section I draw on the work of Karl Weick (1993, 2005, 2007, 2014). Weick's work is highly influential, but is not situated within this chapter.

3.2 The designerly mind

In the opening chapter of *Visual Spatial Ability and Dyslexia* (Padgett, 1999), Beverley Steffert (1999), a chartered psychologist, asks whether art and design institutions will recruit more students with dyslexia than institutions teaching other subjects. Through seeking to address this hypothesis through research carried out at Central Saint Martins (CSM), Steffert's (1999) research findings identified a wider learning style that she calls the 'design mind'. This incorporates dyslexic learning styles but also contains many visual spatial learning strengths. This research project was designed to address the discrepancy, noticed by many of us teaching in art and design, between spoken and written English in our students, ourselves, and our teaching colleagues for many years. It has to be remarked that Steffert's final report is under-referenced, sketchy in places and some chapters have the look of an unpolished final draft drawn from a set of PowerPoint slides, which alludes to an under-funded, under-researched area that deserves more attention; however, it puts forward a scientifically researched, formal theory about the learning styles of the types of students that are present in art and design institutions. This report holds a historically influential position in the development of Writing-PAD (cf. *Chapter 4: Framing Opportunities*).

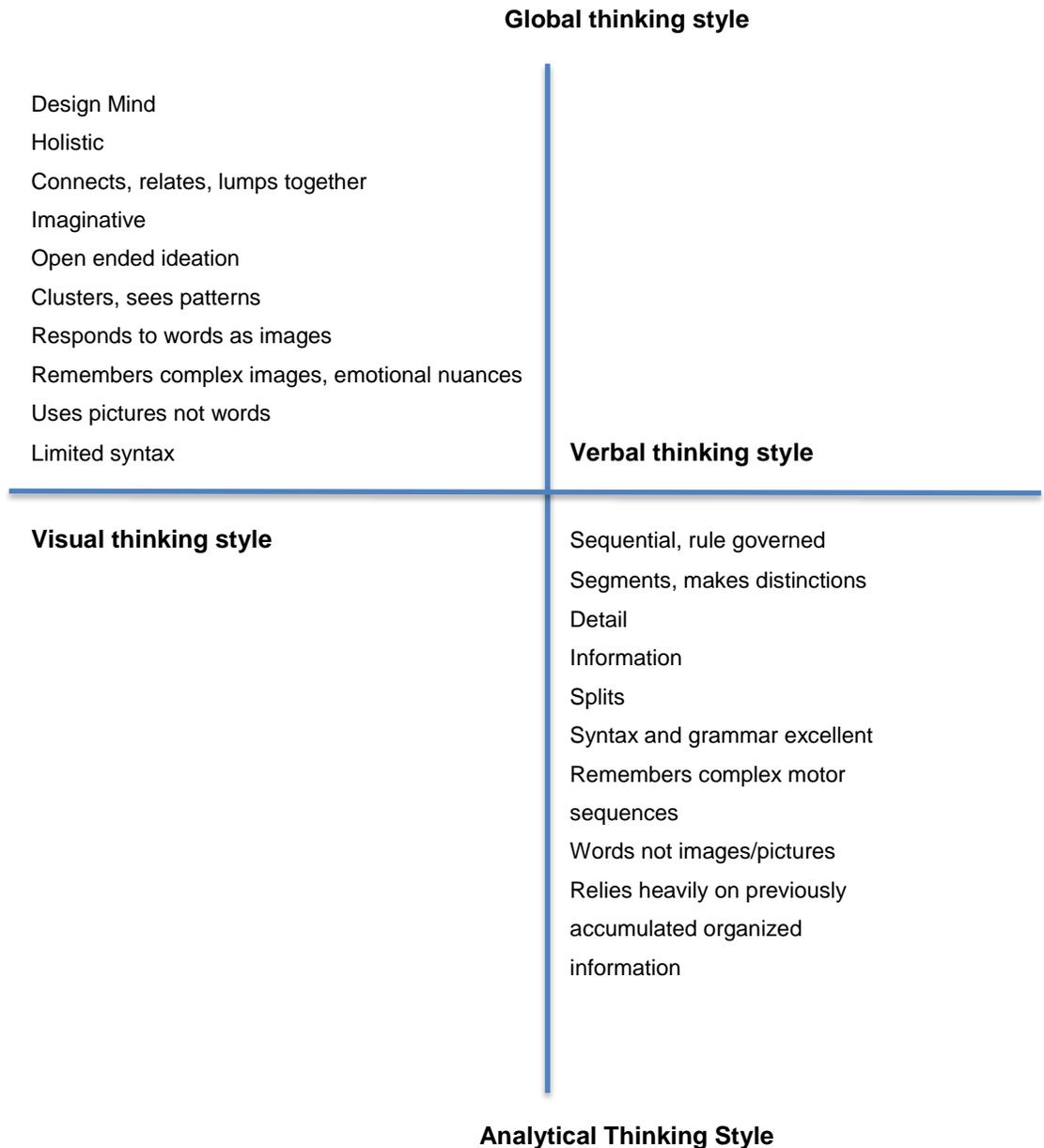
In the course of her research, Steffert (1999) applied a range of tests in verbal reasoning - literacy measures for syntactical and speculative thought; and non-verbal reasoning - visual perception tests for memory, and tests of creativity. The

tests were given at CSM's foundation course and control groups took place at institutions without art and design students. She focuses on the profile of the non-dyslexic students in her study and notes that many aspects correlate with the fully compensated learning strategies of the 'bright' dyslexic student (Steffert, 1999). For example, according to the standardized literacy measures (Kirkless Reading Comprehension; Wide Range Achievement test; Spelling test; and Writing Sample test) their profiles revealed "average sentence-reading and spelling, poor comprehension of complex continuous reading, extremely poor verbal memory with very superior visual memory" (Steffert, 1999:22). The art and design students did significantly worse than the control group. They had poor phonological awareness, affecting their ability to recognise words and read and comprehend sentences, meaning that their intellectual ability was superior to their literacy ability. However, she concludes, "the causation seems not to be phonological deficit, but a syntactic deficit and weak verbal memory" (Steffert, 1999:22). This is a disabling condition affecting many of the skills required for studying within university. Those specifically identified from her results are reading, comprehension, listening and writing (Steffert, 1999:22). These deficits are put forward within a positive framework. She formulates two thinking and learning dimensions from which she derives two contrasting thinking and learning styles (see Figures 3.1 and 3.2 below).

In the section on non-verbal reasoning Steffert (1999) deployed a questionnaire, visual memory test, visual discrimination test, 2-D and 3-D block tests, Raven's Advanced Matrices, and the Morrisby Shapes Index. In these tests the art and design students did significantly better than the controls. Perhaps unsurprisingly, this is the area in which their strengths lie. Putting thoughts into words was the biggest problem for the art and design students in the study. However, the style of writing suited to the design mind, she concludes, is a personal, collective and holistic narrative style, "a sort of story form" (Steffert, 1999:44). She suggests writing small amounts frequently: short sessions of five minutes a day. Pieces that attempt to describe events or objects from a variety of perspectives; "the sort of

thing that creative writing classes do” (Steffert, 1999:45). This research calls for a different kind of writing to be used for art and design students, in contrast to that expected of the control group who cope significantly better by expressing their ideas in a traditional written form. As mentioned above, this call was taken up by the Writing-PAD team in their Primer Report (Lockheart et. al, 2003), collated into our Survey of Practices (Edwards, 2005) and disseminated by the Writing-PAD network’s various publication outlets.

Steffert identifies many of the traits of visual spatial ability and dyslexia as the “design mind”, which she contrasts with the “sign mind” (1999:25). A design mind can tolerate ambiguities, which makes it more likely to seek out and seize alternative opportunities or possibilities. Alternatively, a sign mind is rule-governed and draws on pre-learned and stored information. It delights in grammar and syntax, “the quintessential elements of linearity, order and succession” (Steffert, 1999:23). She asserts that visualization and vision require the spatial system, whereas hearing is more likely to affect the sequential system. These ways of thinking lead to differing views and understandings of how the world functions. She draws the following diagrams (reproduced below) to accentuate the aspects she has identified within this thinking style:



Axis taken from Steffert (1999:24)

Figure 3.1 Steffert's (1999:24) axes of thinking styles

This diagram shows the two thinking style axes, Global-Analytical and Verbal-Visual. The two styles she highlights are Global with Visual (The Design Mind) and Analytical with Verbal (the Sign Mind).

'Learning characteristics of the Design Mind'

Strengths	Weaknesses
.....Space.....Time.....
Thrives on complexity Likes difficult puzzles Good at Geometry/Physics Good visual memory Creative, imaginative A systems thinker Good abstract reasoning Excels at mathematical analysis Average to good reading comprehension Good sense of humour Affinity for computer technology Intuitive Good social perception	Struggles with easy material Hates drills, repetition, rote learning Weak in phonics and / or syntax Poor auditory/verbal memory Inattentive in routine situations Disorganized forgets details Difficulty memorizing facts Poor at calculation Even if word recognition and spelling is not as good Poor at timed tests Virtually illegible handwriting Easily bored by routine Easily misunderstood at school

Figure 3.2 Steffert's (1999:25) learning characteristics of the Design Mind

This distinct separation of thinking into two specific areas is explained in the context of cognitive preference by Ian McGilchrist (2010) in his book, *The Master and his Emissary*, in which he highlights the functions of the different sides of the brain hemispheres. He is writing from two standpoints that he brings together: the first is research from the neuroscientist point of view, the second is as a cultural commentator. The first is based on empirical evidence. The second is interpretative. As such it is highly valuable to the scope of this interdisciplinary study.

McGilchrist (2010) notes how one side of the brain, the left hemisphere, dominates western thought and behaviour. However, McGilchrist's (2010) eponymous 'Master' is in fact the right hemisphere, which has been usurped by the organising and controlling left hemisphere. His exploratory thesis lights on why the two hemispheres are in conflict and why the left hemisphere's use of language and organisational structures have been set up to hinder the strength of the right

hemisphere. He creates a history of the dominance of the left hemisphere through cultural objects and traceably dominant organisational structures. Indeed, he identifies language as one of these structures and cites a historical lineage of philosophical thinking as represented through the particular structures and patterns required for communication. However, McGilchrist (2010:177) continues, in recent years the left hemisphere's knowledge of the world has been unintentionally substantiated by emergent themes within the philosophic process. He lists these as:

[...] empathy and intersubjectivity as the ground of consciousness; the importance of an open, patient attention to the world, as opposed to a willful grasping attention; the implicit or hidden nature of truth; the emphasis on process rather than stasis, the journey being more important than the arrival; the primacy of perception; the importance of the body in constituting reality; an emphasis on uniqueness; the objectifying nature of vision; the irreducibility of all value to utility; and creativity as an unveiling (no-saying) process rather than a willfully constructive process. (McGilchrist, 2010:177)

This identification of the revelatory process of creativity and how it is undervalued in our culture is one of McGilchrist's (2010) strongest claims.

McGilchrist's (2010) notions add to Steffert's (1999) identification of the design mind as having these 'no-saying' qualities and is key in my assessment of the types of student that my research will be aimed at. His thesis also concurs with Steffert's (1999) view of the sign mind for which McGilchrist (2010) draws a parallel with science:

Science has to prioritise clarity; detached, narrowly focused attention; the knowledge of things as built up from parts; sequential analytic logic as the path to knowledge; and the prioritising of detail over the bigger picture. Like philosophy it comes at the world from the left hemisphere's point of view. And the left hemisphere's version of reality works well at the local level, the everyday, on which we are focused by habit. There Newtonian mechanics rules, but it 'frays at the edges', once one pans out to get the bigger picture of reality, at the subatomic, or at the cosmic, level. Here uncertainty replaces certainty; the fixed turns out to be constantly changing and cannot be pinned down; straight lines are curved: in other words, Einstein's laws account better than Newton's. Straight lines, such as the horizon, are curved if one takes a longer view, and space itself is curved – so that the rectilinearity of the left hemisphere is a bit like the flat-Earther's view: 'that's the way it looks here

and now'. I would say that the shape, not just of space and time, but our apprehension of them, is curved: beginning in the right hemisphere, passing through the realm of the left hemisphere somewhere in the middle, and returning to that of the right hemisphere. Reality has a roundness rather than a rectilinearity. (McGilchrist, 2010: 177)

Here the elements of time, space and sequential thinking tie in with an orthodoxy of thinking. This links to Steffert's (1999) view of the design mind and allows the term to go beyond a group of strangely pathologised and measurable disabilities to a loosely defined group who have a particular set of strengths. This also links to Turner's (1999) exploration of the epistemologies and ontology of the transparency of language in the university (discussed in greater depth in *Academic Literacies* below) and how it is based on western hegemony of logic and rhetoric. This inclusion points to the participants in my research who consist of those who may have English as a second language, and may also display visual spatial strengths.

Both McGilchrist (2012) and Steffert (1999) reference the idea of other forms of intelligence, and creative practitioners' abilities are particularly associated with visual spatial intelligence. The theory of multiple intelligences was first proposed by the developmental psychologist, Howard Gardener (1985), in his book *Frames of Mind: The theory of multiple intelligences*. He identified spatial intelligence as an amalgam of abilities in a range of areas, such as visual perception, musical and linguistic intelligence, all of which involve the couplings of unusual skills. For example, drawing and bringing into reality absent worlds, distinct rhythmic and pitch aptitudes, and seemingly incongruent syntactic and pragmatic capacities (1985:173-174). Gardener (1985) describes the capacities as:

...the ability to recognize instances of the same element; the ability to transform or to recognize a transformation of one element into another; the capacity to conjure up mental imagery and then to transform that imagery; the capacity to produce a graphic likeness of spatial information; and the like. [...] just as rhythm and pitch work together in the area of music, so, too, the aforementioned capacities typically occur together in the spatial realm. Indeed, they operate as a family, and use of each operation may well reinforce use of the others (Gardener, 1985:176).

Thus, spatial intelligence is defined as a range of valuable capacities in visual translation of information, pattern matching and forming and changing imagery in the imagination, and they occur mainly in relation to other capacities, that is, as one is used the others develop. This defines a holistic learner. Moreover, visual-spatial intelligence links all of the above and that which emerges from a close observation and understanding of the visual world and includes the capacity “to perceive the visual world accurately, to perform transformations and modifications upon one’s own initial perceptions, and to be able to re-create aspects of one’s visual experience, even in the absence of relevant physical stimuli” (Gardner, 1985:173). This ability develops from childhood, as does the sensori-motor understanding of space, according to studies carried out by Jean Piaget (Gardner, 1985:178) by whom Gardner was inspired. The visual-spatial form of intelligence engages a range of sensory modalities; indeed, Einstein (1945) famously talked about his mathematical thinking appearing as images well before they could be explained in language. “The words or the language, as they are written or spoken, do not seem to play any role in my mechanism of thought” (Einstein, 1945: 25). Much complex thought particularly the tacit and kinesthetic is stored away from the verbal pathways of the brain and may be incommunicable. Thus giving mental thoughts and imagery of the design mind a verbal presence may require a set of pedagogical tools not taught through traditional writing models where the focus is currently on the sentence structure, grammar and syntax of the sign mind.

These ideas may link to psychological cognitive styles, but this is an area that I am not focussing on in this thesis. My intention is to form a broad brush stroke approach to the relevant thinking and making styles of the MA design students in my study in order to work with their strengths. Though it may be true to say that, “[b]y selection and training, most designers are good at visual thinking, conducting creative processes, finding missing information, and being able to make necessary decisions in the absence of complete information’ (Sanders and Stappers, 2008:15), according to Lawler (2004, cited in Stables, 2008) there is no single ‘designer’ cognitive style.

3.3 Framing dyslexia

Dyslexia is recognised both legally and educationally. For over 45 years it has been accepted in the UK as a disability (since the provisions of the Chronically Sick and Disabled Persons Act, 1970), and as a special educational need in schools since the 1981 Education Act. Though the history has been somewhat informal in Higher Education, since 1995 institutions have complied with the Disability Discrimination Act (DSA, 1995; as amended by the Special Educational Needs and Disabilities Act: SENDA, 2001). This HE wide awareness of dyslexia has led to increased provision within institutions, from identification to study skills and writing support, usually carried out on a one-to-one basis and paid for via the Disabled Students Allowance (DSA). According to The Report of the National Working Party in Higher Education (NWPHE) carried out in 1999, across HE “a significant proportion” of dyslexic students (40%), obtain a first or upper second class honours degree (Singleton, 1999:2) (the figure now may be much higher but I was unable to find more recent figures). This suggests that where accommodations are made, dyslexia does not seriously hinder students at HE level. Indeed, those with dyslexia are advised to seek careers in art and design to ‘capitalise on their cognitive strengths’ (Singleton, 1999:154), and there are a large number of students who gain places on art and design courses who tend to have a visual spatial learning style and are not “phonological dyslexics” (Steffert, 1999:22), that is, they have not been shown to be dyslexic through psychological testing or have not been sent for testing as they have learned strong coping strategies.

Dyslexia is identified in the population where there is a discrepancy between intelligence and reading ability. This is often referred to as “Specific Learning Difficulties (Dyslexia)” (Snowling, 2000:2) and is widely considered part of the continuum of verbal processing language disorders and, especially in terms of reading, is part of phonological or speech processing weaknesses (Snowling, 2000: 1-2). However, although the dyslexia label suggests slow readers, dyslexic students have been shown to have strengths in higher order thinking and reasoning skills (Patterson, 2011). This suggests that their intellectual ability

depends on “stimulation from domains other than reading” and that, as they develop, their cognition becomes uncoupled from their ability to read, unlike non-dyslexics (Ferrier *et al.*, 2010). In other words, dyslexic strengths lie in their ability to read environments and situations to extract information, rather than relying on information from texts, or what Weick (1993) calls being *situation literate* (this is developed further in Chapter 5: *Framing and Staging Methodologies*). This is something I have noticed in the majority of design students I have worked with over the years; they are very often good at responding to situations, intuitively reading people, places, and spaces at rapid speed.

Ferrier *et al.*'s (2010) study shows a focus on IQ rather than other forms of intelligence because it can be scientifically measured and contained in quantitative graphs and equations. They note that other factors not included in their research would affect the intelligence of the dyslexic learner. However, although most dyslexic children may have reading difficulties most do learn to read by adulthood (Ferrier *et al.*, 2010; Roddick, 2010). What is clear is that dyslexia is a spectrum of many language and learning difficulties that could be better understood not as a clearly defined category, but rather as a dimension (Roddick, 2010), a syndrome (Singleton, 1999:14), or an umbrella term (Graves, 1999), which manifests itself in specific ways, in specific groups, and particularly those within art and design institutions (Steffert, 1999:22-25). Indeed, from her teaching experience in art and design education, Jane Graves preferred to call it “a dyslexic learning style” (Graves, 2007:14). This mirrors my teaching experience and Graves' coinage is important in my understanding of my notion of the designerly mind.

Though many aspects of dyslexia are easily identifiable as literacy skills are developing, according to Snowling (2000:3), poor spelling or slower decoding and readings skills, noun retrieval and short-term memory skills can extend into adulthood, which can be extremely frustrating for otherwise adept and skillful adults. My research focuses on relieving the frustration of the last two intrinsically linked aspects of adult dyslexia in Snowling's list, short-term memory overload and

noun retrieval, because they are common to most students I have encountered in varying degrees. My intention is to design a student-led approach to writing at postgraduate level that dismisses the need for hierarchical support and imposed models of written work structuring as related in *Chapter 1: Missed Opportunities*. Post-doctoral research would allow for further testing of the institutional impact of my approaches.

3.4 Naming and framing: Noun retrieval and short-term memory skills

Noun retrieval or naming difficulties are widely seen as an inability to retrieve precise object names from the memory (Snowling, 2000:6). Katz (1986) showed that when misnaming occurs, it is not the result of a lack of knowledge. In his experiments the names chosen often have shared phonological characteristics with the required response. For example, a picture of a volcano shown to a participant provokes the name tornado. The participant cannot light upon the word volcano, though they can point to other pictures related to volcanoes and describe typical characteristics and actions (Shaywitz, 1996). Thus there is a marked phonological route to naming difficulties. This is a trait I commonly experience in both my students and myself. (It is also apparent in students whose first language is not English, but the cognitive triggers for this may differ.) My intuitive understanding is that the visual-spatial sense is so clearly conjured in cognition that it is impossible to go beyond the texture, weight, volume, colour, light, shade and situation of the object to retrieve the given name or concrete noun; whereas with abstract concepts the context or situation takes over from the single naming noun. My experience is that in such instances the verbal sense may use 'thing' or a long description (all-round-the-houses) to account for it. So although these phonological routes have been clearly shown, I would also suggest links to vivid visual-spatial thinking that may serve to overload the short-term memory.

The short-term memory overload characteristic has led to dyslexia friendly approaches that ensure skills explained and taught are immediately put to use through a range of experiential modes (Graves, 2007:14-18; Mutter, 2001: 39-40;

Snowling, 2000:6). One such approach, the whole language approach (Broomfield and Combley, 2001), is used within dyslexia teaching and associated with the understanding and acquisition of new words and language structures. This approach reinforces learning through physical and kinesthetic modes and allows for a non-hierarchical engagement with learning strengths and multiple intelligences (Gardner, 1985). Though this is mainly used for children, I have synthesized this approach with designerly (Cross, 1982) tools such as visual mapping and mnemonic language capture (Lockheart, 1999). Rather than teaching with a focus on weaknesses or the improvement of weaknesses, this enables the student to map new knowledge onto their learning strengths and create new learning territories. Thus by capturing new knowledge and making it experienceable through a variety of senses and sensibilities, it has a much greater possibility of being tacitly valued, remembered and reused. This process is referred to as “scaffolding” (Broomfield and Combley, 2001:5), where new ideas are underpinned by a variety of learning modes and attachment to the long-term memory. These techniques are applied in my workshop APTs. They are demonstrated and explained, put into practice and experienced (*Doing*), and then the structure of a narrative is imposed through a re-explanation by the team members (*Telling*). This integration of narrativising means that the tool process is more likely to be retained in the long-term memory. Moreover, the writing and word use APTs are employed as design tools which allow for unobtrusive scaffolding onto the design mind (Steffert, 1999), and visual-spatial engagement with language, leading to the improved confidence and autonomy of the student. Here, a whole language approach through tools of capture such as the Territory Framing APT can give the student the experience of writing as a social act (Lunsford and Ede, 2012) and through this to gain confidence in their own abilities as experts of their own experience (Sleeswijk Visser et al, 2005).

Dyslexia is unlikely to disappear in adulthood but may diminish on ‘good days’ and return on ‘bad days’ (West, 1991: 70). The perception of bad days amounts to the disorientation of the perceptions, balance, motion and time that is experienced

through dyslexia and which can be overwhelming (Davis, 1996:17), but in its most positive light the resilience developed through constant misperception can be linked to the “tolerance of ambiguity” (Foxman, 1976:67; Montuori, 2010; Steffert, 1999:25), or “cognitive control style” (Foxman, 1976:67), so important for creative thinking styles. Many researchers have linked a higher critical thinking and level of creativity to those with dyslexia abilities (West, 1991; Davis, 1996; Steffert, 1999; Padget, 2000; Gilroy and Miles, 2001; Shaywitz, 2005), Indeed Shaywitz (2005) promotes the ‘Sea of Strengths’ model of dyslexia, while Davis (1996) states dyslexia to be a gift and a thinking style held by societal models such as Albert Einstein, Leonardo Da Vinci and Winston Churchill. He lists these as the abilities that can co-occur with dyslexia: -

1. They can utilise the brain’s ability to alter and create perceptions (the primary ability).
2. They are highly aware of the environment.
3. They are more curious than average.
4. They think mainly in pictures instead of words.
5. They are highly intuitive and perceptive.
6. They think and perceive multidimensionally (using all the senses).
7. They can experience thought as reality.
8. They have vivid imaginations. (Davis, 1995:5)

It is possible that those listed above may be incorrect in this, dyslexics may be no different, or may be on average worse, than the rest of the population on these abilities (Brunswick *et al*, 2010; Winner *et al*, 2001), the issue for the current work is that those with these characteristics are more likely to be on design courses (Graves, 2007; Steffert, 1999) and how those with these characteristics can best approach writing and whether co-designed structures and models of writing will make these students more autonomous. Indeed, if these constructions of learning and approaches by learners are not encouraged or valued by the educational establishment these creative individuals may feel disabled by the environment. So, rather than pathologising dyslexia and highlighting the difficulties that students may

encounter on a range of tasks, this thesis focuses on foregrounding their creative abilities (Graves, 2007; Shaywitz, 2005; Gilroy and Miles, 2001; Davis, 1996; West, 1991) visual-spatial intelligence (Steffert, 1995; Gardener, 1985), and ability to cope with open-ended stimulus situations (Steffert, 1995; Foxman, 1975) by developing and utilizing new maps of their learning strengths.

Many of the above measures of dyslexia are defined against a deficit model (Winner et al, 2001; Steffert, 1999) that highlights particular skills and difficulties. This is useful for the purposes of defining a disability, but not in how we might look at collaborative groups and multiple intelligences. Human communication does not take place monologically, but in dialogues and polyphonically in groups and teams and human thinking is “non linear, it doesn’t understand disciplinary boundaries, it’s sometimes creative and critical, other times unproductive and, occasionally, ridiculous” (Kill, 2006). My APTs offer a curved but reflective approach to the linear academic world. My participants are asked to understand through *doing* this world, through mapping, framing and responding to it, and by learning together.

3.5 Framing designerly mind

For the purposes of this research the term, ‘design mind’ (Steffert, 1999), is a helpful way to construct participants with the abovementioned range of skills and abilities. However, I also wish to stretch the definition beyond Seffert’s (1999) to include my own transcontextual focus on a designerly (Cross, 1982) discourse community (Swales, 1990) from the perspective of academic literacy for mature learners and the multicultural nature of my workshop space. This results in a conflated term, *designerly mind*, in which the strengths of the range of students with whom I work are positively constructed.

3.6 Writing in the Disciplines (WID) and Academic Literacies

Writing in the Disciplines and Academic Literacies may appear quite different; one is about writing and the other about literacy (Russell et. al., 2009); however, they are intrinsically linked. Writing in the Disciplines (WID) was introduced into the UK HE from debates across HE in the United States (US) where, in a more

commercial organization in which students, as customers, pay to be clearly taught all examinable elements, writing for specific disciplines has been taught explicitly through elective, credit-bearing modules for many years. In the US HE experience this focus on writing led to discussions about how it was embedded into discipline based courses, and thus how the pedagogy and curriculum of courses were designed and delivered so that students could best demonstrate their disciplinary knowledge, critical thinking and reasoning skills through their writing (Bright and Crabb, 2008; Mitchell, 2003). This involved not only teaching about writing to students, but also opening up discussions with staff about the role writing plays within their discipline, how best to embed written tasks, and engage the students in the kind of writing required by their discipline (Mitchell, 2003). WID has been introduced to the UK HE sector and is present in a number of institutions. It is sometimes used synonymously with Writing across the Curriculum (WAC); however, where WAC seeks to improve students learning and writing, WID “suggests greater attention to the relation between writing and learning in a specific discipline” (Russell et.al., 2009). WID focuses its attention on highlighting the role of writing for those teaching the discipline.

Academic Literacies is derived from a number of disciplinary fields including applied linguistics and sociolinguists, anthropology, and discourse studies (Lillis and Scot, 2007). It also emerged from social approaches to multiple and plural literacies identified by Brian Street and *New Literacy Studies* (Street, 1996) and, evolving from a group of teacher-researchers, is a distinct field of both research and practice. On the practice side it shares with EAP notions of study skills, awareness building, and introducing HE students to institutional academic acculturation (Turner, 1999). In terms of research, it highlights occluded genres (Swales, 1996) discourse communities (Swales, 1990) and orthodox western hegemonies of rhetoric, logic and argument (Turner, 1999). Indeed, according to Lillis and Scott, Academic Literacies sits “at the juncture of theory and application as this accounts, in part, for the ways in which it is adopted and co-opted for use in many settings, often with a range of meanings – sometimes confusing and

contradictory – and sometimes strategic” (2007:6). This group of teacher-researchers have sought to rethink the thinking that surrounds writing across the disciplines in HE. In their introduction, Jones, Turner & Street, suggest that

the level at which we should be rethinking higher education and its writing practices should not simply be that of skills and effectiveness but rather of epistemology – what counts as knowledge and who has authority over it; of identity – what the relation is between forms of writing and the constitution of self and agency; and of power – how partial and ideological positions and claims are presented as neutral and given through the writing requirements and processes of feedback and assessment that make up academic activity’ (Jones, Turner & Street, 1999:xvi).

Thus, academic literacies strives to create a new approach in different sites and contexts: Indeed, “academic literacies constitutes a specific epistemology, that of *literacy as social practice*, and ideology, that of *transformation*” [Italics original] (Lillis and Scott, 2007:7). Both of which directly inform the approaches used within my writing workshops: literacy as a social practice maps directly onto Wenger’s notion of communities of practice (Wenger et al, 2002) whereas the transformation of the student links to the changes brought about in the move from vulnerability to resilience within Weick’s model of sensemaking (Weick, 1993; Weick et al, 2005 cf. *Chapter 5: Framing and Staging Methodologies*), and to notions of transformative pedagogies (Freire, 1996; bell hooks, 1994).

Although Academic Literacy may appear to be a recent coinage, it has always existed, though as Turner writes, “[it] has been occluded in a ‘discourse of transparency’” (1999:149). This, she continues, is a result of “the effect of the dominant conceptualisation of language in the western intellectual tradition” (1999:149). This means that language is invisible when functioning in its context and only becomes visible when it is used erroneously – the emphasis being on the user’s deficiency, rather than the lack of transparency of the orthodoxy. This same lack of transparency highlights errors in the orthodox application of logic and rationality (1999:150). This is because ‘academic discourse’ – which according to Hall (1992) is a way of talking about or representing knowledge about a topic - represents both a practice that can be analysed and taught, and a mode through

which academic thinking is represented (Turner, 1999: 151). This mode, then, is highly situated in a specific disciplinary context and depends on the stability of the epistemology and ontology of that discipline (Lillis and Turner, 2001). As Bizzell writes “‘normal’ discourse is clear and above debate only because we agree about its conventions” (2003:408), and as Swales (1990) identifies, these conventions are agreed through a discourse community, and according to Bartholomae the community of the university as a whole has to be learned “by assemblage and mimicking its language.” (1986:5). Within Academic Literacies the clearest example of this is through the agreed academic conventions required in essay writing.

[S]tudent academic writing overwhelmingly involves essay writing. And this essay writing is of a very particular kind, with an emphasis on logical argument with a rigid notion of textual and semantic unity [...]. If we take into account the student-writers’ desires for meaning making, we would be advised to reconsider the kind of unity that is privileged in academia. (Lillis, 2003:205)

These assumed notions of transparency are interrelated with the evidence gleaned from my re-reading of The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970) (see Chapter 2: *Missed Opportunities*), research carried out with Gavin Melles (Melles & Lockheart, 2012), and research provided by design theorists (Cross, 1982; Lawson, 1990). It is also bound up with the scholarly confidence held in that discipline. When disciplines are relatively new (the trajectory of Design in HE is outlined in *Chapter 2: Missed Opportunities*), and seek to be flexible and/or interdisciplinary, the ability to insert their knowledge into uniform, logical and rhetorically formulaic models defeats the purpose.

Indeed, Turner’s (1999:149-160) chapter seeks to link the discourses used within writing practices to academic traditions as they have emerged throughout western history showing that “[t]his ‘representationalism’ is associated with the universalist, intellectual tradition of the West, which has positioned itself at the centre of an objectivist epistemology on the one hand, and created a discourse of “the West and the Rest” (see Hall, 1992) on the other” (1999:151). This implies that when

students learn to articulate within these modes of academic literacy, particularly when they come from another culture, it *improves* them in some way.

This improvement through generalist models of literacy links to what Street (1984) refers to as 'the autonomous model' of literacy. The autonomous model assumes that literacy is a technical and neutral skill that will have an effect on other cognitive and social practices. The autonomous model suggests that oral cultures and orality in general are secondary to literacy and that the individual's cognitive abilities are improved by their engagement with literacy. This is an assumption carried into the educational paradigm where

writing is closely connected to, 'fosters' or even 'enforces' the development of 'logic', the distinction of myth from history, the elaboration of bureaucracy, the shift from 'little communities' to complex cultures, the emergence of 'scientific' thought and institutions and even the growth of democratic political processes (Street, 1983:44).

However, 'the ideological model' (Street, 1984) shows that literacy is a social practice that is culturally sensitive, relates to knowledge, and varies across contexts. This model, when incorporated with notions of academic literacy, is far more useful to explain the multiplicity of texts that are encountered by students by the time they reach M-Level study, and indeed, wish to produce. Though my focus is not the field of literacy studies, it is worth introducing debates around the autonomous and ideological models, both because it is interesting in highlighting the academic assumptions about hierarchies between literacy and orality and because the 'autonomy' that my research question evokes is not drawn in relation to either of these models. The student autonomy produced through my workshop practice relates to the results proposed by the student led approaches that sit in opposition to the implicit epistemological and ideological learning approaches of most HE disciplines disseminated and discussed within academic literacies and WID. My use of 'autonomy' is, thus, that of learning and confidence gained from working on writing that becomes relative to the outcomes and process from which it is derived. Autonomy is the result of the confidence gained through collaborative workshops enabling learners to embody the experience of writing as a social act

(Lunsford and Ede, 2012), to develop the shared purposes of their writing, and become experts in the experience (Sleeswijk Visser et al, 2005:132) of writing together. Through this their confidence and autonomy grows as they are enabled to learn from doing writing together.

The democratic practices highlighted within Academic Literacies and WID link further to the changing nature and acceptance of English as an International Language (EIL) and the notion of world *Englishes* (Galloway and Rose, 2015; Crystal, 2007) that are defined by nations using English for specific purposes within their multilingual culture. For example, SwEnglish (Swedish English), ChEnglish (Chinese English, JEnglish (Japanese English). This category also includes the internationally and non-hierarchical Englishes of American English, New Zealand English, Australian English and of course, British English, which includes the inherently hierarchical, 'Queen's English'. These categories may lead to differences of affiliation and allocation. According to Street (1984) languages are context based and Mahboob (2014) suggests languages are 'allocated' via the family and country of birth, whereas 'affiliations' are formed via communities of practice (Wenger et al, 2002).

As time goes by, we note that different communities of practice (such as community of scientists, historians, or people in another region) use our language differently (or use a different language). We can choose to (or be forced to) learn this language, which we can call the language of affiliation – this is the language that we learn to use based on how and with whom we want to be affiliated with. This distinction between our allocated languages and our languages of affiliation is quite important and can help us explain how individuals' repertoire of language(s) evolves and changes over their lifetime. (Mahboob, 2014:264).

As with academic literacies, these notions of allocation and affiliation are then linked to cultural epistemologies and societal distribution. In my workshops an understanding of affiliations is helpful in fast-prototyping the teams in the workshop move from me to we. This will not work unless the affiliations, within the communities of practice (Wenger et al, 2002) and framed in the workshop space, are correctly identified by the participants. As affiliations may be formed intuitively,

within what Bourdieu terms the habitus (1995), the positioning of this tool at the beginning of the workshop and the rapidity of process means logical thought is diverted from the process.

Within the academic literacies framework, teacher-researchers show that “an oppositional and dialogic approach to writing in higher education is possible which encourages writing practices which are oriented to making visible, challenging and even playing with official and unofficial discourse practices in the academy” (Melles & Lockheart, 2012:5). Though art and design disciplines do not have the only ‘games’ and ‘playful’ approaches as can be seen through a survey of other fields (Casanave, 2009), they are very important within my writing and wordplay workshops. Therefore, though this academic literacies perspective is informative and influential, its literature serves all aspects of academic literacies, and as such, is not directly focused on design and the designerly mind. As Melles writes, ‘While established academic disciplines can employ pedagogic models that assume stable disciplinary genres, this is not the case for the more recently academized vocational and creative disciplines, such as design’ (2008:263). So the structures may not be stable within practice based courses but writing does play an important role in HE at M-Level.

Academic Literacies’ challenge institutional attitudes to adopting and adapting complex approaches to written communication. Street writes, ‘variety’ is viewed as ‘a problem rather than resource’ (Street, 1999:198). Indeed, writing and other *issues* of “the materiality of language only becomes visible when there is something wrong” (Turner, 2004:99) and then, “as a problem to be solved through additional or remedial support” (Lillis and Scott, 2007:8).

Both Academic literacies and WID give the students’ perspective and seek to identify “deeply entrenched attitudes about writing, and about students and disciplines” (Russell et. al., 2009:396), which includes moving beyond remedial or deficit models of writing “to consider the complexity of communication in relation to

learning” (Russell, et. al., 2009:396). Further, both tend to address human sciences and humanities models, however, neither have directly addressed writing practices that are evoked by creative practice-based courses such as art and design. To date, this has been the domain of Writing-PAD and the Journal of Writing in Creative Practice.

The powerful debates emerging from academic literacies and WID, from dyslexia teaching and from creative practice suggest that the only way to approach students’ writing is to explore, research and reflect on the rich and complex contexts in which we teach and students are required to learn. My response is to focus on the materiality of language specifically used for design and to apply familiar approaches used by designers. So to begin with the discipline and work towards the most suitable writing, as designed by the practitioner, and for the practice being undertaken, with the outcome as a focus. This feeds into the underlying workshop focus: How does the possible form or structure suit the outcome-based function or brief?

3.7 Writing links

Language is collaborative. There is no need to use language unless someone has the need to communicate with another person. Though it is not always instinctive to think in words, once we move towards communicating our ideas with others, writing is an effective external mnemonic tool. Writing is also a symbolic tool, because it ‘creat[es] meaning through the use of symbols’ (Kellogg 1994:vii). Symbol creation is also a co-creative act, as symbol meaning and use does not happen in a vacuum. Moreover, it is also “a kind of code which transforms ‘thoughts’ into ‘words’” (Cross 1982:25) and so brings forth a symbolic world similar to the one called on by designers (Stables, 2008). According to Ong (1982:78), who was an American Jesuit priest and also a highly regarded scholar of culture, history and literature, writing is the technological discovery that has altered human consciousness. Ong (1982) suggests that writing has allowed those from oral cultures to set down their knowledge and wisdom in a static form: the written word.

This implies a change in how knowledge and wisdom is remembered by the brain and passed on by culture. However, more visual and “[d]esignerly ways of knowing are embodied in these ‘codes’” (Cross, 1982:25) and these feed into the practices I am encouraging which allow my participants from this particular designerly mind group, to engage with writing that is useful to them. Through which they can ‘do’ language much as they might ‘do’ design, together.

This relationship between ‘doing’ language and ‘doing’ design has a direct influence on how my workshop practices encourage participants to become democratically engaged in a *holarchy* (Koestler, 1968) of practice, rather than one in which they are disadvantaged by a predefined linguistic hierarchy or form of linguistic imperialism (Phillipson, 1992) in which native speaker’s ability to use English as a world language puts them at an advantage. Instead my workshop spaces are those in which a framework for writing is co-defined. Thus the structures and approaches that have always been adopted for writing are ripe for collaborative redesign according to the designer’s purpose. As Simon states, “Everyone designs who devises courses of action aimed at changing existing situations into preferred ones.” (1996:111). This is in direct contrast to the orthodox literate culture where modes of writing are not usually defined by those who write; as Brandt and Clinton (2002) state, “Literate practices are not typically invented by their practitioners. Nor are they independently chosen or sustained by them.” They are far more likely to be imposed from an authority and to be used without consideration while simultaneously being assumed to be a neutral technology (Street, 1984). Indeed for Street (1984) it is impossible to extricate literacy from the structures of power in which it always operates and from the impact of technology. This notion of the primacy of literacy also extends to the production of written language in its current standardised typographic font design. According to Hillier (2008), fonts are designed and created by those who are literate, so the font choices used on reading and writing interfaces can be discriminatory for those with dyslexia. Thus standardizing academic writing structures for students whose first language may be visual may have a detrimental effect on their learning.

3.8 Writing is like designing

At the beginning of the 21st Century, as academic literacies debates spread across HE institutions, crossovers were made into the kinds of writing required within art and design education. These took on a particular form aimed at giving power and voice to the student, to connect writing to the processes of making, and to claim a practice-based space for writing. In 1999, Mike Sharples wrote, *How We Write: Writing as creative design*, which made links between writing and designing. Similarly writing and art were linked by Graziella Tonfoni's (2000) book, *Writing as a Visual Art*. Her book used the metaphors of painting and the structures of fine art composition and applied them to the writing process. These books were full of practical exercises that were beginning to connect and create links between the processes of creative practice and those of writing. Around this time, the New London Group (Cope & Kalantzis 2000; NLG, 1996) was questioning the hegemonic nature of literacy pedagogy and noting how differences in language, gender and culture should not be used as barriers to fruitful learning. While a BALEARP (British Association of Lecturers in English for Academic Purposes) symposium organised by Joan Turner, *New Writing in the Academy* (Goldsmiths, 2000), presented a range of new writing models for creative practitioners. In this crossover space of academic literacies, teacher-researchers and art and design practitioners and theorists, EAP lecturer, Harriet Edwards, interviewed Janis Jefferies, from theoretical practice, about text and textiles under the title *writing home*; while Professor in Design, John Wood, presented his paper, *Academic Rigour, Does design research really need it?* Wood's text, published in the Design Journal in 2000 and later on the Writing-PAD website in 2005 (with permission), became a seminal paper for the Writing-PAD debates. In 2002, in this period of change and anxiety with the orthodoxy, the Writing-PAD project was funded by HEFCE and encouraged the UK HE A&D sector to address the mismatch between the kinds of writing that creative practice students in art and design were asked to produce and that which would be most useful and purposeful to them.

3.8.1 Writing links with design

Links between writing and designing were being explored in the Writing-PAD network before JWCP was founded (Orr, Blythman and Mullin 2006), and in teaching and learning conferences (c.f. Nyfenegger, 2010) and with a focus on teaching writing with no apparent links to Writing-PAD (Leverenz, 2014; Cope & Kalantzis, 2000; the New London Group, 1996) which shows that this is an existing area of research. The 'Multiliteracies' of the visual and the textual promoted by the New London Group (1996; Cope & Kalantzis, 2000), had an influence on compositional writing in the U.S (Leverenz, 2014; Marback, 2009; George, 2002). As previously mentioned, Chapter 4: *Framing Opportunities*, offers a full scoping review of the Writing-PAD Network outputs and three volumes of the JWCP.

3.9 Designing language and 'designerly' thinking-through-writing

I have used Cross' (1982) term designerly, taken from his book *Designerly Ways of Knowing* throughout my text and consider it integral to my thinking and practice. I have placed 'designerly' in relation to both writing and to the design mind (Steffert, 1999), and so what 'designerly' means needs further consideration here. By taking the noun, design, and creating the adverb, designerly, Cross (1982) creates a construction through which we can apply the thinking and approaches of design to other contexts. So when I write of *designerly writing*, it suggests writing which contains the characteristics of design and when I write *designerly mind* it refers beyond the definition of Steffert (1999) to the aspects of thinking and acquired knowledge that design affords the visually and spatially educated mind. It also allows inclusion of interdisciplinarity and internationalization that I have identified across my workshop practices (above). This compositional development of the term has allowed me to clearly define those aspects that link the type of learner that I am learning with.

Thus, in this seminal text, Cross (1982) locates, shapes and demarcates design so that the term designerly might have more use. Cross calls for design to be developed as 'a subject *in its own terms*' (1982: 22 *Italics original*) rather than as

an indefinable relation that fills the gaps left by the less explicable aspects of the scientific method or the humanities. There are crossovers here with Academic Literacies debates highlighting that the assumed stability of a genre is presumed, by the academy, to be of more intellectual value than flexible discourses of interdisciplinarity; the existence of design thinking has not only to be explained and identified but also to be proven as useful. It also has links with my own findings from my re-reading of *The Coldstream Reports* (Ministry of Education, 1960; Department of Education and Science, 1970) in *Chapter 2: Missed Opportunities* and the importation of writing models from other disciplines rather than the creation of new and more purposeful writing approaches.

Cross (1982) makes further links to language while defining his terms. He claims that design is a language and system of codes that are formed through designers' ability to locate the relationships between the artificial environment and human needs. As such, "[d]esignerly ways of knowing are embodied in these codes" (1982:25) and are manifest as tacit knowledge - "they know it in the same way that a skilled person 'knows' how to perform that skill" (1982:25). The apprenticeship model of learning accommodates this kind of knowing, but does mean that staff need to communicate clearly even when students cannot (1982:26). However, more than this, in a globally communicative world, designerly ways of knowing cannot simply reside in the implicit and the tacit and a systematic pedagogy for designerly discourse is required. This is what my practiced-based workshops are attempting to promote in their use of designerly APTs that address communicative language and writing for students in design teams.

Cross' (1982) text identifies five key aspects of designerly ways of knowing which also link with my expanded notion of the designerly mind and many of the other knowledges that I have highlighted in this framing of literatures. Cross stresses that designerly knowledge must be interpreted "in terms of its intrinsic educational value and not in the instrumental terms that are associated with traditional, vocational design education" (Cross, 1982:629). The five aspects he highlights are:

- Designers tackle 'ill-defined' problems.
- Their mode of problem-solving is 'solution-focused'.
- Their mode of thinking is 'constructive'.
- They use 'codes' that translate abstract requirements into concrete objects.
- They use these codes to both 'read' and 'write' in 'object languages'.

(Cross, 1982:29)

While deconstructing their briefs to understand these 'ill-defined', or what Richard Buchanan (1992) calls 'wicked problems', and deciphering their possible 'solution-focused' directions, they are using sensemaking (Weick, 2007) techniques, and drawing constructively on their knowledge of their communities of practice (Wenger et al, 2002). The APTs that I have developed draw on Cross' (1982) five aspects of designerly ways of knowing to navigate the designerly mind and to add to it the outward mode of communicating with a purposeful and co-defined language.

Further, Cross (1982) cites the importance of the designer's ability to read patterns and products through their materialities. Referring to Douglas and Isherwood (1979) coinage of a 'metaphoric appreciation' (1982:26-27), Cross (1982) describes this 'reading' of the world of goods through design codes. This use of literary language throughout Cross' (1982) text is helpful in defining how the application of "non-verbal codes in the material culture" (1982:27) can have a direct influence on how a materiality of language is instilled in my workshops. How can language itself be a design material and how can its structure be designerly? Thus, Cross' text has influenced the use and design of territory framings which appear as metaphorical and material thought-scapes (cf Appadurai's five 'scapes', 1990) designed by the team to embody and frame the materiality of the knowledge as it emerges from the team.

More general design pedagogies that have also fed into my workshop ethos have highlighted the importance of intuitive methods (Lawson, 1990) and human factors involving "empathy for the individual and their relationship with a product" (Brown, 2007). This was referred to as human-centred or user-centred design (Brown,

2007). However, with the development of the internet and the massification of products within global markets, it has become much more important to rely less on the intuitive and more on understanding groups, social behavior and thinking in terms of socially responsive design, co-design or metadesign. There has always been an element of collaboration in human-centred or user-centred design but the possibilities for collaboration are now much greater. This requires communication between participants, who may not be in the same city, country or even culture and therefore language group. English (along with its 'Englishes') has become a lingua-franca (Galloway and Rose, 2015; Crystal, 2007) but its possibilities for development and encompassing of structures and words from other languages is endless. This kind of complexity requires what Wenger et al (2002) call *Communities of Practice*, combined with a 'designerly' (Cross, 1982) framework, such as those offered by this research on languaging and co-writing.

Added to this complexity Brown (2007, 2008) evokes design thinking as encompassing the perspectives of both business and technology. He talks about the design consultancy company, IDEO, having to think through these perspectives rather than having them provided with the brief by the client. Indeed, the brief tends to be written by designers because they bring a wealth of experience to this process (2007). This creates a further level of fluidity and complexity. So for Brown (2007, 2008), design thinking has to work flexibly wherever there is a requirement for design intervention, but it must work with the craft of design and that craft must develop in line with current technologies and societal needs.

Indeed, Brown defines design thinking as, "a methodology that imbues the full spectrum of innovation activities with a human-centered design ethos" (2008:1). Writing in the Harvard Business Review he seeks to clarify this by stating that "innovation is powered by a thorough understanding, through direct observation, of what people want and need in their lives and what they like or dislike about the way particular products are made, packaged, marketed, sold, and supported." (2008:1). The calculation here is to sell the skills of designers to business: designers can

improve business, so business should value design thinking skills. As previously discussed (in *Chapter 2: Missed Opportunities*), the value of design to industry has been a concern for government and design education since design, as a discipline within the academy, was born.

With the background and focus of architect and educator, Brian Lawson (1990:2), begins, *How Designers Think: The design process demystified*, by focussing on the lack of focus on teachable design methods. As an example, he cites the Beaux Arts school of design whose educational focus mainly concentrated on the final outcome of the design process. Their teaching involved distributing a task and only tutoring the students when the end product could be displayed in the studio space. This final instruction took the form of a jury of critics. The students were graded for “complexity of solution” (Lawson, 1990:2) rather than of “solving a problem” (Lawson, 1990:2). Furthermore, the 1960s heralded a movement in design for design methods “inspired by all the rational qualities of science.” (Lawson, 1990:2). This rigid attitude to design quickly passed leaving the notion that design process must be designed by designers themselves for it is they who must design with it. However, Lawson (1990:2) warns that finding a “flexible and productive design process is neither a short nor an easy task and requires much self criticism and practice.” (1990:2). One answer to this is to employ the method of reviewing one’s own design process both after and prior to finishing. I am not the first to propose that a pertinent tool for this purpose is writing (Jones, 1980; Wood, 2000).

In attempting to introduce the slippery category of ‘design process’ Lawson (1990:3) writes:

Classifying design by its end product seems to be rather putting the cart before the horse, for the solution is something which is formed by the design process and has not existed in advance of it (Lawson, 1990:3).

Lawson (1990:6) posits that to do his/her job, a scientist does not have to know how the artist thinks and conversely the same applies to the artist; however, the designer must be able to “appreciate the nature of both art and science” as well as

being able to design (1990:6). This is the case within co-design, metadesign and transdisciplinary design where designers work with extended multi-disciplinary teams to find solutions for specific situations that work. Lawson (1990:6-7) notes that, “Design is a highly complex and sophisticated skill.” This skill must be developed. He then concludes by making the connection between thought and skills and finishes by pointing to the importance of being a skillful thinker. Thus, according to Lawson, HE design education should be concerning itself with the tools that can *train* a skillful thinker (1990:6-7).

However, Brown (2007) notes that HE does not need to make a shift to design thinking as a panacea. Both design thinking and craft skills are essential to the design process. He explains that designers not only need to develop their thinking in design schools, but also the skills of their craft, but the craft has changed. As the solutions required become more complex, so the design process is required to become more sophisticated and diverse. Designers are increasingly expected to speak about their work through stories and narrative both of which are rooted in craft (2007).

One place [craft] has an incredibly important role is [...] in the craft that’s associated with storytelling – our ability to be compelling, because our ability to be strategic is [...] very limited if we can’t also tell compelling stories and if we can’t implement our strategies in a compelling way (2007).

I would suggest that design tools that encourage thinking-through-writing, used appropriately, do encourage skillful design thinking and embed the craft of storytelling through structure and narrative. They also encourage collaboration and communication through the open display of words and ideas. Indeed, according to Hind & Orr (2009) in order to make meaning work, words must be crafted. “[...] words work. Words construct meaning. Words are provisional, contested and slippery” (Hind & Orr, 2009:5). These notions have informed my workshop practice and APTs; in particular the development of Collective Story-telling.

Applying a slightly different focus, in, *Design Methods: seeds of human futures*, John Chris Jones (1980) suggests that designing is learning (1980: xix) and is a

completely collaborative process. He notes that the hindsight that comes at the end of the design process with the realisation that the process was flawed is one of the main reasons for seeking new methods (1980, xix). This suggests a reason for writing as a design method: writing can serve as documentation of the process, but also as a thinking tool for addressing the process and investigating the hindsight stage, before committing to production. Jones (1980) also notes that designers think in such a way that the problem should be changed in order that the solution can be found. Thus if writing is indeed a problem, then designers need to seek out how writing might be changed in order that a solution can be found. As a result, writing can be a tool for forecasting and backcasting, but further observing the world around us, and for creatively inventing and narrating possible futures through genres such as poetry and story. Indeed, Jones (1980:xxii) cites the importance of describing design methods that have been applied before being able to make advances through them. For this purpose Jones (1980:xxii) writes his own “design reviews” in a “project diary”. Through this form of writing he uncovers his current methods and designs new ones. He extends this idea in Method 2.1: Strategy Switching (1980:170-177). This mode of thinking feeds into the workshops as a method for looking at alternatives and flexible attitude to how writing can be used.

In order to highlight the need for a designer to work at a higher level, through an overview of the vast amounts of information now required in the contemporary design world for collective action with stakeholders and participants, Jones (1980: 70) classifies the designers thinking process into three categories: “Intuitive (or black box thinking), rational (or glass box thinking), and procedural (or thought-about-thoughts)” (1980:69). There is no mention of ethical thinking, which can be managed by cooperatively and collaboratively addressing a problem from a range of perspectives emerging from an open learning-centred debate or discussion. Moreover, Jones notes that methods are not panaceas; methods are situated and are required to fit particular design circumstances (1980:75), and when they are placed together, they form a strategy. Indeed, Jones explains a ‘design strategy’ “as a list of the methods that one intends to use.” (1980:75); he divides these

strategies into two criteria: “a) the degree of pre-planning b) the pattern of search” (1980:75). The first (a) describes methods that can be fixed prior to the start of the design process, whereas the second (b) requires an observation of patterns that may occur during the process and must be attended to or counteracted with flexible methods. Within this second section he lists: Cyclic strategy where repetitive circles or loops may occur; Branching strategy where parallel stages are possible; Adaptive strategy where the initial method may be chosen but that any successive stages would be based on methods developed according to the information available; Incremental strategy is a form of adaptive strategy where one variable at a time is selected; Random search choosing a strategy without prior planning, and strategy control which aims to keep a strategy in use so long as it is learning in relation to predefined imposed criteria (1980:76-79). Thus for Jones situated methods are components of strategies which when combined allow for overviews.

These methods (Jones 1980) and approaches demonstrate designing in or for a situation. The act of designing changes the focus, or rather, “*design* shifts attention [...] from the product to the act of production” (George, 2002:18 [italics original]). My APTs form a flexible toolbox for developmental workshop. These APTs can be applied in the creation of strategies but beyond this they embed a continuation process or act of production (George, 2002) which heralds collaborative writing and the development of autonomous writing skills.

3.10 Being creative outside paradigms

If new approaches to collaborative writing are accepted as viable tools to autonomous learning within the university, it is worth considering the role of the institutional paradigm. The university has an important role in preparing their students for the economies and ecologies of ‘the real world’ (Papanek, 1985) rather than furthering an insular and theoretical academic world. This is particularly important for designers. According to Richard Florida (2002) in his book *The Rise of the Creative Class: And how it’s transforming work leisure, community and*

everyday life, the global economy benefits from the population being more creative and though his main concern is the creative city, within his notion of the city, the university is a creative hub.

Florida's (2002) field is business management though his interdisciplinary focus draws on social and economic theory mainly within urban studies within the creative city. Florida states, "In my view, the presence of a major research university is a basic infrastructure component of the creative economy – more important than the canals, railroads and freeway systems of the past epochs – and a huge potential source of competitive advantage." (2002:291-292). He is against any idea that students should be educated to fit a narrow and repetitive one-size-fits-all model. Indeed, many of his anecdotes refer to those who leave education early. Rather he sees the new role of the university as providing the three T's of technology, talent and tolerance, not only for those who are educated within its walls but also acting as a hub for the local community. In many ways he summons the model of university as modular lifelong learning zone. However, Florida (2002) does underline that the creative economy requires individuals who have gained a high degree of formal education in order to think and cope flexibly by creative problem solving, which involves applying or combining standard approaches in unique ways to fit the situation, exercising a great deal of judgment and having the confidence to try out new ideas. Florida (2002) writes anecdotally about what he knows and his focus on the individual may stem from his America-centric values. However he does call for many new approaches to develop and enhance the community of the creative class. Though he does not mention writing as such, it is ever present in any computer literate creatively educated group. Florida's (2002) focus on the individual as part of the creative group does not preclude my focus on collective working methods, in the educational workshop setting, leading to the development of the individual as the autonomous learner, who then may move in and out of the collective and individual writing behaviors throughout their career.

In his 2008 talk *Changing paradigms*, at the Royal Society for the Enhancement of the Arts, Manufactures and Commerce (RSA), Sir Kenneth Robinson (2008) calls a shift from the industrial paradigm used in education for which he identifies thinking based on utility, linearity, conformity and standardization, to an agricultural paradigm in which we nurture and grow the ideas of vitality, creativity, diversity and customization. This requires more encouragement of creative thinking in education. He laments that divergent thinking, or the ability to see multiple possibilities, which is linked to creative thinking, is according to research carried out by Land and Jarman (1998), educated out of most of us by the age of 25. This is echoed anecdotally by a dyslexic student who told me he felt a sense of achievement at art school because it he was able to play with materials to find solutions; like when he was at primary school. He had experienced nothing but disappointment and failure in his scientifically biased, problematising secondary school.

3.11 Collaborative writing: Towards a series of perspectives rather than a definition

One caveat here is that because the area that I have chosen to research is under-represented, i.e., there are few papers written on collaborative writing specifically for design teams. Thus most of the research available in this area is in science, the humanities or social sciences. This is immediately problematic to my research as the whole of the Writing-PAD ethos has been to step away from the academic superiority of these disciplines, away from writing generalities, to models, purposes and APTs that suit artists and designers. I will look at commonalities and seek links, but my main research will be from my collaborative writing workshops. According to *The Oxford Dictionary of English Etymology*, to define something is to “determine the limits of; state exactly what a thing is” (ODEE, 1978: 251). This may be problematic throughout my thesis, because I wish to purposefully stretch the meanings of words, to invent new ones and generally to call for designerly (Cross, 1982) innovation in language, or neologism (ODEE, 1978: 606). It is my aim to seek a deeper conversation about the uses of writing and how that writing can be collaboratively undertaken and realised for the purposes of the designer and

design. Thus, rather than finite definitions, it is useful to outline the origins, formation and derivations of words, so as to better understand their use and how they may now fit in a contemporary context.

My own use of ‘collaborative writing’ – a seemingly straightforward part of my title - is to reclaim the word ‘writing’ from its original derivation, in order to stretch it into a more purposeful use, and link it strategically to designerly ideas of collaboration and co-design. The entry in the ODEE (1978: 1015) for, *write, wrote* or *written*, defines it as to ‘form or delineate with an implement; inscribe (letters)’. In old Saxon (OS), *writan* (OS Spelling) means, ‘cut, write’. In old English (OE), the term, *writen*, (OE spelling) meant, ‘engrave, draw, depict, write.’ (ODEE 1978: 1015) .It is derived from the old high German (OHG) word, *rizan*, meaning: ‘tear, draw’ (ODEE 1978: 1015). In current German parlance this is, *reißen*: ‘sketch, tear, pull, drag’. This bears a relationship to the old Norse word, *rita*, or ‘score, write’ (ODEE, 1978: 1015). To further explain the derivation, the entry states, “The sense development is due to the earliest forms of inscribed symbols being made on stone and wood with sharp tools.” (ODEE, 1978: 1015). It seems that buried in the origins of the word, its texture and materialities are laid bare. There are other etymological roots that link the ideas of writing and drawing or crafting: the Greek word: *gráphein*, which means ‘write’ is located in the English word graphic, meaning drawn with a pencil or pen (ODEE, 1978: 410). This derivation would serve to underline an etymological progression from drawing to writing. Thus the etymology of the word, as noted above, may suggest a less linear and more three-dimensional relationship between the ‘writer’, i.e., s/he who shapes the word, and the word as understood by the ‘reader’, i.e., the receiver of the idea conveyed through the writing. The historical links traced in this etymology to physical craft-based skills, such as *tearing, drawing, pulling, dragging and sketching*, suggest a far more artistic and/or designerly relationship between the word and the writer, which may in turn affect the relationship between writer and the reader. There is also a direct contemporary link to the world of the computer in which *dragging* and *pulling* of text or images are metaphorically used to frame page layout functions.

3.11.1 Collaborative writing as defined by Lunsford and Ede (1992) in *Singular Texts/Plural Authors: Perspectives on collaborative writing*.

A key text that has informed my understanding of collaborative writing and the underlying assumptions that surround the term is *Singular Texts/Plural Authors: Perspectives on collaborative writing*, by Lunsford and Ede (1992). They co-write the foremost analysis of collaborative writing carried out across a number of professional organisations; however, as mentioned in my caveat above, though their survey is wide-ranging, none of the professions are design based. Their focus is on science (The American Institute of Chemists), social science (the American Psychological Association, the American Consulting Engineers Council), language (the Modern Languages Association and the Society for Technological Communication) and management (the International City Management Association and the Professional Services Management Association) (1992:8). They address formal written documents such as research papers or reports and they are interested in the discipline perceptions of writing. They do not speak to designers. It may be possible to suggest that the assumption here is that though designers collaborate, they do not write, so why would there be a need to assess their writing in this way.

As long-term collaborators, Lunsford and Ede (1992) challenge the assumption that writing is an act carried out in solitude. In order to question this assumption they carried out a three-stage study of collaborative writing as part of the Fund for the Improvement of Post Secondary Education (FIPSE). Their text is presented in the form of a historical background to their own collaborative writing project, followed by an analysis of the feedback they received through a very detailed set of first round questionnaires sent to a 1,400 members of professional organisations followed by a resulting set of questionnaires sent to 12 members of the organizations (1992:7). They begin by assessing the parameters of collaboration through their definitions. The text is interspersed with 'intertexts' which are quotes, sometimes anecdotal, about a variety of perspectives on and approaches to collaborative writing. Though the text is a report (they show a great deal of data

through appendicised feedback forms) their obvious interest in the discovery of the subject and the deductive style of the writing makes it a compulsive read. Their text begins by discussing the definition of collaborative writing.

They began their study by researching the notion of collaboration and found that up until the 1920s the main emphasis of any empirical study of groups was on productivity. Indeed, there had been a gradual increase in the study of the group process itself, which began after the Second World War (Patton & Griffin, 1978 in Lunsford & Ede, 1992:10). Further, they found little research or information on collaborative writing but became aware that pedagogies of the late seventies and early eighties were beginning to call for collaboration in the classroom (1992:9). However, the style of collaborative learning adopted maintained the assumption that any text based outcome would result in single authorship (1992:9). They noted that few 'composition'⁴ teachers taught students to collaborate, even though they would be required to do so within their discipline areas (1992:9). Their main findings from this survey of collaborative writing literature relate particularly to the discipline of collaborative scientific writings. Here, there is no focus on the collaborative writing process, but on the effects of the collaborations particularly on how often the works are cited. This is one way in which scientific impacts are measured. Furthermore, they cite a group of sociologists from the seventies onwards who write disparagingly about their discipline's tradition of only counting first authors in citation counts: Lindsey (1980:145) states that this is, 'one of the most serious errors in empirical judgments made in the sociology of science.' They also give evidence from this period of researchers in sociology and psychology who sought a fairer means of ordering contributors to academic papers. They show that in the discipline areas in which they are seeking to find evidence of the attitudes towards collaborative writing it is a tricky and much debated standard.

⁴ This word is not commonly used in the British English education system

Lunsford and Ede (1992) found the term collaborative writing a tricky one and moved away from it in their questionnaires about the subject preferring to use the term group writing. They prefaced their surveys to participants thusly:

The survey explores the dynamics and demands of group writing in your profession. For the purposes of this survey, writing includes any of the activities that lead to a completed written document. These activities include written and spoken brainstorming, outlining, note-taking, organizational planning, drafting, revising and editing. Written products include any piece of writing from notes, directions, and forms to reports and published materials. Group writing includes any writing done in collaboration with one or more persons. (1992:14) [*Underlining original*]

Their aim with this rubric was to encourage the participants to focus on the possibilities of the writing process, though they were aware of the 'possible danger of collapsing distinctions between writing and all related intellectual activities' (1992:14). From this they were able to draw a series of definitions of collaborative writing from their participants. The result of these definitions is that they call for a greater complexity and understanding of 'what it can mean to write collaboratively' (1992:16). Many cultural assumptions confine the open declaration of shared ideals through group or collaborative writing but many are situated within academia.

An assessment of whether teams of writers are better than the individual writer is carried out in a paper by Lee Sigelman (2009) that measures the impact of cross-disciplinary collaborative writing on academic papers accepted for a political science discipline based journal with a 7.5% acceptance rate. Sigelman writes that in general it does not perform differently from single authored papers. However, the multiple "perspectives, skills, and familiarity with research literatures" (2009:512) improves the chances that a paper will be accepted. He concludes, for journals with low acceptance rates "a two- or three-percentage point increase in the probability of success amounts to a substantial boost." (2009:512). So, even if the writing on some occasions may appear less than integrated the slight benefits that are offered outweigh the costs. Thus within cross-disciplinary writing declaring the collaborative nature of the writing is useful and it would appear that tools for

collaborative writing are necessary in developing an open debate across disciplines before any collaborative venture is begun.

Sigelman's (2009) evidence would suggest that increasing the number of names on a paper increases its chances of being accepted particularly when working across disciplines. However, Lunsford and Ede (1992) suggest that within discrete disciplines individuals are encouraged to claim authority over the community of writers; thus even where teamwork is encouraged the collaborative aspects of the writing process are ignored and outputs claimed by individuals. As I have stated previously, these assessments are general and though informative, are not made in the area of design, which as I will show, has a requirement for open collaboration and teamwork.

Lunsford and Ede's (1992) purpose is to ask how writing can ever be anything other than collaborative and they show this through their own writing experiences and carefully collected evidence. They do not set out to question what writing can or could be; they seek a new appraisal of what writing is; how we define writing, and the assumptions that lead us to engage in an archaic belief that one person is capable of completing the entire writing process alone. This relates to Bohm's ideas about thought in which he acknowledges, "... individual thought is mostly the result of collaborative thought and of interaction with other people." (1996:15). This leads me to the design questions: How can a text be made to *show* its collaborative construction in a designerly (Cross, 1982) way? And how does collaborative writing relate to designing in teams?

However, my definition of collaborative writing for my designerly mind context reaches wider than simply co-writing as outlined in the already extended territory above. Indeed the prefix 'co' contains other workshop and designerly words which must be alluded to as a key part of its meaning. The 'co' in my co-writing relates not simply to collaboration, but also to the cooperative and combinatorial processes of the workshop space (cf Shirky, 2009 in *Chapter 5: Framing and*

Staging Methodologies). Thus my 'co' is collaborative, cooperative and combinatorial. It offers connection and connexion: the act of connecting through writing together.

3.12 Possibilities rather than argument

Writing can pose a problem for the *designerly mind* because “[a]ll too often, the war of words and things is the luminous figure for theory, explanation, and narrative” (Haraway, 1994:60). Translating design ideas and tacit notions into words, sentences and grammatical structures and finally into the structure of an argument in which findings are *proved* is a different, more atomistic way of thinking requiring a set of skills designed for communication (Swift, 1999). However, explicating creative, imaginative, design thinking into a predefined format can add to the constraints of writing for designers. Moreover, the underlying metaphor of *argument* confounds designers, who tend to work collaboratively in teams in which open communication is required for the process and collective action is a desired outcome. Thus, setting up a team using the underlying metaphor *argument* through which to filter communication does not encourage positive design outcomes, fruitful design practice or knowledge.

In their book *Metaphors we Live By*, Lakoff and Johnson ([1987] 2003) focus on the term *argument* and note that it collates with war, and that all of the words that are associated with it tend to suggest a battle; they provide the examples ‘I *demolished* his argument’ and ‘I’ve never *won* an argument with him’ ([1987] 2003: 4, italics original). They continue, ‘ARGUMENT is partially structured, understood, performed and talked about in terms of WAR. The concept is metaphorically structured, the activity is metaphorically structured, the language is metaphorically structured’ (Lakoff and Johnson [1987] 2003: 5, capitals original). They point out that we do not notice the metaphor that underlies *argument* and hence we use the language of argument in a literal way. It is not at all poetic or rhetorical. We use language in this way because linguistic metaphors map onto a person’s conceptual system and we conceive of things metaphorically (Lakoff and Johnson [1987] 2003: 6). Thus the origins of, and reasons why we present written work in this

particular way have been lost, but the remnants of these embedded cultural assumptions frustrate designerly process and point to the need to re-language the metaphors imposed on design research and writing. Within design we need to search for suitable approaches to writing that serve our practice and thinking.

The conversation in my thesis is not about an argument, but rather about how we can have a discussion of ideas in writing without a war of words. As Raymond Williams writes, “Some people, when they see an idea, think the first thing to do is to argue about it” (Williams, 1989: 77). Thus the use of metaphor opens up an array of possibilities for students. According to The Oxford Dictionary of English Etymology, metaphor is a “figure of speech involving transference of a name to something analogous” (ODEE, 1978:572). Thus, seeing one thing in terms of another plays to a very visual set of sensibilities. Accordingly, I wish to purposefully stretch the meanings of words, to invent new ones and generally to call for designerly innovation in language, or neologism. It is my aim to seek a deeper conversation about the uses of writing and how that writing can be collaboratively undertaken and realised for the purposes of the designer and design. Thus, rather than finite definitions, it is more useful to outline the origins, formation and derivations of words, and to create working metaphors, so as to better understand their use and how they may now fit into this contemporary context.

3.13 Problematizing thinking

Designers work holistically and optimistically (Lockheart and Raein, 2012). They seek out tools and strategies that are situated and solution-focused rather than problem-focused (Lawson, 2006: 43). This often puts them at odds with theoreticians, who can be problem orientated and cynical (Lockheart and Raein, 2012:279). As discussed above within academic literacies (Turner 1999) and below (Ornstein and Burke, 1995), this has developed from the scientific method to share within a peer group abiding by the same rules and methods.

Thus, from the perspective of the designer, theoretical discussions are often underpinned by the question ‘how can we problematize this?’. However, this starting point confounds the designer’s thinking style, since for him or her, the

initial inclination may be to focus on situations requiring solutions. Allowing for the designer to be solution orientated leads to a diversity of possibilities, processes or methods, optimistically suggesting that this is a task, object or area worth designing (for) (Lockheart and Raein, 2012:279).

Thus theoretical notions have often accentuated a sense of the problem as something we need to overcome. Problem comes from the Greek word *problēma*, which means to put forth or put forward (ODEE, 1978:712). Bohm notes the importance here is, “to put forward for discussion or questioning an idea that is suggested toward the resolution of certain difficulties or inadequacies” (Bohm, 1996:71). Thus he would say that the word problem is approached through particular concepts of logic, some of which may be unhelpful in solving such a problem. He rather encourages dialogue and discussion which grows out of a need to understand the others in the group.

Though in English we do not have a name for a holarchic process of discussing something, the Norwegians have the term *drøfting* (pronounced *droefting*). It is the kind of discussion you would have in a written paper or a formal gathering, in which a description, analysis and synthesis is core (Gisle, 2014; Flodda, 2004), and it often, but not always, leads to a concluding decision. As this is a translation, it is hard to contain within it the compound notion through which people would catch the feel and sense or texture (Gisle, 2014). A part of this is that in its Norse roots – including Icelandic – the word for ‘thing’ (Icelandic: þing) is the same as for council, in all of the Scandinavian languages (Thingsites, 2015). *Drøfting* is an integral part of the process of government in Oslo and *drøfting* sessions are openly held in a round government room within the parliament building. This suggests that our own two-party democratic system, built on the notion of two opposing political sides, with debates held in a chamber with two sides divided to the dimensions of a sword’s length, is a building designed for argument.

So there are social and cultural aspects to writing collaboratively that cannot be minimized especially for students with the *designerly mind* and how they learn. As mentioned above, in education in the 1970s and 80s there was a move towards

teamwork in schools, collages and HE and various experimental collaborative writing practices were attempted (Gebhardt, 1980; Lunsford and Ede, 1992; Lawson, 2006). As with WID many took place in the explicit writing and composition courses of the US. One protagonist of such social writing was Richard Gebhardt who wrote, “Specifically, it seems to me that we give too little consideration to the emotional isolation in which student writers work and that we generally do not use the practices of collaborative writing to support students with feedback through the whole range of the writing process” (1980:70). This is a general comment regarding courses that require students to learn about how to express themselves by writing through an orthodoxy of passive objectivity (Sheldrake, 2001). However, this had an impact on the attitudes to the writing that was imported into art and design practice courses (see Chapter 2: *Missed Opportunities*). The research for the Writing-PAD Primer Report (Lockheart et al, 2003) and Survey of Practices (Edwards, 2005) involved a narrative review of many of the writing practices taking place across the sector. Conclusions suggested that, in general, writing was hidden and its only audience was the art historian or cultural theorist who marked the manuscript. Moreover, in parity with other humanities courses, manuscripts were produced to a standard formatting. We suggested that for some art and design practices, writings should be put on display for people to read and that manuscripts should involve some element of design. Our intention was that this would develop, in the students, a clearer notion of audience, and celebrate their achievements in a similar way to their final exhibitions. The question was posed, why, when a relationship between the process and the outcome is useful, were writings hidden away?

3.14 Thinking writing

For hundreds of years, the nature and subject matter of the book did not change (Lyons, 2010:27). It was made of paper, with letters and words formed in ink, and bound together. Even the invention of the printing press did not change this (Lyons, 2010:27). However, according to Marshall McLuhan (1962) this invention did change the way we think. He saw a vast difference between thinking with the eye –

encouraged by the patterns of written text - and thinking with the ear and sense of touch – encouraged by the oral tradition. Reading text developed linear thought patterns and separated the reader from the common values of the group (Lyons, 2010:26). Further, it focused the mind on the dominance of a linear product-based outcome – the book.

In John Wood's (2000) article: *The Culture of Academic Rigour: does design research really need it?*, a link is made between the book, as the outcome of truth-based knowledge, and the tool, as the outcome of craft-based knowledge. Unlike the book, craftsmen and women required a variety of tools and produced a multitude of outcomes. The outcome of their thinking was not limited to a specific form that repeated itself, whereas the outcome of truth-based thinking was the book. Historically, therefore, variety has been the outcome of craft-based thinking, while the container for truth-based thought has remained reasonably static - until the development of the computer.

The above suggests that human thought is communicated through created forms and objects, and as an industrialised culture, we have tended to focus on the outcomes of this thought: the book, the work of art, the useable design, rather than the process. The assumption for design regarding writing is that it is an outcome-based product. This has meant that until fairly recently (Wood, 2000; Orr and Blythman, 2004), little attention has been given to the writing process in relation to the design process and the multiple possibilities the outcomes may foster.

3.15 Language and collective thought

David Bohm's notion of collective thought adds to an understanding of the collaborative writing process. As Bohm (1996:15) states, "collective thought is more powerful than the individual thought". When working in teams it is possible to create microcosms of the society, if the groups replicate sub-cultural diversity. This then opens up questions about shared understanding and meanings. According to Bohm, "The language is entirely collective, as are most of the thoughts in it are.

Everybody does his own thing to those thoughts – [...] makes a contribution. But very few change it much.” (1996:15). This is where assumptions are held in the understanding of the language community. When working in a community of learners, however, where one moves from the ignorance-of-the-new to the knowledge-of-the-new (Jones, 1980: xix), not only new concepts, but the community’s language should be reinvestigated, or should be placed under what Lockheart and Raein (2012) have called the design inquisition, which is the search for the language which may be able to hold new knowledge. In this way we can move from the incoherence of the wider society to the coherence of the participants within the dialogic community (Bohm, 1996:15-16). This would bring a form of certainty to the group which could be used as a seeding agent for the society beyond, encouraging a coherent movement of communication, not only at the level of language and knowing, but also at the tacit level which Bohm describes as “the level for which we only have a vague feeling” (1996:16). Bohm believes that the tacit level has been lost due to the size of our communities and that it is essential that we focus on regaining this level of communication and “think together, in order to do intelligently whatever is necessary” (1996:16). As Taylor writes,

Individual preferences are not a given, nor do they reflect a rational cost benefit calculation, but arise from the social and discursive context in which they are developed and expressed (2010:14).

This social and discursive context is key to my workshops in which my APTs bring forth a creative visual community enabled to *do* design and language through social and discursive texts.

As the demographic for HE A&D moves towards pedagogical practices that require local, Native Speakers (NS) of English students to work together with an increasing number of international students, and students from widening participation backgrounds, mature learners, and those with learning differences such as dyslexia, so the larger societal agreement of one community of language is broken down within the HE environment. This is a great opportunity for the design

inquisition to take place. Where questions are encouraged and understanding is a two way set of possibilities, rather than the prerequisite of the dominant culture: The hegemony of the academy. The requirement for a mode of dialogue for inquisition, selection, and reformulation of the language would come from writing and this process would then be called *design languaging*. My workshops APTs for design languaging enable all learners with the designerly mind to collaboratively design their language and writing to clearly and purposefully communicate their ideas.

3.16 Designing language: *Languaging* as a cognitive tool

During this research I have come across many designers who have created words to define or clarify their own or others' practices: Nigel Cross cites *Designerly* (1982); Gene Youngblood coined *Metadesign* (1986); the perceptual psychologist James Gibson created the noun *affordance* (1979) which has been appropriated for design (Maier & Fadel, 2009; Gaver et al, 1999; Gaver, 1991) and the *regenring* of writing (English, 2012). Both the generative process of finding and defining the word and situating its meaning in a new coinage, I would call languaging.

According to the OED (1973:1174) Language is defined as being derived from the French *langue* meaning *tongue*, or speech. It is also "A community having the same form of speech; a nation" (OED, 1973:1174). How language is used to create a community who have the same form of speech, or style of recording speech through writing is an example of our social life and values. As Street writes, "language is not only a means of representing that social life to ourselves, but more profoundly it is a way of helping to define what constitutes social reality in the first place: language does not just reflect a pre-existing social reality, but helps to constitute that reality"(1998:3). The values contained within this community can either narrow or extend our cultural values. They can constitute it from within. The cognitive community I seek to serve are those with the *designerly mind*. Thus it is the social reality of those who have often been marginalized that will be positively constituted and communicated through a greater confidence with words and writing together.

Wittgenstein also warns of the limits that narrow attitudes to language bestow on human beings, “The limits of my language are the limits of my world (*Die grenzen meiner sprache sind die grenzen meiner welt*)” (Wittgenstein, 2001: 68 [section 5.6]). These limits have shown their presence in how designers have been taught to address language. In the past, designers would have been given messages to visually interpret rather than designing and authoring those messages independently. However, over the past twenty years the inter-disciplinarity of design practices have led to demands for design thinking and new approaches to design to be taught alongside technical skills (Brown, 2008; Lockheart and Raein, 2012). Indeed, Buchanan speaks the repositioning of ‘graphic design within the dynamic flow of experience and communication, emphasizing rhetorical relationships among graphic designers, audiences, and the content of communication’ (1992: 12). Hence, when design thinking is applied to language, all aspects of structure, grammar, syntax, vocabulary and even spelling become re-designable. This is because designing the language we use is part of designing the kind of world we inhabit.

I use the term *Languaging* (Maturana and Varela, 1992; Maturana, 1997; Swain, 2006; Turner, 2011) to define a cognitive tool which is focused on within the workshop space in which the communicative, collaborative and holarchic (Koestler 1964) process of playfully designing language takes place; what one of my participant’s referred to as *doing language together*. I first became aware of this term through Humberto Maturana and Francisco Varela (1992), in their co-written book, *The Tree of Knowledge*, first published in 1987, and the concept is further developed in an essay by Maturana (1997) called *Metadesign*. Maturana and Varela are Chilean biologists and philosophers; Varela is also a neuroscientist. It is their perspective that a biology of cognition can apply empirical and scientific knowledge to cultural, human contexts. They define languaging thus:

Language was never invented by anyone only to take in an outside world. Therefore it cannot be used as a tool to reveal that world. Rather, it is by languaging that the act of knowing, in the behavioural coordination which is language, brings forth a world. (Maturana and Varela, 1992: 234)

Their ideas reflect Wittgenstein (2001); however, for Maturana and Varela (1992) these limits of the world as defined through language can be addressed through their notion of *languaging*. They define the word languaging in their native Spanish. However, its translation into English has a powerful linguistic and cognitive effect. In English the noun, *language*, is fixed. According to the OED the definition of *language* is:

The system of spoken or written communication used by a particular country, people, community, etc., typically consisting of words used within a regular grammatical and syntactic structure. (OED, 2008).

This explanation does not suggest a state of change, but a complete and culturally agreed system. With the direct translation of this word from Spanish into English, the concept of *language* is shifted from a noun to the action of a gerund. In English, a gerund is usually formed by adding *-ing* to a verb to create an action or state, creating the noun-form from a verb. Therefore, as the gerund, *languaging*, is established in English, so the infinitive verb-form: *to language*, is simultaneously made possible: one indicates the other. In English *languaging* suggests a new idea. '*Language*' is now an action or state and the participial form, *languaging* suggests *doing* language, and is, therefore, ripe for design, learning and transformation. Moreover, in parallel to Cross's (1982) coinage, *designerly*, it can also be used as an adjective. Thus, in shifting this word into different linguistic classifications we are allowing it to convey different aspects of the syntactic code. With the infinitive form '*to language*' we are verbing a noun. It is active. It is somehow reminiscent of what a child does, incorporating all of the elements of play and learning that are not available to the pre-existing noun describing an apparently solid and unchanging system. As this form is not yet in the dictionary, it is possible to speculate that *to language* is to design new words and structures to suit the requirements of communication within and across global *Englishes* (Galloway and Rose, 2015; Crystal, 2007).

As early as 1979 the term *Languaging* was introduced via psycholinguistics, where a link to global *Englishes* (Galloway and Rose, 2015; Crystal, 2007) was

established, in a paper written by Lado (1979 in Swain, 2006) entitled, *Thinking and 'languaging': A psycholinguistic model of performance and learning*. Here Lado uses the term to refer to the global uses of various languages (Lado, 1979 in Swain, 2006). According to Swain (2006), the term has also been used by Hall (1996 in Swain 2006) in psychotherapeutic literature along with 're-languaging' meaning "recognizing and restructuring ones knowledge by languaging" (Swain, 2006:97). The word been identified for use within EAP and ESP teaching too because, as discussed above, the addition of the suffix *-ing* links immediately to the idea of 'language as an activity' (Swain, 2006:95). Swain (2006:96) continues that "languaging about language is one of the ways we learn a second language to an advanced level". Swain, (2006) states that languaging conveys "a dynamic, never-ending process of using language to make meaning" (Swain, 2006:96). It suggests a process in which individuals can use speech and writing to mediate their thinking (Swain, 2006:96). Indeed, Turner (2011:39) suggests that languaging "accentuates the processual, the shifting, the fluid" which is common to many in the humanities and social sciences for "the theoretical analysis of social process" (Turner, 2011:39). This is particularly useful in addressing the processes within designing, such as Design Futuring (Fry, 2008) and workshopping design tools. As a continuation of connection to process, and within this applied linguistics context, the word *Translanguaging* has been used to explore what happens to language when it is used to communicate across and beyond multicultural spaces (Wei, 2011). Thus this term is established and has a lot to offer both the contexts of design and language.

In developing the philosophical aspect of languaging, it is worth mentioning that Maturana and Varela further express the idea that "since we exist in language, the domains of discourse that we generate become part of our domain of existence and constitute part of the environment in which we conserve identity and adaptation." (1992:234). In other words, we are positioned within our particular worlds by the language that we use. By contrast implicit in this statement is the suggestion that we can change our world through our ability to change and play

with language and, I would suggest therefore, to design language. In most disciplines this is not something formally encouraged in adult life, though it is a natural developmental stage of childhood. As Andrea Holland writes in the first volume of the JWCP, “We all collaborate from birth, in learning language for instance, in learning to play and of course, as writers.” (2008: 17).

Thus, in the terms here defined, ‘languaging’ becomes the process undertaken by the group as a whole and is a way in which form is given to thinking. As Vygotsky (1987, in Swain, 2006:) writes, “Thought it is not merely expressed in words: it comes into existence through them ...thought finds its reality and form [through language].” This is an instrumental view of language that, for designers, thought can be made concrete through imagery. Indeed, in my workshops both are engaged in simultaneously. Thus the design-languager bricolages an engagement and redesign of process involving neologisms, reframing metaphors, keyword values, playful stages and deeply considered ideas to reach a ‘Textual’ (Barthes, 1977) outcome, which is then collaboratively continued and edited.

Above I use ‘Text’ as the French literary theorist, semiotician and philosopher, Roland Barthes, uses it in his essay, *From Work to Text* (1977:161). He writes, “The metaphor of the text is that of the network; if the Text extends itself, it is as a combinatory systematic (an image, moreover, close to current biological conceptions of the living being)”. The Text, for Barthes (1977), is alive. His ideas on Text are radical and inclusive and do not speak of the power of the author. Indeed in his essay, *The Death of the Author* (1977, 142 – 148), he removes all omniscience from the authorial voice. It is interesting to note that Barthes (1977) was writing some twenty years prior to the development of the internet and some 30 years before the development of the wiki in which pages of *Text* are continually changing according to entries and deletions made by its community of readers/authors (see for example the free online encyclopedia: wikipedia). My idea of Text as a weave of writings, however, is physical, tacit, and workshop based in

which an agreed and consensual world is brought forth, rather than requiring the web to create a virtual or internet-based platform.

The importance of language within the metadesign approach is further discussed by Maturana (1997) in his essay, *Metadesign*. Here he devotes a whole section to the importance of addressing the notion of language.

Language is a manner of living together in a flow of consensual coordination of coordinations of consensual behaviors, and it is as such a domain of coordinations of coordinations of doings. So, all that we human beings do we do it in language. (Maturana, 1997)

Here, Maturana (1997) is extending language to include a wider set of coordinations and textual relations: A designerly language. Thus having viewed the range of uses for this term, in this study the emphasis is on the cultural and social contexts in which languaging is used. Designing the language we use is not simply part of the design process; it is part of designing the kind of imaginative, optimistic and playful world we wish to inhabit. So how do we draw forth this world, and what is the world that designers want to design? These are questions for the language we use and the purposes for which we design.

3.17 Framing the workshops: Framing Language through Approaches, Practices and Tools (APTs)

We are so steeped in communication it is sometimes easy to forget that “Language is a tool” (Everett, 2012:146) and that its origins may have begun as a tool through which certain kinds of community knowledge were passed on. Those who could articulate this knowledge to the benefit of the community would have been valuable and powerful (Burke and Ornstein, 1995:22). Language was and is, therefore, a tool which bestows power onto those who can control it. In *The Axemaker’s Gift*, James Burke and Robert Ornstein (1995) propose that the development of human civilization has been controlled by a few highly specialised human beings: the titular Axemakers, with the capacity for sequential thinking. The Axemakers have introduced key tools at specific moments throughout history which are shown to have led humans away from a balanced relationship with nature and towards a

shaping of the natural environment to suit human needs. They theorise that the initiation of this human autonomy, from physiological changes in the body to sequential language use, stemmed from refined tool making (1995:22). Indeed, they hypothesize that the sequence of physical movements required to make a stone tool would have led to a particular series of instructions; a grammar, and that this, in turn, would have laid down the basic grammar of language, “because grammar is based on sounds that only make sense (as do successful tool-making actions) if they are done in the correct sequence. The tool and the sentence would be one and the same thing.” (1995:22). However, Burke and Ornstein suggest that while the physical axe was used to cut up and shape nature, so too, over millennia, would language cause humans thinking to become analytical, allowing for the segmentation and reordering of experiences into controllable patterns. This in turn would allow for more tool development improving the resilience, adaptability and continued existence of human beings, reiterating the need for a precise and linear form of progress. Thus the thinking and resultant behaviour of early human beings drastically affected their environment, the influence of which has continued for thousands of years.

Burke and Ornstein note that cave painting developed at around the same time and may have served as a complement for stories or myths of the early humans (1995:27-19). This would imply that language and images were used together. Furthermore, in their sequence of developmental tools which have shaped our modern world, they identify another tool found in most cultures of 20,000 years ago, of which several thousand examples remain: the engraved ‘baton’ (1995:29): the first form of ‘information notation’ (1995:30). Made of antler or bone, these tools allowed for memories to be recorded outside the brain in the form of a code. This code was made of simple straight and curved lines, and dots carved into both the front and back of the baton (1995:29). The information on the batons has been shown to contain accurate mappings of the moon and stars, movements of migrating animals, and seasonal changes (1995:31). The authors note that creating and understanding these batons used the same skills of “recall and

recognition” required in reading and writing today (1995:30), as well as the ability to interpret the world through abstractions and symbols (1995:31). More importantly than this, they suggest that unlike the axe, “[t]he symbols on the baton were visible, but they were, to all but a few, incomprehensible under any circumstances.” (1995:32). This meant that, “[t]he symbols were visible proof of the existence of a kind of artificial knowledge of the world which gave power to those who knew how to use the knowledge.” (1995:32). Thus one group would have been separated from another, revered as an intellectual elite creating change and controlling the patterns of the natural environment. These processes lead to the development of alphabetical writing, which in turn, intertwined with increasing populations, the birth of agriculture, religion, culture, political power and the law to create linear systems of mass control (1995:36-61). These then moved into a control of thought as logic and notions of thought began to be discussed.

The habitus of our current writing system is linear and we read from left to right. This has only briefly been so. There have been many ways of making thought manifest and this is only one of them.

Writing has many forms: down-up, up-down, right-upper to left lower, down first to the end of the page or space then up, or right-to-left to the line-end, then returning left-to-right (in Greek called boustrophedon, after the back-and-forth route and ox-drawn plough takes over a field). Writing can also radiate out from the centre, or form a spiral. In contrast, ancient hieroglyphs tended to go only from right to left (Burke and Ornstein, 1995:71).

Burke and Ornstein (1995) identify a historical trajectory of Axemaker tools which is cyclical and grows in complexity with each new revolution. They do not, however, make specific divisions about the outcomes of the tool use. There is an implicit assumption throughout the book that axe use is democratic. For example, anyone can chop down a tree. The use of the axe as a tool is simple to acquire, whereas the skills required for linear thinking are far more complex, requiring the ability to read and write and to apply logic. This is similar to the traditional distinction identified by John Wood (2000) in his essay, *The Culture of Academic Rigour: does design research really need it?*, between craft-based and truth-based

knowledge. According to Wood (2000), craft-based knowledge is the physical, tacit or bodily knowledge in which the outcome is tool use, and truth-based knowledge is epistemological knowledge for which the outcome is the book. Wood (2000) cites this as the distinction between approaches to design applied through studio practice and the theoretical study of design. This is an idea further developed in a later article by Wood (2012) in which he disputes the ubiquitous application of the notion of rigour to education and research exercises, and in an essay by Lockheart and Raein (2012:275-290), in which the authors discuss the type of optimistic thinking employed by designers as opposed to the problematizing of theorists.

3.18 The cultural power of the language tool

In his essay, *Art: Freedom as Duty*, written in 1978, Raymond Williams (1989:92) notes that a writer is “born into a language.” and adopts it as the medium for his art form. He points out that encapsulating ideas in writing is not as straightforward as some might think: “[...] having an idea is one thing, and writing, sometimes all too painfully, is quite another” (1989:92). He continues that the movement from conception of ideas to the words used to express these ideas is a “material process” (1989:93). He explains this in terms of the need to go through a process of selecting language with which to express an idea that may not be fully realised. It is the material process which then allows the idea to become specific (1989:93). This engagement with the specific language, Williams (1989) sees as both an enabling and resistant resource. So for Williams (1989) writing bridges the two sides of the material process of creation, and serves to both attract and repulse, which is similar to Kristeva’s notion of ‘Abjection’ (1980).

According to the cultural research of David Crystal (2004) in *The Stories of English*, power politics and language trends were and are inextricably linked. He highlights that as far back as the fifth century, the development of writing became the medium for the spread of this power (2004:27). Once the Roman alphabet had been introduced to Britain by missionaries, local scribes began to introduce a new alphabet through the incorporation of Old English forms. As power at this time

resided around the Kent area most writing emanated from here. This explains the importance of the southern dialect and its eventual connection to received pronunciation (RP) and its interwoven relationship to political power, that is, most of our current political leaders do not have regional accents (Crystal, 2004). Thus, power and language are linked through situatedness (Suchman, 2009:70). Crystal continues by explaining that the seventh century was an experimental period during which conventions began to appear that were developed to express in writing what English people were saying (2004:27). As no spelling, layout or style rules existed (Crystal, 2004:27), situated (Suchman, 2009:70) texts were written reflecting the dialects and location surrounding the writer. In the 21st century these conventions are now widely established and as such, may rarely appear to require redesign. If it works why fix it? However, all areas of language when situated in specific contexts display linguistic variation (Crystal, 2004: 434-435) therefore the structure, style, layout, genre, spelling and register of writing can adjust to suit its context.

Crystal (2004) shows this linguistic variation by observing the movement of British colonials around the countries of the Empire while importing English in its RP or standard British English form. It is possible, in a contemporary context, to see how these forms of English have changed into the plural: World Englishes (Galloway and Rose, 2015; Crystal, 2007). Indeed, Crystal's (2004) book demonstrates that there is no fixed language and that its main quality is of being in a constant flux of changing word use and meaning. This is part of its complex nature. Idries Shah, the writer and storyteller, writes: "Words have to die if humans are to live." (1988: 46-47), suggesting that for humans to take on new ideas and concepts to suit new contexts, old words, and their associative cultural, political, geographical and contextual meanings, must be discarded. I suggest that a living language is designed through collaboration to enable discourses within specific contexts and for specific purposes. These are living discourses that point towards a thriving and situated designerly language.

Much of what I have been discussing is the underlying nature of language, how it may be used in a predefined way within the university and, because of these assumptions, how it is not openly discussed in a search for a situated meaning, within a specific context, and to seek out its ontology and epistemology. These findings have fed into the design of my writing workshops. The workshop space allows for time to be taken on developing the agreed meaning of words. A tool I have developed to serve this specific purpose is called 'co-define', which is a play on the homophonically similar 'co-design'. *Co-define* seeks to engage designers in the exact but collaboratively agreed meaning of the words with which they seek to design. This tool is most interesting when used in cross-disciplinary teams as words are hotly discussed until an agreed meaning and discourse of use can be found.

3.19 Framing workshop play

The use of play and co-constructing the structure of writing seem to chime with the informed ideas being expressed by Gregory Bateson (1978) in *Steps to an Ecology of Mind* in which he seeks to define a new epistemology or meta-science drawn from an observation of ecological structures and the natural organic world. In an interdisciplinary vein, Bateson (1978) worked at the intersection of many fields including anthropology and visual anthropology, linguistics and semiotics, social science and cybernetics. In the 1940s he helped to expand the usefulness of systems theory and cybernetics to the social and behavioral sciences. *Steps to an Ecology of Mind* begins by discussing the structure of culture.

All this speculation becomes almost platitude when we realise that both grammar and biological structure are products of communication and organisational process. The anatomy of the plant is a complex transform of genotypic instructions, and the 'language' of the genes, like any other language, must of necessity have contextual structure. Moreover, in all communication, there must be a relevance between the contextual structure of the message and some structuring of the recipient. The tissues of the plant could not 'read' the genotypic instructions carried out in the chromosomes of every cell unless cell and tissue exist, at that given moment, in a contextual structure. (Adam Kuper quoting Bateson in the Preface in Bateson 1978:14)

This frees the structures of communication to be purposeful and to relate to the situatedness of the recipient, but more than this it seems to suggest that this is 'natural' and part of the embodied nature of communication.

Furthermore, Bateson (1978:69) discusses national groups and how they can be differentiated. He notes that by describing community in terms of bi-polar adjectives, we 'take the dimensions of that differentiation as our clues to the national character.' Thus he offers a range of possibilities, such as 'dominant-submissive, succoring-dependence, and exhibitionism-spectatorship'. He continues in a section entitled, *Alternatives to Bipolarity*, that most Western cultural patterns are differentiated in this way, for example political, educational, religious and sexual. This patterning extends to phenomena that are not binary in nature – Bateson cites, 'youth versus age, labour versus capital, mind versus matter' (1978:69). This would mean that the binary western culture, which one might suggest is intrinsically hierarchical, is not set up in a way that can deal with triangular, or tetrahedral and holarchic (Koestler, 1969) systems, patterns or structures. The structures used in my workshops are based on starting from commonalities, similarities and strengths. Once these are identified a starting point for useful discussions around difference is laid out in the territory framings.

Bateson (1978) notes an interesting use of what he calls 'ternary systems' in English societies. He states these to be the relationships between, for example, 'parents-nurse-child, king-ministers-people, officers-NCOs-privates.' He notes that these systems are not hierarchies, in his terms. He defines a hierarchy thus: 'a serial system in which face-to-face relations do not occur between members when they are separated by some intervening member; in other words systems in which the only communication between A and C passes through B' (1978:70). In contrast, Bateson (1978) defines a triangle as a threefold system that contains no serial properties. He then shows that the ternary system, as he has defined it, differs from hierarchical systems. Direct communicational contact does take place between all members. Thus it appears that the ternary system that Bateson (1978)

describes, the central role may be one of indirect introjection, for example, in the educational environment where there are the roles of the parent-teacher-child, the role of the teacher is to instruct and inform the child in how he/she should address the parent (1978:70). Thus, Bateson (1978) suggests that the English character has in-built both bi-polar and ternary patterns. Interestingly, by setting up these two distinct alternatives and working within them, Bateson (1978) is also reinforcing a somewhat old-fashioned set of polarities.

Bateson (1978) then goes on to describe a set of symmetrical patterns in which people respond to circumstances by mirroring them. He notes that these patterns are competitive and explains that the term 'co-operation', which may be used as the opposite of 'competition', contains patterns that, when analysed, will provide a vocabulary through which we can define certain characteristics (1978:71). I have used these symmetrical and mirroring patterns to define themes in my analysis of articles in the JWCP (Chapter 4: *Finding Opportunities*).

Bateson's (1978) ideas about play and its place within communication led me to formulate the territory framing tool in which imagined territories are co-created and retold as a move from 'me' to 'we' or from 'me' to 'us'. Bateson (1978:152-153) believes that human communication exists on many different levels of abstraction and that one of these levels is 'the paradox of play'. In play it is possible to communicate that certain actions stand for certain other actions, but are not, in actual fact, those actions in actuality. They are play. This notion of play is communicated on many different levels:

- Denotative level (e.g the cat is on the mat);
- Metalinguistic, i.e., implicit or explicit messages where the subject of the discourse is the language (i.e., 'the sound 'cat' stands for any such class of objects' and 'the word 'cat' has no fur and cannot scratch') (1978:150);
- metacommunicative (i.e., 'my telling you where to find the cat was friendly', or 'this is play') (1978:150).

However, Bateson continues, most metacommunicative and metalinguistic messages are implicit (1978:151). My territory framing tool can lift this level of communication beyond the implicit and towards an open explicit statement of emergent fact through its explanation and mapping within a conversational and visual framing. This can be related to what Alfred Korzybski (1941) coined, in *Science and Sanity*, “the Map -Territory Relation”. This suggests that language bears a relationship with that which is communicated as does the map to the territory (1978:153). It is not the real territory, but by representing it forms a relationship with the real, which begins to exist symbolically. Thus by inferring the territory as a starting point, a new imagined territory can be mapped from the workshop discussions and drawings. But, because this territory begins in the imagination and is brought forth through shared values and playful imaginings, it acts as an anchor for the team. It is a mental world, but not simply a map of a map – rather it is a co-defined world of words drawn from the purposeful imaginings and discussions of the team. As their co-defined anchor it allows them to write these shared ideas beyond the workshop. In this aspect the workshop and its outputs act as a touchstone for the team.

Though the final outcome is co-writing through a series of co-defined words, play is important in defining the route. Play allows for the participants to define their route to the outcome and also removes the stresses of undisclosed rules or what would be called in EAP, *academic conventions*. An atmosphere of play sets up the circumstances for new conventions to be created to suit the purposes of the brief and also allow for conventions to be inserted as one of the possible routes rather than as the only way to ‘do’ writing.

It was through Bateson (1978) that I was first introduced to the notion of ‘frames’ which I later converted into my territory framing tool. Bateson links his notions of play to frames; these are everyday experiences within which specific behaviors are expected (1978:160) so if you go to an interview you are expected to use a particular kind of language and role related behaviours that may not continue when

doing the job. For Bateson (1978) these frames are used within therapy, but I have found them useful in understanding human interaction in my workshops. Bateson notes that frames are set in order to discuss certain things within a set context and in a logical way (1978:159), in order to disregard other things (1978: 160), and they may give rise to analogies and metaphors (1978:160). Thus, Bateson asserts, a frame is metacommunicative (1978:161). This suggests that there is a 'meta' level to these rules and that they contain communication about change. Bateson (1978) notes that the parameters of games call for a discussion of the rules by the participants. When doing this they adopt a different logical type of discourse from that of their play. They then return to playing but with modified rules. This is a similar level of abstraction to that summoned in the relationship between written and spoken language. As Street observes (1984: 21) spoken language stands for something, whereas written language "stands for something that stands for something". This game of written symbols may be less obvious or intuitively understood by those who think through imagery and thus may need to be explicitly explained or examined. My workshop process of territory framing offers up these transitions as a slower process and makes it obvious without being remedial. This then becomes a tacit understanding allowing for the brain to develop short cuts.

As previously discussed, the designer is perfectly placed to read patterns and products through their materialities (Cross, 1982). Thus, through territory framing the materialities of this 'noise' the *designerly mind* is in a strong position to create new patterns for writing which will be formed from the 'mindfulness' and 'sensemaking' that is brought forth from what Weick (2007) calls the management of the unexpected. As mentioned in my introduction, Weick's important contribution to my research is discussed in full in my methodology section.

3.20 Conclusions and further recommendations

Language, and the academic writing used to communicate it within the academy, is tricky because it is so bound up with institutional and cultural assumptions. For De Bono "The academic idiom was established to look backwards and preserve the

past, not to look forwards and create the future.” (1976:16). This is reflected in the writing models that are endorsed by the hegemonies of the academy. Looking back, Turner (1999) traces the western bias of the language used in the university from a role of ontology to epistemology; of ‘transparently’ communicating religious dogma and of the Socratic virtues and his “statements about facts” (1999:153) to the assumed ‘transparency’ of the knowledge of science. She states that, “true meanings were the product of Enlightenment science and it was the role of language to convey them ‘clearly’ and ‘distinctly’” (Turner, 1999:153). This ‘clarity’ and ‘distinction’ then becomes an underlying value of the educational system. The notions of parity and fairness rolled out across the sector (see *Chapter 2: Missed Opportunities*) and assumed to refer to all, are gradually diverting the creative circulation of practice-based courses. This is echoed by Cross (1982:28) when he states,

there are large areas of human cognitive ability that have been systematically ignored in our educational system. Because most theories of cognitive ability are themselves thoroughly immersed in the scientific-academic cultures where numeracy and literacy prevail, they have overlooked the third culture of design.

In the 1970s Bateson (1978:25) was calling for an increase in the fundamental knowledge of science, “‘Explanation’ is the mapping of data on to fundamentals, but the ultimate goal of science is the increase of fundamental knowledge.” Perhaps now, when science has finally shaped the containers for its forms of explanation, it requires Cross’ (1982:28) “third culture of design” to allow fundamental knowledge to take its own purposeful shape. Educational thinkers such as Robinson (2008) and those involved in the NACCCE Report (1999) echo Cross (1982) by calling for a creative economy in which the education system educates all students for flexibility and divergent thinking rather than for an outdated industrial paradigm. The financial value of this creative economy and the resultant knowledge economy is already here (Florida, 2002). So embedding writing that encourages powerful learning for designers seems apposite. Which leads to the question, what are we waiting for?

Design thinking (Jones, 1980; Cross, 1982; Lawson, 2006; Brown, 2008) involves multiple perspectives of observation and exploration and a series of situated outcomes (Sleeswijk Visser et al, 2005; Arias et al, 2000). Indeed, Cross (1999) considers the growing confidence of design some 13 years ago. In the field of design research he writes, "...there has been a growing awareness of the intrinsic strengths and appropriateness of design thinking in its own context." (1999:7). He continues, "We have come to realize that we do not have to turn design into an imitation of science, nor do we have to treat design as a mysterious, ineffable art." (1999:7, italics original). Design has its own specific culture and context and this includes its own writing and language use. The use of designerly writing and design languaging as a tool for this culture and context allows for the development metaculture and metadiscourse (Lin, 2001: 23-40) integral to the emerging area of metadesign – or redesigning design (Jones and Lundebye, 2012; Wood, 2008; Tham and Jones, 2008; Giaccardi, 2005; Fischer, 2003). Key to this redesign is collaboration (Lunsford and Ede, 2012; Sleeswijk Visser et al, 2005; Arias et al, 2000), which includes languaging.

This assemblage of literatures, though diverse, all point to a similar set of circumstances: That the current educational paradigm at HE level requires written outputs. However, this can leave those with strengths in other areas, those I have framed as qualities of the *designerly mind*, at a disadvantage. As a corrective I suggest creative modes of writing derived from the students' strengths will form the way forward in the creatively driven education system of the future. This sharing of knowledge and how it can be communicated in a holarchy (Koestler, 1969) of practice is how we shift the educational paradigm, or our engagement with the purpose of education, to the kind of thinking and writing we encourage our designerly student cohorts to produce, together. Indeed, writing is a social act of importance beyond educational institutions, but for which education is a preparation; as the cultural thinker Raymond Williams wrote, "I think that the very process of writing is so crucial to the full development of our social life that we do, in an important sense, need every voice" (1989:89).

Chapter 4: Finding Opportunities

4.1 Introduction

This contextualising review was carried out between 2009 and 2012 at the beginning of my research trajectory (2009 – 2015). Its purpose is to scope outputs for opportunities that have gradually come to light in the first ten years (between 2000 and 2010) of the Writing-PAD network and the Journal of Writing in Creative Practice (JWCP). As such, it offers a contemporary positioning of writing in creative practice through the engagement and range of practices encouraged during this period. These outputs are addressed as an archive. The archive comes from articles written by those who are thinking-through-writing within a community of practice. As such the chapter maps the emergent approaches to and language of writing in creative practice. However, this chapter is not an archive. I have used a range of generative approaches to address these texts in order to scope for further possibilities for writing as a form of designerly practice. The main outcome of this review is to connect what I have learned in my role as researcher, director of the Writing-PAD network and as co-editor of the JWCP. As such this section provides evidence of the “insight and understanding” (Summerson Report, 1961:para.52) that designerly approaches to text can offer. Thus my purpose is heuristic as I seek to discover how my engagement with this collection of work impacts on my practice-centred workshops and research into writing for design practice. It is also hermeneutic as I search the texts for new approaches to writing in creative practice.

4.1.1 The shape of the contextualising review

This contextualising review is divided into four sections: Writing-PAD Context; JWCP Volume 1, Issues 1-3, published in 2007 and 2008; JWCP Volume 2, Issues 1-3, published in 2009; and JWCP Volume 3, Issues 1-3, published in 2010. Each has been reviewed through a series of interpretive, interrelating narrative and mapping approaches. The Writing-PAD context is written as a background to the original project. The mapping and narrative review of JWCP 1:1-3 (2007-8), JWCP

2:1-3 (2009) and JWCP 3:1-3 (2010) have allowed for a series of mirroring themes which are used to harness new possibilities in writing for design for use in my practice-centred workshops. These themes were arrived at through the re-reading and précising of these articles. The articles are précised by first reading and reviewing, and then drawing from each article the key themes. The key themes had a particular focus on writing for practice.

The interrelating interpretive approaches (4.1.2 – 4.1.7) derived from narrative review and mapping techniques are outlined below.

4.1.2 Interpretive approaches: Mapping practices, finding themes

I began this contextualising review by re-reading in a chronological order and simultaneously mapping the practices that have emerged over the first three years of JWCP. In total this consists 3 Volumes, containing 9 Issues, comprising 61 articles and 9 editorials. Most articles are around 3-5000 words, though there is scope for articles of up to 8000 words, and the editorials are between 2-3000 words. I then grouped the texts according to similarities through keywords.

For the purposes of the contextualizing review I wanted to communicate the scope of each article in a shortened form. I decided that précis would allow the reader to understand the core essence of each article. However, rather than simply compress and clarify each article, I wanted the form of the précis to add to the narrative of the contextual review. So I chose to focus on the following four questions when doing the in depth reading of each article:

- What is the focus - practice-based, pedagogical, or theoretical?
- Where is the article situated - Fine Art, Design, Craft, Performance, etc.?
- What is the main theme in relation to writing in creative practice?
- How can I re-frame this as a general theme for writing in creative practice?

As I read more the process reduced as I was able to link texts to existing themes.

As a result the final question changed to

- Can I link this to the existing general themes for writing in creative practice?

I have also used a design tool to focus this review on the issues that concern my PhD study and workshop practice. I have applied the *Possibilities, Opportunities, Unnoticed* and *Transferable* (POUT) tool as the designerly lens for my textual analysis. POUT focuses my attention on the current *possibilities* offered through the outputs of Writing-PAD and JWCP for my research and workshop practice; the *opportunities* for new applications; what has previously been *unnoticed* and can be revealed through my emergent approaches, and how these aspects can be *transferred* into my own flexible uses. My method was to use POUT as an optimistic and purpose focused filter. I read the original texts to look for possibilities and opportunities of aspects that could be of use within my research and workshops. Next, I reread the précis to search my writing for underlying keywords or phrases that revealed links to themes that had remained unnoticed in my first reading. This led to the common elements at the end of each section where I have identified secondary links and underlying themes. This then fed into the dialogic mirroring tool (Figures 4.4, 4.6, 4.8 and 4.9), used to visually show the interweaving links between the themes in the articles. The final use of the POUT tool was to locate how aspects I had found during this process could be transferred into my research framework and workshop practices.

These emergent practices brought forth key words, themes and approaches for use within my narrative review and which have fed into my workshop and research into writing practices. I hand-drew the initial document maps; however, they led to the thematic maps shown in Figure 4.3, Mapping the ten themes in JWCP 1:1-3 (2007-8); Figure 4.5, Mapping the ten themes in JWCP 2:1-3 (2009); and Figure 4.7, Mapping the nine themes in JWCP 3:1-3 (2010). These maps are archival lists that highlight the themes in bold, and underneath list the titles of the articles that I have positioned within these themes. Each article listed in the maps includes the name of the author(s). This makes them traceable in the bibliography for further reading. It also allows for a quick view across the volumes so that themes can be traced visually as they are dropped or newly appear. I have positioned these at the beginning of each section because they serve as a visual overview of the themes

in each section of this chapter and as an introduction to each of the three volumes of the JWCP. They anchor the start of this interweaving process and are mirrored by the dialogic mirroring of themes (Figures 4.4, 4.6, 4.8 and 4.9) which form visual conclusions.



Figure 4.1 Dialogic mirroring

The final part of this reviewing process was to create the relationships between the themes. At the end of each common elements section I have drawn links between themes. The links from each section are then collated in the comprehensive dialogic mirroring figures (Figures 4.4, 4.6, 4.8 and 4.9). These figures act as visual conclusions. They show the strongest and most frequently represented themes in darkened grey lines, while all other individual relationships are shown as lighter grey lines. This is a tool that was helpful to my thinking-through-writing process as I was able to visually identify data that may have been lost in the extensive process of creating the narrative.

4.1.3 Interpretive approaches: Précis review

The purpose of using précis review is to address the approaches to writing that currently exist and to identify what can be used for my research. As part of the reviewing process I have précised the articles from the JWCP in order to expose

and clarify the themes arrived at through the mapping process, and to critically position the texts and underline the findings. Thus each section contains a short analysis of themes within the articles. This approach puts into practice my own thinking-through-writing. The act of mapping followed by and sometimes simultaneously paralleling précis and critique allows my understanding of the themes to fully emerge. These approaches engage both critical reading and thinking-through-writing, encouraging the communication of an internal dialogue of exploration and critique.

4.1.4 Interpretive approaches: dialogic mirroring

Added to these approaches I have applied a reflective tool for exploring themes throughout the articles that I call 'Dialogic Mirroring'. This tool originates from my focus on the social, relational (Maier & Fadel, 2009), and 'dialogic' (Bohm, 2004) nature of design, and 'Mirror Writing' (Wilson, 1982) in psychology. Moreover, dialogic mirroring also describes the iterative relationship within the reflective, co-written space of my workshops prevalent in tools such as the word circle (Nicholls, 2005). The APTs in my practice-centred workshops allow learners to explore mirroring to see something anew from different perspectives.

The thirteenth century origins of the word *mirror* (ODEE, 1978) meaning "polished surface to reflect images" (ODEE, 1978:579) is relevant for my context. It is linked to the French, *miroir* and the Spanish, *mirador* meaning watch-tower (cf. Case study workshop 1 in which I use the story of *The Metamorphoses of Ovid [Ovidius: 43 BCE -18]*). It is also linked via Latin *mirdre* meaning look at, to *mirdri* meaning miracle (ODEE, 1978). Indeed, according to Wood (2008) from this perspective, miracles are merely changes in perspective. This is what makes the workshops transformative, by mirroring design practices and applying them to language production and collaborative writing, they change the perspective of the participant.

Mirror Writing is the title used by Wilson (1982) for an autobiographical narrative that embraces new selves by assessing how various experiences interrupt the

single, coherent image we have of ourselves. I have used this as a way of responding to the JWCP articles by observing each text as if narrating a reflection, and from it identifying concurrent themes. These themes can then feed into my research.

4.1.5 Interpretive approaches: Thematic section headings

To further demonstrate this mirroring at the level of sentence structure, I employ a chiasm, or chiasmic structure (OED, 2015), also referred to as a palistrophe (Wrenham, 1978). This is a literary structure derived from oral literature and acts as a recurring narrative motif throughout this section. Each thematic title shows the order of words in one of two parallel clauses inverted in the other, ensuring each can be read in juxtaposing ways; sometimes the meaning is completely reversed, or alternative possibilities begin to surface: E.g. *Writing practice: Practice writing*. This playfully sets up the relational (Maier & Fadel, 2009), and dialogic (Bohm, 2004) nature of the themes that various perspectives exist at the same time. This helps to articulate the 'active vocabulary' (Williams, 1976:13) required for the workshops.

4.1.6 Interpretive approaches: Common elements

At the end of each section I address the common elements and the overlap across themes. My intention here is on my heuristic learning. Initially I want to know how the elements link, but I am also focusing on what I have learned from this process of analysis and how these elements can feed into my workshops.

At the end of each section I link the main theme to others drawn from this JWCP archive. This is useful for three reasons. Firstly, a lot of the rich territory of the articles is lost through précis. This section allows themes to link visually beyond the main theme. Secondly, it forms the constituent parts of the dialogic mirroring (Figures 4.4, 4.6, 4.8 and 4.9) which are visual conclusions that reiterate the links across the JWCP archive and as such form the elements of a useful overview map for the reader. They show a narrowing of the focus and sensemaking taking place.

Finally, visually linking themes is a tool for those with short-term memory issues, as is common in those with dyslexia. When ideas drawn from a large amounts of text are fresh in the mind, or while reading is taking place, it is useful to map ideas and links so that they can be accessed more easily through the visual spatial field rather than relying on the short term memory. Moreover, visual links can be used to check text based information with a point of focus, as in scan reading or can be used to draw out information, as in skim reading. The visual links form a shortcut to the information later. I devised this method in order to visually communicate a sense of the written landscape across the volumes.

4.2 Writing-PAD context (2000-2007)

Writing-PAD has generated many debates on a variety of issues involving writing in Art and Design education particularly at HE level. When we began the project in 2002, many of our debate papers (cf. www.writing-pad.ac.uk) were aimed at starting open debate where previously discussion had been hidden at the margins and situated in deficit (Wood, 2000; Raein, 2003b; Lockheart et al, 2004; Lockheart and Wood, 2007). The 2008 QAA benchmark statement introduced writing approaches in response to the Writing-PAD debates. Indeed, Writing-PAD contributed to the statements. As a result “a variety of written forms” are mentioned through which students can “articulate and synthesise their knowledge and understanding” (The Quality Assurance Agency for Higher Education, 2008:4).

When we launched the Journal of Writing in Creative Practice (JWCP) in 2007 many of our initial papers aimed to take stock of what had come before, as well as to address what was happening across the sector at HE level (Graves, 2007; Hand, 2007; Borg, 2007). The first editorial written for JWCP 1:1 (Lockheart and Wood, 2007) quotes from the Writing-PAD mission statement on the development and sharing of the vision and purpose; it aims “to create an arena within which Art and Design [...] institutions could discuss, review and share practices that take the writing process seriously’ (2007:5).

The foundation of the JWCP was heralded by the writing themed issues 2 and 3 (pp 75-216) of volume 3 of Art, Design and Communication in Higher Education (ADCHE): The Journal of the Higher Education Academy Subject Centre for Art and Design, guest edited by Susan Orr, Margo Blythman and Joan Mullin. These issues focussed on textual and visual interfaces in art and design education, and on advances in debates within academic literacies that addressed artists and designers' need to write in HE directly (Lea and Strierer, 2000; Mitchell et al., 2000). Due to "the scale and response to the call for articles for this special edition" (Orr, et. al. 2004:75) we decided to dedicate a journal to writing in creative practice.

The early Writing-PAD debates are varied and cross many disciplines, historical, theoretical, geographical and institutional boundaries. The early papers were uploaded on the original project website and covered the first five years of the project prior to the JWCP's launch in 2007. Some make clear practical links between writing and designing (Orr and Blythman, 2005; Julier and Mayfield, 2005); others make links between writing and studio practice (Lydiat, 2003); design literacies of word and image developed through the visual essay (Marks, 2004); the integration of studio, theory and educational skills development (Key, 2005); embedding writing within studio practice (Garratt, 2004) using online intranet sites to demonstrate students writing (Edwards, 2002); and assessment practices (Lockheart, 2002). Others posed questions about the centrality of reflective writing and the use of 'I' (Raein, 2003a), alternative forms of writing (Edwards, 2002; Marks, 2004) and the use of reflective journals for illustrators (Francis, 2004). Indeed, some of the debates were given in verbal form at conferences and symposia, some were recorded but some were never written down, such as an extended plea made by Mike Gorman at our first Writing-PAD symposium at Goldsmiths, University of London, in 2003, for the use of the viva voce rather than the written text at examination. This was later followed by a study by Heather Symonds (2008) called, *I can write but it's like walking against the wind*, in the first volume of JWCP. This introduced a model for oral assessment within creative practice. All of the contributions to the debate in the first five years seek to identify

and disseminate a range of approaches for writing or presenting ideas and new knowledge. This stance has remained a feature of the articles published in the JWCP.

These discursive and inquisitorial starting points introduce the themes that have been developing in the articles written for the JWCP. These themes will act as a support for the writing approaches, practices and tools (APTs) that I explore in my workshops.

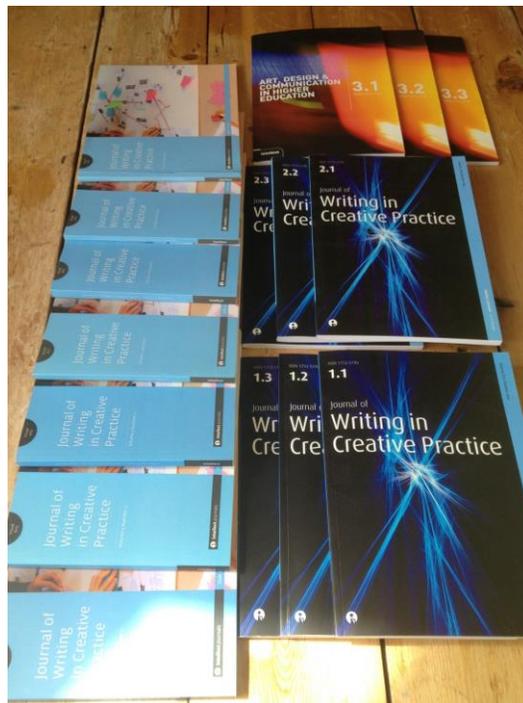


Figure 4.2 The JWCP and Journals of Art, Design and Communication concerning Writing in Art and Design

JWCP Volume 1

Reading as Practice: Practice as Reading

Sylexiad. A typeface for the adult dyslexic reader
(Hillier, 2008)

Writing as Research: Research as Writing

Writing in fine arts and design education in context
(Borg, 2007)

Thinking-through-Writing: Writing-through-thinking

Design research by practice: modes of writing in a recent Ph.D. from the RCA
(Edwards and Woolf, 2007)
The relevance of academic writing in design education: academic writing as a tool for structuring reasons
(Häggström, 2008)
The relevance and consequences of academic literacies for pedagogy and research in practice-based postgraduate design
(Melles, 2008)
Auspicious Reasoning: Can metadesign become a mode of governance?
(Wood, 2008)

Diversity of approaches: Approaches to Diversity

Complexity, Universities and the Arts
(Elton, 2008)

Writing as Practice: Practice as Writing

Art - Write
(Hand, 2007)
Unnatural fact: the fictions of Robert Smithson
(White, 2008)
Behind the lines and lines and lines: student studio solutions to projects that facilitate the exploration of visual and textual languages within fine arts practice
(Charlton, 2008)
Here, I am
(O'Neil, 2008)

Situated Writing: Writing Situated

Will Web 2.0 add purpose to writing by artists and designers?
(Speed, 2007)
Beautiful place/beautiful view journey scrolls and writing structure in the hea(r)t of the southern hemisphere
(Diggle, 2008)

Writing as Collaboration: Collaboration through writing

The good collusion defeats the Lone Ranger
(Holland, 2008)

Writing as Design Tool: Design Tool as Writing

Bisociation within keyword-mapping: an aid to writing purposefully in design
(Jones, 2007)
Walking with wolves: displaying the holding pattern
(Raein and Barth, 2007)
Adaptive Assembly
(Spring, 2008)

Writing as Speech: Speech as Writing

Conversations heard and unheard: creativity in the studio and in writing
(Graves, 2007)
In the Café Flaubert
(Francis, 2008)
Introducing oral assessment within creative practice: I can write but it's like walking against the wind
(Symonds, 2008)

Writing as Reflection: Reflection as Writing

Another kind of writing: reflective practice and creative journals in the performing arts
(Evans, 2007)
The Critical in Design (Part One)
(Dilnot, 2008)

Figure 4.3 – Mapping the ten themes in JWCP 1:1-3 (2007-8)

4.3 Mapping editorials: Evolving practices JWCP 1:1-3 (2007-8)

The editorials across the first volume (issues 1-3) of the Journal of Writing in Creative Practice (Lockheart and Wood, 2007-2008) reflected upon the ethical purposes and opportunities of writing in creative practice. However, they also sought to position the Writing-PAD network's role as research-based, as well as disseminating learning and teaching approaches to writing in art and design. Thus, the first editorials explain the kind of writing we seek to include; the movement from Writing-PAD to the all-encompassing Writing in Creative Practice; the inclusion of a multitude of writing approaches; the acknowledgement of our membership supporters and the resolve to pass on the editorial role to guests from institutions across the network.

This first volume of the JWCP contains 22 articles. It is useful to thematically map this volume as it forms a starting point from which to plot the evolving practices used across the sector at the time the journal was initiated. The first volume is an exemplar used to provoke further articles from the sector.

The main themes that arose from the first 22 articles are shown in Figure 4.3, Mapping the ten themes in JWCP 1:1-3 [2007-8] (above).

4.3.1 Thinking-through-writing: Writing-through-thinking

By mirroring this theme, *Thinking-through-writing: Writing-through-thinking*, I propose the use of writing as a practice-centred thinking tool, and simultaneously as creative, practice-based and theoretical thinking being expressed and captured through the writing process. Four articles in the first volume of JWCP have drawn out this theme. All of the articles are in the discipline of design which is important as it may suggest a particular link between design and writing that demonstrates and develops thinking, or indeed, developing thinking through writing. Two of the texts in this section, Edwards and Woolf (2007) and Melles (2008), focus on postgraduate writing, one focuses on undergraduate writing, Häggström (2008), and the last, Wood (2008), on reconsidering our role as designers. This theme was

one of the most obvious because we have used the notion of thinking-through-writing as one of the key foci of the Writing-PAD approaches.

With a focus on postgraduate writing, Harriet Edwards and Natalie Woolf (2007) write about writing for research level in design, *Design research by practice: Modes of writing in a recent Ph.D from the RCA*. Harriet Edwards is a founder member of the Writing-PAD network. Woolf is the PhD student whose tools were discussed. Their text focuses on those approaches that evolve from thinking-through-writing and are specifically designed through an engagement with practice. Edwards and Woolf (2007) explicitly accommodate the orthodox PhD thesis, but by playing with ambiguity and explicitness they weave images, visual metaphor, narrative, technical description and new language in the form of a glossary, leaving space for the creative practice that they identify as primary. The result is a purposeful thesis that acknowledges the creative leaps and difficulties in limiting new knowledge into the orthodox writing package. It is also extremely personal to Woolf's PhD journey and so acts as an example of the diversity of writings that can be used with other practice-based students embarking on research writing. In the other article addressing postgraduate writing, Gavin Melles (2008) makes links between the academic literacies approach and hybrid practices in research writing in postgraduate design. Here he calls for a transparent use of approaches to writing and feedback where that which is being sought by examiners, via the marking system, is clearly demonstrated and explained. Melles (2008) also suggests an array of approaches are acceptable according to the purposes of the researcher.

The next article in this theme is an investigation of academic writing as a reflective strategy at undergraduate level. Cecilia Häggström (2008) celebrates the use of formal structure as a thinking tool for designers when they come to write their process report within the Swedish system. In, *The relevance of academic writing in design education: Academic writing as a tool for structuring reasons*, Häggström (2008) uses two students' writing as examples. She shows that "a solid background giving explicit reasons for a precise definition of the problem can

indirectly justify the design” (Häggström, 2008:157, *Italics original*). She also proposes that storytelling and anecdote should be incorporated in the investigative process so that students can understand “what in the process they should become aware of and why?” (Häggström, 2008:159, *Italics original*). This article formed part of an on-going refinement of process-reflective writing happening in a number of Swedish design schools.

Finally, John Wood (2008) in *Auspicious Reasoning: Can metadesign become a mode of governance?*, finds a role for reformulated models of writing and for design as “a form of social enterprise, or even a part of political governance” (Wood, 2008: 307). Wood (2008) calls attention to the nature of reasoning manifest in the current structures of both writing and governance in order to show that they have an effect on the environment and how we ‘manage’ it. For Wood (2008), thinking and the mode of writing-through-thinking, are limiting our possible futures.

4.3.1.1 Common elements

The four articles are placed under this heading because they are linked by their designerly approaches to the use of writing as a tool for thinking and as writing as a way of structuring and positioning the communication of designerly thinking in a narrative flow. For this reason thinking-through-writing is also relationally linked to the idea of *designing language: languaging as a cognitive tool* (c.f. Chapter 3: *Framing Literatures*, section 16). All texts used to draw out this theme suggest that thinking and writing require a diversity of approaches when they coincide and are made to work for and by the design practitioner. This can be positioned in relation to the later theme in this chapter, *Diversity of approaches: Approaches of diversity*.

Thinking-through-Writing:
Writing-through-thinking



*Diversity of approaches:
Approaches of diversity*

Useful elements from the articles in relation to my practice-centred workshops are *weaving text* with images and words, maps and structures (Edwards and Woolf,

2007), the acknowledgement of *wide-ranging approaches* (Melles, 2008), the incorporation of *storytelling* to the structuring process of reflective texts (Hägström, 2008) and *redesigning or restructuring* written texts (Wood, 2008). These approaches highlight flexible, adaptive approaches to writing as design practice.

4.3.2 Writing as design tool: Design as writing tool

This theme situates the focus of my thesis, that of adjusting design tools to the writing process, rather than having the writing process dictated from the requirements of another discipline. The mirroring palistrophe (Wrenham, 1978) allows the parallel suggestions that writing can be used as a tool in the design process, and that design tools can be applied to the writing process, or indeed that the writing process can be redesigned, thus implying the principal role of the designer. An exploration of this mirroring identifies elements key to my practice-centred research: the fundamental importance of design approaches, practices and tools and the role of the designer in the writing process designed *for* and *by* designers.

I have identified three articles in the first volume of JWCP that draw out this theme by addressing the role of writing within design practice. All three show a similar relationship to the theme *Writing as practice: Practice as writing* underlining that designerly and writerly practice can be linked through the use of tools. These articles though show a particular relationship between tool use and writing. Firstly, Maziar Raein and Theodor Barth's (2007) article, *Walking with wolves: Displaying the holding pattern* addresses the way in which designers store a range of approaches and design tools which they access for their practice when required. This process of storage and reclamation of visual and text based ideas and tools is held within what Raein and Barth (2007) term a 'messy space'. This is a space where visual or theoretical information has not yet been formulated into a particular use or where things can be played with or mulled over in order to generate possible uses. For Raein and Barth (2007) it is internal, theoretical, unformed or

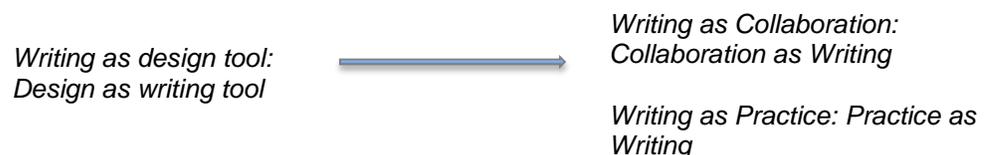
virtual space. However, for my purposes 'messy space' could overlap into physical and thus communicative, discursive space. They use the life and work of Stefan Sagmeister as their case study and through his work address their notion of the holding pattern as a useful theoretical conceptualisation of aspects of design practice. Indeed, this 'messy space' is key to my understanding of collaborative spaces that are not immediately understandable, or through which sensemaking is applied to chaos to redesign a suitable structure for the encapsulation of new knowledge.

The two remaining articles that I have positioned within this theme offer useful approaches to writing, designing and tool use, but also mirror the theme *Writing as Collaboration: Collaboration as Writing*. Hannah Jones' (2007) article, *Bisociation within keyword mapping: An aid to writing purposefully in design*, identifies keyword use as integral to the early generative part of the design process and which involves instigating a space for serendipity. Here, Jones (2007) presents approaches co-designed with Master of Arts, Design Futures students, at Goldsmiths University of London, as part of their course. She uses their exemplars as a case study through which she reflects on how keywords can be bisociated (Koestler, 1964) to locate a rich unnoticed territory for further research, as well as to define a new language or 'active vocabulary' (Williams, 1976) for design teams (Jones, 2007:30). Moreover, the idea that writing can reflect design practice and so can be assembled by a team for the specific purposes of that team are further developed by Peter Spring (2008) in *Adaptive Assembly*. He creates parallels between the perceived understanding of the ecological mechanism, or 'Natural Selection' (Darwin, 1859 in Spring, 2008:123), and design practice derived from and in turn causing, 'cultural momentum' (Spring, 2008:123). He uses his own formation of 'the mimetic' to "suggest flow, momentum and "patterns" as networks of information" (Spring, 2008:127). In this way Adaptive Assembly is a tool that can be applied to co-writing allowing it to mirror the co-design process by accepting some parts of the evolving outcome and rejecting others. This is process rather than outcome driven and highlights serendipity over proving a hypothesis. He

postulates “an explicit approach to combining and structuring “environmental information” and one that is made in practice” (Spring, 2008:129. Italics original). Indeed, Spring’s (2008) ideas engage deeply with theory.

4.3.2.1 Common elements

These articles all share a relational link to *Writing as practice: Practice as writing*, while Jones (2007) and Spring (2008) also share aspects identified within the theme, *Writing as Collaboration: Collaboration as Writing*. All of the texts link to the idea of a space for serendipitous play. I conflate this with ‘messy space’ (Raein and Barth, 2007) to create a tool within the context of my practice-centred workshop space. I have also adopted the idea of making an active vocabulary for design teams (Jones, 2007) allowing words to be defined in relation to doing or practicing, which is an approach used within my workshops and throughout my written thesis. I determine an “active vocabulary” (Williams, 1976:13) to frame my workshop practices. An active vocabulary is particularly suited to design “where designers are often seeking future solutions or phenomena within culture and society that have not yet been clearly defined and found their way into our vocabulary” (Jones, 2007: 23). Indeed, understanding meanings by clarifying vocabulary and terminology can help designers to become better at finding solutions (Wood, 2005: 20). This active vocabulary feeds into and helps me to understand my workshops. It also generates unnoticed alternatives for writing as a design practice. Finally, I use the tool of adapting patterns of practice derived from this reading of Spring (2008) to writing or organically restructuring the writing to suit the requirements of the situated design project.



4.3.3 Writing as practice: Practice as writing

The use of writing as a form of practice has been a constant theme across the five

years of the JWCP. In the first volume four articles have been identified under this thematic heading. Duncan White (2008), discusses the use of writing in the work of Robert Smithson in, *Unnatural Fact: The fictions of Robert Smithson*. In particular, White claims that the construction of The Spiral Jetty “by drawing attention to its form as a textual, cultural, and factual production” (White, 2008:161) is a matter of writing. Indeed, he writes, “To read Smithson’s work is to be involved in an act of production” (White: 2008:163). The geographical position of the Spiral Jetty and the fact that it is usually submerged means that the main way that the audience encounters the work is through film and writings. According to White, Smithson’s writings draw on the literary fictions of Edgar Allan Poe, Lewis Carroll and James Joyce and the “imbalanced correspondence” (2008:172) between Antonin Artaud and Jacques Rivière. In this way Smithson makes fictions that engage playfully with literary derivations as “a mode of representational place-making” (2008:175). Thus his texts are positioned as a bridge between these practices. Writing here is practice, but practice is also writing. Once it has been highlighted by White, it is hard to return to the belief that Smithson’s work is land art alone; it is a textual manifestation, an interwoven intertextuality.

White’s (2008) paper identifies the role of literary influences on *Writing as practice: Practice as writing* in creative practice. This weave involves the fluidity of literary practices such as poetry and narrative to develop writing that is a practice in itself. Mary O’Neil’s (2009) article, *Here, “I” am*, positions her own collaboratively constructed artworks that deal with the idea of memory through narratives constructed by the participants or audience from an engagement with her own ideas, images, objects and writings. The approaches relate to the sites chosen for the exhibitions and depict an array of modes of expression. She concludes:

The tribes to which we now belong are complex, numerous and fluid. We are artists, we write academic texts, project proposals, job applications, lecture notes; we are practitioners, we think about our work, and strive to integrate various aspects of ourselves; sometimes our practice is theory. (O’Neill, 2008:299)

In this way her works are both situated and fluid and she calls for students to be

taught these flexible modes so that they can consider their audience and context to communicate their ideas.

Writing as practice is a theme in *Art-Write*, in which Janet Hand (2007) writes about the influences of literature on art and visa versa using the allied concatenation of practice in Paul Auster's *Leviathan* (1992), and Sophie Calle's *Double Game* (1999), as the exemplar. Here writing as art, writing for art and writing about art is discussed in relation to essays and narrative writing. Similarly, *Writing as practice: Practice as writing* is further demonstrated through the Jane Charlton's (2008) article, "*Behind the lines and lines and lines*": *Student studio solutions to projects that facilitate the exploration of visual and textual language within fine arts practice*. Here, Charlton begins with established textual practices to engage students with the written word. These textual practices become tools, which once students become confident in deploying, are used to create work which sit happily in contexts such as art gallery or beyond in street art. Her projects begin with book making and word-based-art practices and move to Tanka poetry, graffiti, installation art and the subversion of signage. She demonstrates a ranges of approaches and her aim is "to devise as many ways of stimulating student achievement" (2008:252) as possible. She highlights the concerns of those students with disabilities such as dyslexia.

4.3.3.1 Common elements

In this volume of JWCP *Writing as practice: Practice as writing* is associated with fine art practice, though there are some crossovers with articles about designing that I have placed under other thematic headings. Within this theme there is an acceptance of the multiple competences and variety of approaches required to make writing a part of the process of creative practice. This theme may employ pre-existing literary models originating in other practice based disciplines or in text based studio practice which are translated so that they have a relationship to practice and can be successfully mapped onto making practices. They may also inspire new forms of practice and activities with words in alternative or directly

relevant ways. They are tools of engagement that in their descriptions suggest experiments and play. They seed process and investigation; mediate and represent place. My learning from these texts is to explore an approach of appropriation – especially from literary sources. If it is useful then it can and should be adapted and used in the writing process.

Writing as practice:
Practice as writing  *Writing as design tool:*
Design as writing tool

4.3.4 Writing as speech: Speech as writing

This theme places writing as a way of capturing speech, a kind of writing of the spoken word; however, the palistrophe (Wrenham, 1978) simultaneously suggests that speaking is a form of writing, hence this theme links to orality. Referring to Gorman’s spoken paper (given in 2003) and Symonds (2008) (discussed above) this theme of approaches to orality, the spoken, or dialogue as a form of ‘writing’ for creative practice emerges from the Writing-PAD debates and continues within the pages of the JWCP. For both Gorman (given in 2003) and Symonds (2008) it relates to modes of assessment practice in which a spoken element should be offered as an alternative to the written word as ‘reasonable accommodation’ (United Nations, 2006) for disabled students and particularly those with a ‘dyslexic learning style’ (Graves, 2007:14). It is also something that is identified as many students’ natural mode of expression. This theme is also underpinned by Jane Graves (2007) in *Conversations Heard and Unheard: Creativity in the studio and in writing*. This article not only calls for conversations carried out over time which build trust between student and tutor, but also for listening, a skill that is under emphasised in a student’s educational tool box and for a blending of the visual and the verbal which ‘gives us access to our creativity’ (Graves, 2007:14).

A different use of narrative dialogue is developed by Mary Anne Francis (2008) in her article, *In the Café Flaubert*. Here, Francis introduces an approach to how an artist may engage with theory through a written dialogue. It instantiates an

intellectual and theoretical debate involving a discussion of the visual as a tool for thought, as well as reference to theorists, and extensive use of footnoted digression. Though the text is formed of dialogue, contained within speech marks, the reader is also directed through the text via fictional direction. Indeed the text contains a fictional level which Francis (2009) discusses later in her article for JWCP 2:2, *Discussion paper from the Working Group on 'Situational Fiction'*, Chelsea College of Art & Design, University of the Arts London.

4.3.4.1 Common elements

On a certain level these texts refer to a form of writing practice that captures speech, but there is also a call for an engagement with speech as a living form. It is often one of the first things noticed when identifying dyslexia that there is a disparity between verbal ability and the written, often examined, outcome (This is discussed further in Chapter 3: *Framing Literatures*). My learning from this is that collaborative speech or dialogue is something that I can capture through engagement with my workshop APTs. Many of the design tools that I use in my workshops have been designed to frame the discursive territories being discussed. My workshops will focus on dialogue and its capture because this can hold a key to the immediacy of the development of ideas and practice. Those participating in my workshops should be encouraged to capture the discussions taking place to draw forth the 'messy space' (Raein and Barth 2007) of practice.

*Writing as speech:
Speech as writing*



*Writing as practice:
Practice as writing*

4.3.5 Reading as practice: Practice as reading

This engagement with the practice of writing is echoed in many of the articles published in the JWCP. However, there are several which deal specifically with reading and readability as a mode of practice. An article which introduces the discriminatory implications of typography design is Robert Hillier's (2008) text on *Sylexiad: A typeface for the adult dyslexic reader*. Here Hillier establishes, through

exhaustive experiments with dyslexic adults, the fonts that make reading easier for them. The results challenge font design legibility maxims by questioning the current word shape model. These processes allowed a designer to work directly with the text and the experimental process to produce a design that directly reflected upon experiments carried out on legibility. His results also suggest that literate designers may proliferate a linear designerly style, which though aesthetically pleasing, is not necessarily aiding readability for those with dyslexia.

Developing the reading process is addressed in Mark Leahy's (2009) *Glossing Speakers, or bookmaking for amateurs*. This is a book, which is not a book. It is a performance, now recorded in an article. All the aspects of a book are contained within this article, allowing us to imagine the book, rather than know the book. So reading becomes a set of experiences that encourage imagination. Leahy (2009) moves from the front to the back of the book in the action of a reader. He uses reading strategies and creates a glossary so as to archive his strategies. There is no right way to read this book but the article leaves the reader with an approach to it.

4.3.5.1 Common elements

Reading is not specifically addressed in my research as though it has a clear relation to writing. I have learned from the approach adopted by Hillier (2008) which addresses the legibility of reading from the perspective of the user, rather than as an aesthetically pleasing design, and I have applied it as a research approach in my workshops. This gives the learners the greater say in the design of the writing, rather than the conventions of the educational system. Leahy's (2009) approach that there is no right way to read has also fed into my approaches.

Reading as practice:
practice as reading  *Writing as practice:*
Practice as writing

4.3.6 Situated writing: Writing situated

The notion of *Situated writing* where place/space/and observation are key to the

form and nature of the writing is another theme which has arisen within the JWCP. The opposite, *Writing situated* suggests a need for the writing to be placed and that this placement or situatedness will affect how the writing is read. Val Diggles (2009) article in Issue 1:3. *Beautiful Place/beautiful view – journey scrolls and writing structure in the hea(r)t of the southern hemisphere* documents the process of creating a written journey in which the structure mimics traditional writing but is positioned in the context of a piece of paper which is twice the size of the writer's body. The idea came from Japanese scrolls in which the views of a particular beautiful viewpoint are charted in various 'lateral views along the way' (2009:211). The writing is both situated in the current time and place and relates to the subjective body simultaneously.

Writing that is situated on the web and includes structural elements based on hyperlinks and visualisations is discussed in Chris Speed's (2007) article, *Will Web 2.0 add 'purpose' to writing by artists and designers?* Here Speed questions the kind of writing that may be inspired by coding for, and internet interfaces on, the web, as well as the writing that is being uploaded and situated there. He notes that this writing tends to be non-linear, and though it is linked by user-narratives, they are distinct from storytelling confined to text. This is a world in which our written 'folksonomies' (Speed, 2007:82) define our choices and reveal them to platforms clever enough to harvest this information.

4.3.6.1 Common elements

From Diggles's (2009) text I perceive a direct relationship between the body and the size and shape of the body of writing. There are metaphors here that jump from the page and have influenced the physicality, size and shape of materials I have asked learners to work with. There is a perspectival issue that can be questioned through size and scale. I had similar experiences when making large and small paintings. The relationship to the outcome changes with the size of the paper, as does the relationship with gesture and the effect on the body. This is hard to achieve with a computer screen though, as Speed (2007) highlights, the web has changed the

ability to jump about in time and virtual space, the physicality of the approach remains the same. It is hard to change the size and shape of paper when the screen you write on has fixed dimensions. There is a relationship here with how the physicality of practice-based workshops can change the learners' perspective on the possible outcomes.



4.3.7 Writing as reflection: Reflection as writing

Words and writing can be used as a tool for thinking and reflection by practitioners and this palistrophe (Wrenham, 1978) suggests reflection can be both in the structure of the writing and in the writing itself, which may or may not take on a traditional structure. There is a connection, here, to my mirroring tools as some of the texts are poetic and literary in structure.

Mark Evans writes about creative writing offering students a way “to reflect on their practical work without interrupting their creative process” (Evans, 2007:69) in his article, *Another kind of writing: reflective practice and creative journals in the performing arts*. This is the outcome of a project held across the School of Art and Design at Coventry University which sought to encourage staff and students to engage with writing to encourage a greater level of reflection in their creative practice. He notes that because reflection is perceived as part of an internal dialogue, it is then seen as something that is “language/thought-based rather than creative and practical” (Evans, 2007:70). This then creates a split between the student’s artistic and intellectual self, which means that reflection is seen to conform to an academic hierarchy. The nature of this hierarchy then enforces that the dialogue should be public, resulting in confusion about how to display this reflective self in explicit academic language. For Evans (2007), journal writing creates a bridge to the reflective self, helping the student to see the use of writing in the presenting, shaping, producing and understanding of new knowledge.

Clive Dilnot (2008) writes about the need for attention to be given to the notion of criticality in design in, *The Critical in Design (part 1)*. His writing is inspired by the silence caused by a question asking “what could be a criticality in design?” (2008:177), which was raised on a PhD Design discussion list. The list fell silent over this question. Dilnot (2008) addresses this silence and the notion of criticality in design by stressing its essential role in developing a more ethical and self-reflective mode of design practice. He highlights writing as a tool to develop a mode of multidimensionality and transformation desperately needed in current design practice. He calls for more reflection through language and methods of critique so that the discipline of design can gain critical awareness of “its own work and the contexts in which it operates” (Dilnot, 2008:182), rather than maintaining “a blindness to social and economic realities” (Dilnot, 2008:181) of our current environment. For the purposes of this review it is useful to have a link made between criticality, reflection and writing.

4.3.7.1 Common elements

Due to the positioning of these articles in this theme, there is a relationship between the critical or criticality in design and reflective practice. This relationship is thinking through the writing. Dilnot’s (2008) writing is theoretical and explores ideas through his writing, which questions our current understanding. How can we reflect on criticality? Evans (2007) writes about the physicality and expressions of the body. How can we connect the internal dialogue to the expression in language that results in writing? Yet both examples use the process of writing as a way to get at and crystallize thinking for the purposes of communication. This confirms that writing is a bridge even for such vastly diverse and yet practical questions. For use within my workshops, my approaches incorporate not only the questions as starting points, but also the responses to questions already asked through these texts. I used this finding to set up my second case study (see Chapter 6: *Framing the Workshop APTs*). This study initiated responses from a set of academic papers published a triggers, with writing used as a bridge to the original trigger papers (see Appendix C13 JWCP co-written articles).

Writing as reflection:
Reflection as writing



Thinking-through-writing:
Writing-through-thinking

4.3.8 Writing as collaboration: Collaboration through writing

In, *The good collusion defeats the Lone Ranger*, Andrea Holland (2008) questions the societal presumption that we live as individuals, to posit that everything we do is a form of collaboration and that writing is no different. Holland questions the myth of the solitary writer, the academic methodology that encourages it, and Western culture generally which is “so focussed on the individual, on free will, on solitary achievements and the idea of one authority on a subject” (Holland, 2008: 118). Holland explores the positive aspects of collaboration for creative practice and how important it is in creative learning, while touching on the more tricky aspects for business and commerce and how it has a role to play in innovation.

4.3.8.1 Common elements

For Holland (2008) the role of collaboration is in relation to practice. This article does not focus on writing but is an exploration of all forms of collaboration. Holland begins with the linguistic playfulness of her own children in collaboration with herself and the children’s father. She notes how the children’s gobbledygook is used as a shortcut, or secret language, between the adults. This introduced me to ideas of trigger language in workshops. If in my workshops we *do* language together, how can participants be encouraged to switch into a kind of team speech, so as to encourage continued engagement and participation? This would be a kind of language of relevance to the people, place and time in which the workshops take place, but would allow the team to continue to bond from a distance after the workshops were finished. For this I designed three workshop APTs used in Case Study Workshop 2 (see Chapter 6: *Framing the Workshop APTs*). At the beginning of the workshop I asked participants to define themselves as writers through the authorial metaphor (see Appendix C4 W2 Stage 2: Authorial Metaphor). This meant that they had a visual image of themselves as writers at the beginning of the

workshop. Next at the end of the workshop I asked each team to design three metaphorical writing process tools: one for planning, one for drafting and one for editing, and a team image (see Appendix C7 and 8). These were explained in the workshops and called on during the writing process that took place outside the workshop. This meant that a key shortcut to the workshop was set up and individuals were able to draw on the team experience after the workshop had finished. These were metaphorical in order to make them fun, accessible and visual. As such, this article and those it referenced on collaboration had a direct impact on my research.

Writing as Collaboration:
Collaboration through writing  *Writing as practice:*
Practice as writing

4.3.9 Diversity of approaches: Approaches to diversity

This palistrophe (Wrenham, 1978) suggests ways of looking at *diversity*, this could be within practice or writing, and the many *approaches* affecting writing: how it is designed, structured, the form it takes and how it can be taught. When left open, most of the themes address writing because that is the focus of the JWCP. Only one article in this volume fell under this theme: Lewis Elton's (2008) article, *Complexity, Universities and the Arts*. Here Elton (2008) writes about the need for complexity, diversity and flexibility of purpose in the University as a counter to the overt expression of knowledge through academic styles of writing, which, on the whole, he notes distort complex or tacit forms of knowledge. Rather, he recommends an abstraction from the models of good practice to allow for the most suitable practice for the student concerned.

4.3.9.1 Common elements

This article links to the theme of thinking-through-writing/writing-through-thinking because it has similarities to Melles' (2008) article in which he recommends the approaches of academic literacy and to Wood's (2008) article in the same issue of JWCP.

The diversity called for by Elton (2008) feeds into my workshop approach. Though I am addressing the collaborative experience and collaborative writing, I encourage a learning experience which enables the participant to develop their own learning and to gain confidence and autonomy in their writing ability. I achieve this through a shift in preconceived notions about what writing can and needs to be for design practitioners.

*Diversity of Approaches:
Approaches to Diversity*



Thinking-through-writing:
Writing-through-thinking

4.3.10 Writing as research: Research as writing

This palistrophe (Wrenham, 1978) sees writing both as the research itself, and the research being made manifest in or through the writing. Thus texts under this heading are addressing either aspect. The main question for this theme is whether writing, acting as a bridge to research and visa versa, aids the creative process. The mirroring also foregrounds the materiality of writing. How can the materiality of writing be ignored or made transparent when it is the mode for thinking and expressing research?

Erik Borg's (2007) article, *Writing in fine arts and design education in context*, is a seminal Writing-PAD article that attempts to place the project in a historical context by questioning of the kind of writing that is required of practitioners. Although the text addresses the initial governmental debates about the move from diploma to Dip. AD, it does not specifically address the approach to writing brought about by The Coldstream Reports. Rather it focuses on the incorporation of contextual studies and theory, which Borg suggests was brought about through the highly influential role of Sir Nikolaus Pevsner, and the impact this has had on practice-based Fine Art. Though the text differs in focus to my own, I have cited it in Chapter 2: *Missed Opportunities*.

4.3.10.1 Common elements

Borg (2007) uses his writing to create a position on the split set up by the introduction of contextual studies by The Coldstream Reports. It links to thinking-through-writing by reconsidering the historical positioning of the reports. Indeed, his text formed one of the starting points for my re-reading of The Coldstream Reports in Chapter 2: *Missed Opportunities* and has been influential in the Writing-PAD debates.

Writing as Research:
Research as Writing



Thinking-through-writing:
Writing-through-thinking

4.3.11 Summary

4.3.12 Quantifiable recurrent themes

Across Volume 1 the thematic section headings that have the highest number of articles attributed to them are *Thinking-through-writing: Writing-through-thinking* and *Writing as practice: Practice as writing*, both of which contain four articles. The next most dominant themes each containing three articles are, *Writing as design tool: Design tool as writing* and *Writing as speech: Speech as writing*. Two articles are contained within *Situated writing: Writing situated* and *Writing as reflection: Reflection as writing*, while the remaining themes all comprise one article.

4.3.13 Representing emergent relationships

The above section has created a contextualising review from the articles published in volume one of the JWCP. Though it is structured in a reflective, narrative form, I have used interweaving mapping tools in the research-writing process to interconnect the articles and generate a set of relationships for use in my workshops. By applying dialogic mirroring, my position as writer-in-isolation, can be enhanced by the different viewpoints. These thematic relationships identify a potential diversity of approaches, practices, tools and writings. As a visual conclusion to this section, I have mapped the relationships that emerge within and across the themes in *Figure 4.4 Dialogic mirroring of themes*. When the link is reiterated in two directions, I have darkened the hue of the linking line. These relationships will grow as the other sections are addressed in the same manner. However, within these issues figure 4.4 shows the dominance of *Writing as practice: Practice as writing* as it clearly shows links to four other themes.

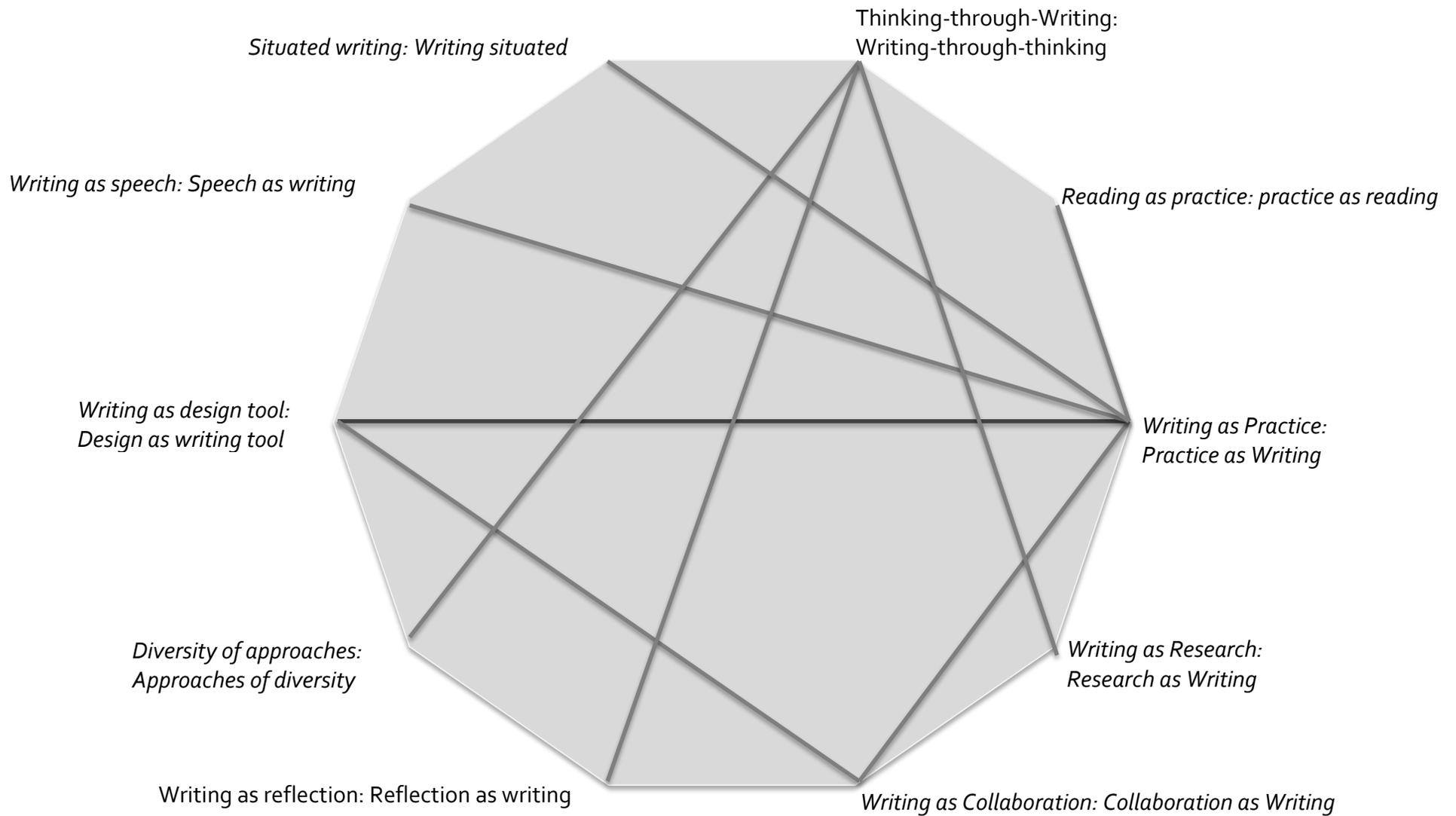


Figure 4.4 Dialogic mirroring of themes

JWCP Volume 2

Writing through the body: The body through Writing
Sensing the story: structure and improvisation in writing for performance
(Denis, 2009)

Situated Writing: Writing Situated
Getting at and into place: writing as practice and research
(Orley, 2009)
Confessions of a virtual scholar, or, writing as worldly performance
(Manghani, 2009)
How do you sleep at night?: Writing public art.
(Petrova, 2009)

Writing as Collaboration: Collaboration through writing
The Last Performance [dot org]: an impossible collaboration
(Wilsmore, 2009)
Dramaturge as midwife: the writing process within a New Zealand community theatre project
(Graham, 2009)

Diversity of approaches: Approaches to Diversity
Pay attention to the footnotes
(Cocker, 2009)

Writing as Exemplar: Exemplar as Writing
GHOSTWRITING FOR PERFORMANCE: Third Angel's The Lad Lit Project
(Kelly, 2009)

Writing as Practice: Practice as Writing
Sentences on Christian Bök's Eunoia: writing after language writing, Oulipo and conceptual art
(Jaeger, 2009)
Discussion paper from the Working Group on Situational Fiction, Chelsea College of Art & Design, University of the Arts London: On the value of Situational Fiction for an artist's writing
(Francis, 2009)
Advance error by error, with erring steps: embracing and exploring mistakes and failure across the psychophysical performer training space and the page
(Clarke, 2009)
Holding a mirror to ourselves: how digital networks chAng writiN
(Byrne, 2009)
Parallel lines: form and field in contemporary artwriting
(Mulholland, 2009)

Writing as documentation: documentation as Writing
Failing to do without: writing as classical documentation of post-classical choreographic documentation
(Marcalo, 2009)
Tell tail tales: Mark Leckey and Edward Hollis in conversation
(Leckey & Hollis, 2009)

Writing as Object: Object as Writing
The book objects: writing and performance
(Webb, 2009)
Glossing Speakers, or bookmaking for amateurs
(Leahy, 2009)
Hampstead Revisited
(Pollard, et. al., 2009)
Rocket to Variant: artists' writing in Scotland 1963-1984
(Thompson, 2009)

Writing as Research: Research as Writing
How to do things with words: textual typologies and doctoral writing
(MacDonald, 2009)
Writing Encounters: Institute of Beasts (2008)
(Dutton & Swindells, 2009)

Reading as Practice: Practice as Reading
Something to glance off: Writing Space, by
(Turner, 2009)

Themes not represented: -

Writing as Design Tool: Design Tool as Writing

Thinking-through-Writing:

Writing-through-thinking

Writing as Speech: Speech as writing

Writing as reflection: Reflection as writing

4.4 Mapping editorials: Evolving practices JWCP 2:1-3 (2009)

One year later, the first two issues of volume two were guest edited by Susan Orr and Claire Hind in response to a symposium held at York Saint John University entitled, *Writing Encounters*. This “reflected themes of the international territories of writing in performance” (Orr and Hind, 2009a:5) and was a move into the performative territories of writing. This extends the notions of writing in fine art or design practices into creative practice more generally and offers many insights about a practice dependent on writing through speech and dialogue but also through collaborative creative practice and performance design. Thus within performance at HE level, students may experience writing metaphorically paralleled to “devising or making practices” (Orr and Hind, 2009a:5), or “making, composing, scoring, performing, reflecting and theorizing” (Orr and Hind, 2009a:5); all may, or may not, be experienced collaboratively, and all expand general notions of writing. Due to this link to performance they all address time and the impermanence of performance as opposed to the permanence of the written word. In their second editorial the grouping of the articles relates far more to the writing of the self, or “the performance of the self” (Orr & Hind, 2009b: 133). I have chosen to look at volumes as totalities, but issue 3 of this volume approaches writing in creative practice from a different perspective. Guest edited by Neil Mulholland (2009a) from Edinburgh College of Art, this issue is used to hone in on the particular feel of Scottish writing, connected to various HE institutions, in relation to art and design practice. It is not thematic, as such; rather it looks at various aspects and addresses those through myriad approaches - from a dialogue to a fanzine; clearly articulated theoretical language to colloquial cuss-filled doggerel; photographs and illustrations. In his editorial Mulholland lists Glasgow School of Art’s painting graduates who have latterly become well-known poets and writers and notes, “[t]his gives rise to the idea that studying fine art is a better route to becoming a successful writer than any other!” (Mulholland, 2009a:263). He concludes that Scottish art schools instills in their students a playful enjoyment of words and a knowledge of writing as a key part of their practice.

The purpose of this review is to trace the changes in practices one year after the foundation of the JWCP. There are 22 articles contained within volume two, and three editorials (cf. diagram of ten themes: Volume two). In this volume some articles fit with the themes already exposed in volume one (above) and there are several new themes that emerge specifically from the concerns of performance; many, though, are inclusive of a number of practices and begin to stretch their remit to engulf a variety of approaches. This multiplicity of modes and approaches is clearly becoming a dominant factor of the JWCP. Indeed, the aim of Writing-PAD and JWCP is to seed the cross-fertilization of approaches. Thus, there is a move away from a single, dominant approach - a single academic literacy - in the thinking employed by those attempting to engage with writing, what Mulholland deliciously calls “a smorgasbord of approaches and subjects” (2009a: 264) an attempt to “rupture or disrupt the present order” (Cocker, 2009) not simply of writing but of thinking and behaviour, and a move towards a search for the individual’s voice from a ‘mangling of practices’ (Jefferies, 2012).

4.4.1 Writing as practice: Practice as writing

Fitting into the emergent nature of this theme, Peter Jaeger (2009) frames conceptual writing as drawing from “the insights and practices of both literary and visual art discourse” (Jaeger, 2009:45). He places Christian Bök in a trajectory with Oulipo, language writing and L=A=N=G=U=A=G=E to show how predefined rules and linguistic constraints can affect the process and shape of a text and offer surprising outcomes. This conceptual writing is a form of research into subjectivity, language and process that avoids the “poetics of self-expression” (Jaeger, 2009:52). Jaeger (2009) shows tools taken from literary and other practices readdressed to suit the particular purpose of the performer. These are practice based bridging tools customised and ‘hacked’ (Ashkenazi, 2013) for a specific job. In Mary Anne Francis’ (2009) article, *Discussion paper from the Working Group on ‘Situational Fiction’*, Chelsea College of Art & Design, University of the Arts London, a position is given on the usefulness of fictional or novelistic writing for reflecting in/on/for practice and as a ‘response to the hegemony of explanation’

(2009:155). As such it claims 'writing as a space for art' (2009:157) and writing as a part of practice.

With a focus on the participant in performance practice Alissa Clarke (2009) addresses the role of the language of feedback and "the hierarchical categorization of success, failure, correct and incorrect" (Clarke, 2009:203) in, *Advance error by error, with erring steps: embracing and exploring mistakes and failure across the psychophysical performer training space and the page*. Here practice is reassessed through feminist writings to allow errors and failures as part of the process allowing neither participant nor observer to be right, but both to be equally part of the process of the living text.

A further exploration of living text is through *Holding a mirror to ourselves: how digital networks chAng writiN* (Byrne, 2009). The focus is how the forms of language we use are altered by the Internet, and what this may mean for future generations who have never engaged with the handwritten word or sentences longer than 180 characters. Writing has changed; the texts of the future that will engage with demanding ideas and attempt to communicate new knowledge will be required to weave both images and words. Byrne (2009) finishes by speculating that art and design students will have the advantage because they are already visually literate and work with text and image.

Finally in this theme, Mulholland's (2009b) article *Parallel lines: form and field in contemporary artwriting*, identifies artists who write as a part of their practice under the expanded field of artwriting. Mulholland suggests a historical trajectory that begins with journal based criticism, which led, through a "manufactured crisis in criticism" (2009:344), to artists producing experimental writing heralding the emergence of new practices in writing, which have more recently fed back into criticism: "[t]he polyglot, the diglossic, the alterior and the mediated are the normative tropes of artwriting now" (2009:344). This writing is not criticism in a traditional sense, rather it seeks to be a catalyst to change.

4.4.1.1 Common elements

The range or ‘smorgasbord of approaches’ (Mullholland, 2009) that begin to emerge in this volume shows a richness and diversity that the JWCP has experienced since its foundation. The form of the practice changes as the articles show a focus on the body, spatial aspects and writing from the perspective of performance, or on a widening definition of Fine Art practice. Space is introduced with the physicality of the practice; language mistakes and failure are also introduced as useful aspects of a developing writing for practice. These are useful elements that can be embedded in my workshop practices. Both Byrne (2009) and Clarke’s (2009) articles link to the idea of mirroring within writing that has been a useful theme for my approach to this section. Jaeger (2009) and Francis (2009) link to the ideas of appropriation of approaches from other disciplines, which is a key element of my approach.

Writing as practice:
Practice as writing  *Diversity of approaches:*
Approaches of diversity

4.4.2 Writing as research: Research as writing

Performing a similar role to that of Borg (2007) in JWCP 1:1, Claire MacDonald’s (2009) *How to do things with words: Textual typologies and doctoral writing*, attempts to situate performance writing within a historical scape of writers and contexts. MacDonald identifies her own writing realm but also a vast array of writers who share her passion for performative writing. In order to contextualise what she sees as a new era of writing in which “what we thought of as the accepted properties and virtues of writing have given way, and we see writing as bigger, looser, more porous and less prescriptive” (MacDonald, 2009:92). She recommends that artists write. As part of this performative writing she identifies three roles for writing in art practice – that of positioning, theorizing and revealing practice – and goes beyond this to recommend a reclamation of writing in art practice because writing is practice beyond its given roles. Writing as research is developed in *Writing Encounters: Institute of Beasts* (2008) by Steve Dutton and Steve Swindells (2009). Here, the collaborative team write as performers, of their

encounters with animals, in performance. The writing is both research and practice; reflection and recorded action: thinking through the act of writing.

4.4.2.1 Common elements

These articles are linked by their focus on writing as research; however, each one can be connected to other aspects of writing. Dutton and Swindells (2009) article links to *Writing as collaboration: Collaboration as writing*; while Macdonald (2009) overlaps ideas with those in *Writing as practice: Practice as writing*.

Writing as research:
Research as writing



*Writing as collaboration:
Collaboration as writing*

*Writing as practice: Practice as
writing*

4.4.3 Reading as practice: Practice as reading

Somewhat removed from the focus on typography of this theme in Volume One, *Something to glance off: Writing Space*, by Cathy Turner (2009), assesses the collaborative impact of the read-through on a group of performance makers and artists. This article allows an inside knowledge of the collaborative reading and exploration of the text that takes place as an exploratory exercise where meaning becomes an occurrence for writers and participants. In the same issue (JWCP 2:2) Graham (2009) reveals how it might work for those who are invited and experienced writers and those who are students of performance. What occurs is an awkwardness and tricky nature which keeps the participants awake and aware of how their work is read; as Graham terms it, “something to glance off” (2009:218).

4.4.3.1 Common elements

This reading practice takes place in the collaborative performance space. The spatial aspect is increased by the focus on performance. As both articles have a spatial aspect and both require group participation to carry out the reading, I have linked it to the theme *Writing as collaboration: Collaboration as writing*. Few JWCP articles focus on reading, but both are skills of academic literacy. This may be due

to the journal's specified focus on writing.



4.4.4. Situated writing: Writing situated

As both a site specific sensory observation and a recollected memory of a place of performance, Emma Orley's (2009) article *Getting at and into place: writing as practice and research* combines approaches from literature, psychogeography, anthropology, cultural theory, art writing, architecture and practice. Orley begins with a positioning of her writing within a spectrum of other writings and approaches. She then uses this scoping to contextualise her own practice within a museum. This approach is similar to Sunil Manghani (2009) in *Confessions of a virtual scholar, or, writing as worldly performance*. Here Manghani positions internet blogging, through theoretical models such as Benjamin's Arcades Project and Roland Barthes post-structuralist writings, and creates a historical continuum from these models to internet writings, which he likens to a vast meandering Situationist project. He further re-situates the writings of theorists as blogs. This gives the inchoate thoughts often expressed through blogging an intellectually altered level of importance, but simultaneously makes these theoretical writings appear commonplace and ultimately readable. Manghani comments on reading by suggesting that it is about making links that are related to choices made through personal interest rather than predefined routes. This article questions assumptions made about the performative platforms that writing employs.

In, *How do you sleep at night?: Writing public art*, Denitsa Petrova (2009) assesses the influence of writing on public art and how the writing used in applications for funding may allow for imposed and "expected outcome[s]" (Petrova, 2009:298) rather than unexpected collaborative open and fluid art works that represent communities in divergent ways. Petrova believes the linguistic imperialism of the application is having an effect on the work of art and its public art role.

4.4.4.1 Common elements

Orley (2009), Petrova (2009) and Manghani (2009) question the use of writing when removed from the situations where the performance is encountered. What happens when the event becomes a memory and how does the newly situated writing communicate in parallel to the shared, embodied space of memory? It is in this question that the underlying theme of diversity begins to take shape in terms of a relationship. In any attempt to situate writing the situation and its context becomes uppermost. As the context is likely to change and its relationship to memory requires fluidity, a range of approaches must come into play. In Orley's (2009) text, this attempt to situate the writing comes through a diversity of approaches and this theme of diversity is mirrored in the other texts as they have such an uncomfortable relationship to the unsituated, un-bodied written word.



4.4.5 *Writing as collaboration: Collaboration as writing*

The articles that address this subject through performance are Robert Wilshire (2009) and Fiona Graham (2009). Wilshire's (2009) article, *The Last Performance [dot org]: An impossible collaboration*, focuses on an online collaboration in which the participants are the performers and in which notions of writing are used to address some of the preoccupations of performance. Here is a rich, interwoven online world in which endings are sought and narratives are split and developed, readdressed and begun again by those who engaged with the original performance group over a twenty-year period. A language of performance is developed through meanings taken from other literary disciplines. Graham (2009) looks to the creative process of collaboration and how it can work as a bridge to cultures in a particular location. In the article, *Dramaturge as midwife: the writing process within a New Zealand community theatre project*, Graham (2009) retells the process of gathering a community's stories through writings and performances using the tools of collaboration. Seeding and facilitating this process added to the growth of the community's collective identity. Indeed this article becomes a matrix or

performance for the stages of the creative process of this theatre project, just as she, metaphorically identified as midwife, is central to the birthing process and yet later her role may be forgotten (2009:209-216).

4.4.5.1 Common elements

Through the underlying themes of gathering and seeding, of collaboration and iteration, and engagement with the re-appropriation of tools to suit the practice of performance, both Robert Wilsmore (2009) and Fiona Graham (2009) fall within the theme *Practice as writing: Writing as practice*. This extends the notion of what it is to collaborate within and through practice. At its core performance is collaborative, whereas writing practices, researching and planning, drafting and editing, may seem to be contain struggles that happen in isolation. These texts develop the notion of shared practice and of what can be learned through this. This is transferrable to writing.



4.4.6 Diversity of approaches: Approaches to diversity

Pay attention to the footnotes by Emma Cocker (2009) adopts multifarious approaches within one site specific work to show how reading and writing can interrupt, block and slow down “the different temporal possibilities” (Cocker, 2009:139) of the city. She writes the eponymous footnotes on postcards aimed at interrupting both the mind and body to provoke wandering or the *dérive*. She speaks directly of “[a] range of traditions and disciplines that offer different ways of encountering place and subsequently writing about that encounter” (Cocker, 2009:161) that she has incorporated in her work. She lists: “ethnography, psychology, psychogeography, journalism, art history and architecture” (Cocker, 2009:161). So although the writing is situated in terms of place and site specificity, the modes that she uses to explore that site are appropriated flexibly and according to the needs of her practice. The practitioner is finding a language of practice throughout the vast array of existing models at her disposal.

4.4.6.1 Common elements

Cocker (2009) explores this array of approaches as a form of practice. These two themes are intrinsically linked in the development of a new form of writing practice that works across disciplines, i.e., trans- (Coles, 2012) and interdisciplinary practice. This new writing practice appropriates a range of approaches from other disciplines but this appropriation is not forced upon them, rather it is bricolaged by the writers in order to clarify their situations and practice. Writing-PAD and the JWCP was designed to enable an archive for bricolage of practices and approaches. This comes across in the articles because many of those in the JWCP are writing about writing.



The following themes evolved from volume two: -

4.4.7 *Writing as object: Object as writing*

This thematic palimpsest (Wrenham, 1978) finds the object both *in* the writing and as the writing. In other words the object can be written about and can be the writing itself.

Writing about the notion of the book from a variety of angles, its presence, value, fetish qualities, transformative properties, and social function, Jen Webb (2009) uses an analogy about its characteristics to inform our current notions of writing and practice, and how they might interact and overlap. In, *The book objects: writing and performance*, she highlights the double meaning of the word, object: both disagreement and artefact, by defining the book as far more than a collection of sheets of paper containing data, but rather as a vehicle for thought that has a physical, object presence with material properties and use value. Her linkages create a mirrored space for performance and writing as presence and container for thought, as well as a way to construct and transform identity and self. The mode of this article is metaphorical transformation: Webb (2009) presents one thing in

terms of another. The book's intricacies are a way to explore those hidden aspects of how we might understand writing and practice in performance. The key to this article is the multifarious perspectives we glean about the book which are easily understandable but also skillfully unveiled. Suddenly something so obvious has qualities to which we should pay attention in order to see it more clearly. These aspects are then applied to writing and practice and a new, manageable understanding is conveyed.

These aspects of bookishness are similarly identified in Mark Leahey's (2009), *Glossing speakers or bookmaking for amateurs*, but he employs different surface bound materialities and tacit interactions. His intention is to create a book taxonomy from which all books can be classified. Thus the conventions of the book are addressed: the footnotes, numbered pages, font styles, blocks of text; beyond this, how books are collected, archived, linked to other books; how the body behaves when reading a book, and how communities of bodies interact and behave when reading together; how the spoken text is encoded in openings, gaps and absences. All this is linked metaphorically to performance practice, "proposing the book, as a site, as a labour of love" (Leahy, 2009:55).

Two texts from JWCP 2:3 that engage with notions of the object are, *Hampstead Revisited* (Pollard et. al., 2009) and, *Rocket to Variant: artists' writing in Scotland 1963-1984* (Thompson, 2009). Both deal with artists works presented in the printed form. Pollard (2009) promotes the zine model of writing and is designed as a sampler collection curated into a central space in the JWCP layout. This article is demonstrative and playful. The artists displaying their work are able to reproduce their words and images and give insightful context. Thompson (2009) looks at a series of publications between 1963 and 1984 that allowed for a generative criticism of art works through an engagement with word and image. This was often carried out by the 'makar' (Thompson, 2009:340) or maker-writer, was self-funded and cheaply produced, and as such offered useful, untethered expression and debate. As such the publications have become objects of research and study.

4.4.7.1 Common elements

Webb (2009), Leahey (2009), (Pollard et. al., 2009) and Thompson (2009) set up writing - either as a book, artists' work in the printed form, or fanzine - as objects for an audience and for display. This is a shift in outcome from the notion of examinable writing seen by the unnamed academic where the container is the essay. The primary concern here is to position *writing as object* or to see the *object as writing*; however, the secondary link is to the outcomes of practice and is a redefinition of practice and certainly a redefinition of the use or purposes of the book. There is a link, therefore, which extends the *Practice as writing: Writing as practice* theme from process towards the notion of purpose and outcome.



4.4.8 Writing as exemplar: Exemplar as writing

This palistrophe (Wrenham, 1978) allows for piece of writing to be an exemplar for others to learn from, thus allowing for new forms and structures and a diversity of writing practices. Writing-PAD has used exemplars to show students that there is no standard and that individual learners might learn from a diversity of practices. An exemplar for performance writing comes from Alexander Kelly (2009) in *Ghostwriting for performance*. Here a collaborative text is performed on the page through the use of fonts, dialogue and explanatory epistles. The story of The Lad Lit Project where one man performs the text written by 41 ghostwriters is a series of interweaving texts used to perform the various parts of the creative process. It is an exemplar and yet talks about the performance and demonstrates practice. This is an interweaving piece which links to collaborative practice.

4.4.8.1 Common elements

Kelly's (2009) text presents itself as the performance and so his writing shows a link to practice. We have had several uses of writing as example in Writing-PAD. These are not meta-texts that attempt to explain how or why the writing can be used but *are* the writing from which we can draw our own conclusions.

Writing as Exemplar:
Exemplar as Writing



*Practice as writing:
Writing as practice*

*Writing as Collaboration:
Collaboration as writing*

*Diversity of approaches:
Approaches to diversity*

4.4.9 Writing as Documentation: Documentation as Writing

In her article, *Failing to do without: writing as classical documentation of post-classical choreographic documentation*, Rita Marcalo (2009) shows how important writing is as a tool for documenting choreographed works. Marcalo explains how dance notation alone is not enough to document something which is “marked by an ontology of disappearance” (Marcalo, 2009: 108). She explores performances with and without written documentation and discusses the different types of memory that allows an ephemeral performance to be held in the minds over time. Marcalo concludes that the ambivalence of her relationship with writing adds an unusual level of creative imagination to her choreographed work.

An article which seeks to capture many woven aspects of a set of stories that emerge from convivial conversation, with rich exophora, such as novels, books, architecture, videos and viral YouTube publicity is, *Tell tail tales: Mark Leckey and Edward Hollis in conversation* (Leckey and Hollis, 2009)⁵. This engaging narrative is a reflective written account taken from a transcript of a dinner party conversation and structured in the form of a dialogue. The encounter was choreographed by the editor, Mulholland, who created an event through which Leckey and Hollis (2009), who had never met but who are both interested in the relationship of writing and fiction in their practice (Mulholland, 2009a:262), could enter into a debate within a chosen setting. The parallel to performance practice is not hard to make, because the rendition of this event into a written article is a kind of performance writing. Its structure appropriates many disciplinary models and as such models trans-disciplinary (Coles, 2012) approaches.

⁵ Edward Hollis' book, *The Secret Lives of Buildings*, is reviewed by Sarah Butler in *JWCP* 3:3, pp171-176.

4.4.9.1 Common elements

These texts (Leckey and Hollis, 2009; Marcalo 2009) link to *Writing as Practice: Practice as writing* and *Diversity of approaches: Approaches to diversity* because they are seeking to identify approaches that can accommodate an ever growing range of practices. The JWCP encompasses writing in creative practice and is inclusive of applied arts and craft, performance and dance. When searching for a writing that works for practice approaches from creative writing and other forms of literature begin to be appropriated and redesigned as do approaches such as documentary and dialogue or screen writing. Practice and diversity are becoming key themes, as are the notions of appropriation and bricolage.

*Writing as Documentation:
Documentation as Writing*



*Practice as writing:
Writing as practice*

*Diversity of approaches:
approaches to diversity*

4.4.10 *Writing through the body: The body through writing*

Rea Dennis (2009) writes, her body is “central to writing for performance” (2009:231) and she writes through every muscle and sense. In her article, *Sensing the story: structure and improvisation in writing for performance*, Denis explores the role of walking as a way of experiencing, recording and responding to, place. She attempts to create a parallel with the release needed for improvisation and uses this process as a form of writing-between the spaces of self and other.

4.4.10.1 Common elements

The focus on the practice of walking, taking step after step in a rhythmic flow, creates underlying links in Dennis’ (2009) text to *Practice as writing: Writing as practice*. The performance aspect of walking mirrors the linear structures of sentences and paragraphs. However, the ability to meander and take diversions relates to restructuring and readdressing the practice of writing as a physical response to the embodied nature of performance practice.

*Writing through the Body: The
Body through Writing*



*Practice as writing: Writing
as practice*

4.4.11 Summary

4.4.12 Quantifiable recurrent themes

Across this volume the most represented theme is *Writing as practice: Practice as writing*, which contains five articles. The next most dominant themes, each containing three articles, are *Situated writing: Writing situated* and *Writing as object: Object as writing*. The next, with two articles under each theme, is *Writing as collaboration: Collaboration as writing* and *Writing as research: Research as writing*.

Three articles are not represented in this volume: *Writing as design tool: Design tool as writing*; *Writing as speech: Speech as writing*; and *Writing as reflection: Reflection as writing*. However, four new themes have emerged. Of these, three themes contain one article: *Writing as object: Object as writing*; *Writing through the body: The body through writing*; and *Writing as exemplar: Exemplar as writing*, while *Writing as documentation: Documentation as writing* has two articles.

4.4.13 Representing emergent relationships

Figure 4.6 Dialogic mirroring of themes shows the common elements or underlying recurrent relationships between the themes. The darkest grey line in the figure shows the thematic section heading that have the highest number of articles. This shows that, in parallel with volume one, the most dominant links and underlying thematic links for this volume was *Writing as practice: Practice as writing*. Seven of the ten underlying links are made with this theme.

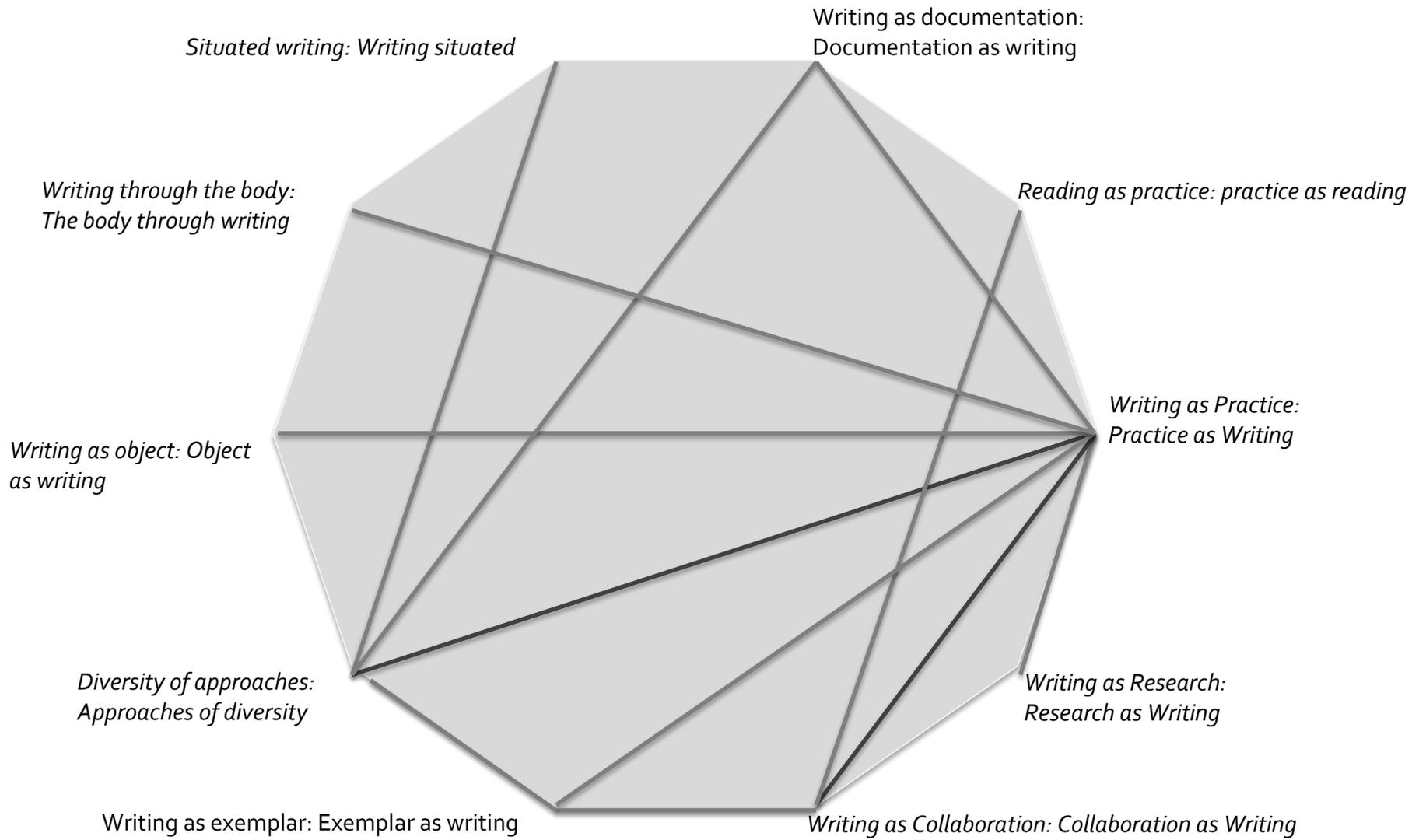


Figure 4.6 Dialogic mirroring of themes

JWCP Volume 3

Writing as Collaboration: Collaboration through writing

How can we use writing as a tool for collaboration across disciplines at PhD level? Co-writing fictional versions of the truth about someone else

(Lockheart, 2010).

Thinking-through-Writing: Writing-through-thinking

Writing through design, an active practice

(Preston and Thomassen, 2010)

Writing as Reflection: Reflection as Writing

Reflect on this!

(Orr, Richmond and Richmond, 2010)

Writing experiments with a lateral leaning

(Edwards and Tappenden, 2010)

Out of our minds: Exploring attitudes to creative writing relating to art and design practice and personal identity

(Tappenden, 2010)

CLTAD International conference, 12th-13th April

2010, Berlin. Creative Partnerships: Helping creative writing and visual processes and their personal, vocational and academic development.

(Reading and Moriarty, 2010)

An examination of the journal used as a vehicle to bring about a synthesis between theory and practice in Art and Design education

(Camino, 2010)

Writing as Practice: Practice as Writing

Everyday Practice as Design

(Melles and Raff, 2010)

Writing as Research: Research as Writing

A connective model for the practice-led research

exegesis: An analysis of content and structure.

(Hamilton and Jaaniste, 2010)

Just another piece of paper: Creative research and writing,

(Bill, 2010)

Writing as speech: Speech as writing

Theory and Practice: reconciling design-as analogies with 'real' talk in design education

(Lasserre, 2010)

Here and there: An artist's writing as aesthetic form

(Francis, 2010).

Approaching writing through metaphor: Approaching metaphor through writing

The Cave: Writing design history

(Huppatz, 2010)

Writing on film as art through Ricoeur's hermeneutics

(Friedman, 2010)

Themes not represented: -

Writing as Design Tool: Design Tool as Writing

Writing as Object: Object as Writing

Writing as Exemplar: Exemplar as Writing

Writing as gender: Gender as Writing

Gender and discipline: publication practices in design

(Clerke, 2010)

Diversity of approaches: Approaches to Diversity

Transparency or Drama? Extending the range of academic writing in architecture and design

(Roudavski, 2010)

Creative visual art storytelling and concept development

(Lord, 2010).

4.5 Mapping Editorials: Seeking practices JWCP 3:1-3 (2010)

Volume 3, issues 1-3 consist of two issues that accompanied a large Writing in Art-Design-Media Conference held in 2009, at Swinburne University, in Melbourne, Australia, while the articles for issue three were drawn from a three-day Centre for Learning and Teaching in Art and Design (CLTAD) conference, held in Berlin in 2010, *Challenging the Curriculum: Exploring the discipline boundaries in Art, Design and Media*, at which though writing was not a specified theme, many papers on writing were given exploring the conference strands. In his editorial Gavin Melles (2010) tells us that from the forty-five papers presented at the *Writing in Art-Design-Media Conference*, only ten were chosen for publication in issues one and two of the JWCP. Through this selection process there is an attempt to cover the breadth and scope of writing in creative practice within Australasia. This mirrors the role taken up in volume one to scope the expanding field of writing within creative practice in general, and volume two to do the same for performance practice and to map Scottish writing practices. Seven papers were chosen from the *Challenging the Curriculum: Exploring the discipline boundaries in Art, Design and Media*, with the intention of presenting a cross section of what was on offer in this international conference. The editorial (Lockheart, 2010a) makes it clear that most of the pieces in JWCP 3:3 are concerned with reflection and collaboration. This is mirrored in the themes presented below. There are 17 articles within this volume and 3 editorials (cf. diagram of nine themes: Volume three).

4.5.1 Writing as practice: Practice as writing

In their article, *Everyday Practice as Design*, Jan-Henning Raff and Gavin Melles (2010) look at the role of design as an everyday practice. They seek a theoretical framework for everyday design that goes beyond pragmatic human activity and reconnects with the agency of the object. They explore how the objects mediate activity and the effect on human beings.

4.5.1.1 Common elements

Raff and Melles (2010) promote the idea that everyone is a designer (Simon, 1996;

Norman, 2004) and, though they do not do so in their article, this can be applied to my context of designing and writing. I am learning that by placing the emphasis on collaborative design APTs, designerly learners can repurpose design methods and apply them to writing and visa versa. For this reason this theme and the approaches within it can be linked to *Writing as design tool: Design tool as writing*.

*Practice as writing:
Writing as practice*  *Writing as design tool:
Design tool as writing*

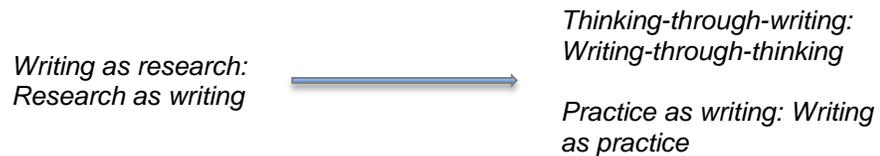
4.5.2 Writing as research: Research as writing

Jillian Hamilton and Luke Jaaniste's (2010) write about the nature of writing to address practice-based research in their article, *A connective model for the practice-led research exegesis: An analysis of content and structure*. This theme has emerged in writing that is a bridge between theory, and beyond this, acts as an object for display or exhibition. In her article, *Just another piece of paper: Creative research and writing*, Amanda Bill (2010) wrestles with the notion of a creative output in relation to her PhD thesis. Her solution is to make and display the thesis as a printed textile hanging. On writing this article only one chapter had been completed, *The Lamp of Truth*, but her stated plan was to display the whole thesis in this way. Her article contains photographs of the work. However, though her work is on show, she questions its creative value. There is a compromise in the display of writing which she is uncomfortable with. Even with the interwoven metaphor of John Ruskin's *Seven Lamps of Architecture* this is a very direct translation. The outcome, though mediated by a textile procedure, is still the display of the PhD process and has not undergone and real creative transformation.

4.5.2.1 Common elements

It was hard to find a common underlying theme that had been unnoticed in my initial reading of these articles, so I have opted for two themes: one that links two of the articles, and one other linking one of the articles to other practices previously

identified. Thus there are links in the writing taking place in Bill's (2010) PhD process with Edwards and Woolf (2007) and their position within the theme, *Thinking-through-writing: Writing through thinking*; whereas Hamilton and Jaaniste's (2010) text bears a strong link to practice.



4.5.3 *Thinking-through-writing: Writing-through-thinking*

Preston and Thomassen (2010) document a set of models through which design knowledge can be written, communicated, stored and retrieved. They chose four exemplars of inquiring systems: diaries, diagrams, choreographic notation, and comics, which are “not simply representations of a design ideation but instead, they are information storage sites, residual traces, and operational tools for its own making; an active thinking while doing” (Preston and Thomassen, 2010:60). Further, they claim, these four modes are successful within the contemporary context in communicating and transferring information.

4.5.3.1 Common elements

Preston and Thomassen (2010) select approaches from other disciplines and bricolage styles and genres to encourage thinking while doing. As discussed above this transference of approaches links to practice and to tailored choice related to appropriateness. There is a strong link to seeking a language of practice.



4.5.4 *Writing as collaboration: Collaboration as writing*

A specific approach to the use of fiction and collaborative writing is covered in *How can we use writing as a tool for collaboration across disciplines at PhD level? Co-*

writing fictional versions of the truth about someone else (Lockheart, 2010b). This is an account of an extra curricular experiment in co-writing for PhD students in which they wrote fictional stories about each other. It demonstrates the use of writing tools specifically designed for team collaboration.

4.5.4.1 Common elements

This text was one of the pilots for my PhD study and involves defining an emergent team writing practice. This pilot study led me to realise that what I had planned at the beginning of a project would be radically changed by the participants who are constantly pushing at set boundaries. This was a challenging experience but one which led me to focus on the emergent rather than the predefined in my PhD workshop practice.



4.5.5 Gender through writing: Writing through gender

Teena Clerke (2010) is the first to introduce the notion of gendered writing and scholarship to the JWCP debates and this, in turn, introduces the theme to my analysis. My palistrophic thematic structure suggests that gender can be explored or expressed through writing, but also that gender is bound up in the form and structure of the writing, thus even the thinking may be gendered so writing can contain gender: writing is gendered.

In *Gender and discipline: Publication practices in design*, Clerke (2010) carries out an audit of the number of male and female writers being accepted for publication into two key design journals. Through this research she puts forward a stark reminder that though there have been established women writers within design since the 1970s there is still, in the 21st century, shockingly few who are being accepted to design journals. This is a vicious circle in which men are chosen and, due to their writing experience, in turn are cited by others, are more likely to

become editors, and so the ones who choose those whom their journals will publish. Her “explorations of both feminist-informed writing, different to those of critique or celebration, are presented in this spirit to both raise awareness and open space so that an ethical and productive way forward for professional fields may be written into practice, by women and by men” (Clerke, 2010:76).

4.5.5.1 Common elements

Clerke (2010) makes links between scholarly practice and design practice but the strongest link is to research. This article encouraged me to think about issues of gender in my workshops. Indeed the second case study workshop: WritingGOLD at Goldsmiths only recruited one male participant. When questioned it was felt by the participants that this was because my invitation for collaborators was more attractive to females. This has not been a focus of my thesis but is of interest to me as a researcher and is an area of research that offers possibilities in the future.

*Gender through writing:
Writing through gender*  *Writing as research:
Research as writing*

4.5.6 Writing as speech: Speech as writing

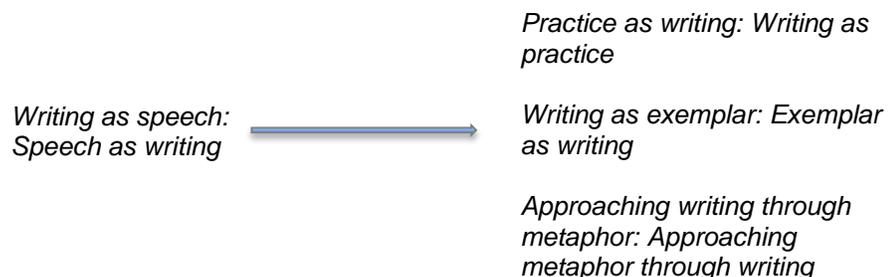
Similarly, Barbara Lasserre (2010) in, *Theory and Practice: reconciling design-as analogies with ‘real’ talk in design education*, analyses the use of metaphor by those taking part in the design critique or ‘crit’, particularly the lecturers, and those used in written design texts. Lasserre (2010) employs tools from linguistic analysis for a series of useful preparatory exercises that can help students gain access to the underlying perceptions of the design process held by speakers. These deconstruct spoken metaphor and design literature to assess the role of metaphor in description and criticism. This allows students to see the link between the language used in written design texts and spoken design criticism.

This theme of *Writing as speech: Speech as writing* continues with, *Here and there: An artist’s writing as aesthetic form*, by Mary Ann Francis (2010). Using the

structure of a one-act play, Francis (2010) playfully places the speaker on a hierarchical podium to perform their writing and to discuss the artist writer, and art-writing with an educated audience. Taking control of structure, gesture, reaction, imagery and discussion topic, Francis places before us a *fait accompli*, rather than a speculative or discursive article. In terms of approaches to writing, this article proposes a monologue as form and structure, and as such this is an exemplar. At this point, Francis (2008, 2009, 2010) has published an article in each volume of the JWCP and her writing models, playful, discursive and theoretical, begin to form a set of relationships of their own. Usually interrelated with speech and deeply rooted to theory she demonstrates a complex and interesting set of approaches to art writing.

4.5.6.1 Common elements

Discussions within and around the *crit* (Lasserre, 2010) and the monologue as form (Francis, 2010) both seek approaches for the tricky medium of speech in and for practice. For Lasserre (2010) there is a strong link to the use of metaphor in the *crit* and in speech which attempts to encapsulate or approach creative practice. As a result these texts have several links to other themes.



4.5.7 Writing as reflection: Reflection as writing

In, *Reflect on this!*, Susan Orr, Jules Dorey Richmond and David Richmond (2010) explore some of the assumptions about reflection on practice and suggest that it is not always a process of looking back. “The traditional view is that the student does the research and then she ‘writes it up’. Reflective approaches challenge this assumption because the research occurs in the act of writing” (Orr, Richmond and

Richmond, 2010:199). As an example of this approach, *Writing experiments with a lateral leaning*, by Harriet Edwards and Curtis Tappenden (2010) shows writing as a by-product of drawing. The experiments carried out by Edwards as part of her PhD research were given the space of a workshop, attended by Tappenden, and later written up as a collaboration. As such, they were inchoate thoughts resulting from the conference rather than a presentation taken to it. The drawings unlocked conversations revealing “elements of discovery that are tacit, experimental and heuristic in nature” (2010:212) and which are harder to contain in traditional writing styles. The drawings formed a point of capture and visual reflection. Edwards and Tappenden (2010) place the visual above use of words and reflect on how the visual informs written language. Indeed, Tappenden (2010) writes about reflecting through story telling and extra curricula creative writing workshops in, *Out of our minds: Exploring attitudes to creative writing relating to art and design practice and personal identity*. This theme of storytelling informing and allowing reflection on the identity of the student is mirrored in Christine Reading and Jess Moriarty (2010), *Creative Partnerships: Helping creative writing and visual processes and their personal, vocational and academic development*. While the notion of reflecting on practice through journals is explored by Minacha Camino (2010) whose study, *An examination of the journal used as a vehicle to bring about a synthesis between theory and practice in Art and Design education*, is an in depth account of how journals are used within one UK art and design institution, and how they could more constructively be used to link theory and practice.

4.5.7.1 Common elements

Orr, Richmond and Richmond (2010) and Edwards and Tappenden (2010) address writing at the research level but also, in parallel with Tappenden (2010), as a form of practice. The theme of practice is mirrored in Camino (2010). Here the role of keeping journals and how they can be used as a link to reflect on different ways of thinking leads into writing as practice and how that form of writing may include sketches and notes. Both underlying themes extend the understanding of what practice and research can be and focuses on the learning aspect.

*Writing as reflection:
Reflection as writing*



*Practice as writing:
Writing as practice*

*Writing as research:
Research as writing*

4.5.8 Diversity of approaches: Approaches to diversity

Another advocate of approaches to diversity is Stanislav Roudavski (2010). In his article, *Transparency or Drama? Extending the range of academic writing in architecture and design*, the author recommends a variety of approaches to writing in this discipline and demonstrates why and how generic academic writing is so dangerous to the thinking of architects and those designing. He makes a particular plea for writing guides to be more purposeful and related to specific outcomes and processes required. The idea of multiple approaches is further developed in, *Creative visual art storytelling and concept development* by Anne Lord (2010). Here, Lord uses storytelling to promote identity and self-knowledge, and engages with a range of practices to grow students' confidence in their writing. The outcomes are reused, discussed and developed through exposure both online and at exhibition.

4.5.8.1 Common elements

Roudavski (2010) and Lord's (2010) approaches are aimed to suit their practices. As with other writers in these volumes the approaches are wide ranging so that they can match the practice.

*Diversity of approaches:
Approaches to diversity*



*Practice as writing:
Writing as practice*

4.5.9 Approaching writing through metaphor: Approaching metaphor through writing

Through the use of the cave as metaphor, Huppertz (2010) addresses the idea of historical writing as old fashioned and limiting. In, *The Cave: Writing design history*, Huppertz suggests that we may approach the past and the origins of design through the filter of an outdated mode of writing and structuring thought. This, the authors

suggests, is unhelpful. The subtext here is a need for a variety of approaches to look at history flexibly, rather than through the filter of contemporary attitudes and culture. Thus the past is another territory requiring flexible thought and approaches in order to understand it. Further, in, *Writing on film as art through Ricoeur's hermeneutics*, Ditte Friedman applies five themes of Ricoeur's hermeneutic film theory to writing practices. These for a set of metaphors which when applied to writing help to create narrative spaces and places of contemplation.

4.5.9.1 Common elements

Huppertz (2010) seeks a range of approaches to writing and rethinking design history. This article, looking at design history, links well with my Chapter 2: *Missed Opportunities* which assess the impact of The Coldstream Reports. However, it is also useful in my workshops as it discusses metaphor and its use within narrative spaces.

*Approaching writing through metaphor:
approaching metaphor through writing*  *Diversity of approaches:
Approaches to diversity*

4.5.10 Summary

4.5.11 Quantifiable recurrent themes

Across the third volume the most represented theme is *Writing as reflection: Reflection as writing*, which contains five articles. The next most dominant themes, each containing two articles, are *Writing as research: Research as writing*, *Writing as speech: Speech as writing*, *Approaching writing through metaphor: Approaching metaphor through writing* and *Diversity of approaches: Approaches to diversity*. The remaining four themes all contain one article: *Writing as collaboration: Collaboration as writing* and *Writing as gender: Gender as writing*, *Writing as practice: Practice as writing* and *Thinking through writing: Writing through thinking*. Three articles are not represented in this volume: *Writing as design tool: Design tool as writing*; *Writing as object: Object as writing*; and *Writing as exemplar: Exemplar as writing*. However, two new themes have emerged *Writing as gender: Gender as writing* and *Approaching writing through metaphor: Approaching metaphor through writing*.

4.5.12 Representing emergent relationships

Figure 4.8 Dialogic mirroring of themes shows the common elements or underlying recurrent relationships between the themes. The darkest grey line in the figure shows the thematic section heading that have the highest number of articles. This shows that, in parallel with volume one and two, the most dominant links and underlying thematic links for this volume are *Writing as practice: Practice as writing* and its links to *Diversity of approaches: Approaches to diversity*. However, practice has further relational links to *Writing as Collaboration: Collaboration as writing*. Moreover, across this volume *Writing as research: Research as writing* and it shows clear relational links to *Thinking-through-writing: Writing-through-thinking*. There is an emerging link across all of the volumes between diversity and approaches that are tailored to specific practices (see Figure 4.9). This will be discussed further in the following sections.

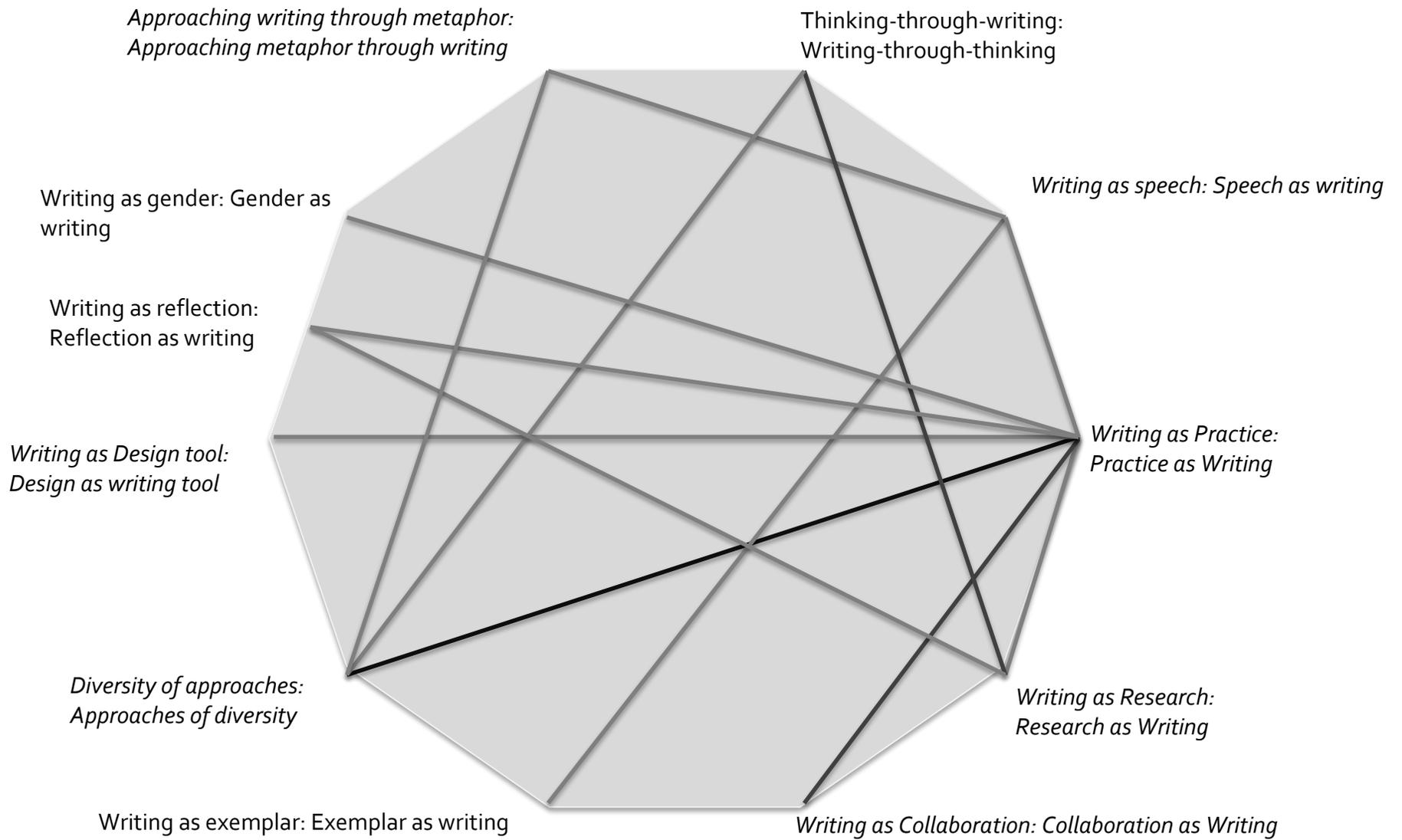


Figure 4.8 Dialogic mirroring of themes



Figure 4.4 Dialogic mirroring of themes

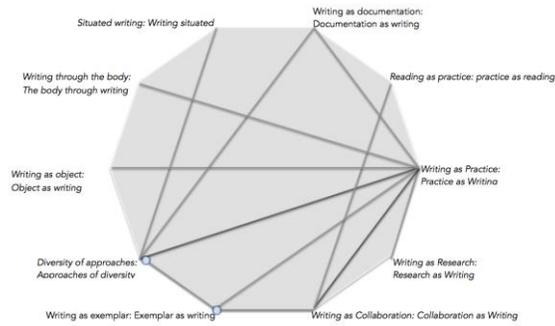


Figure 4.6 Dialogic mirroring of themes

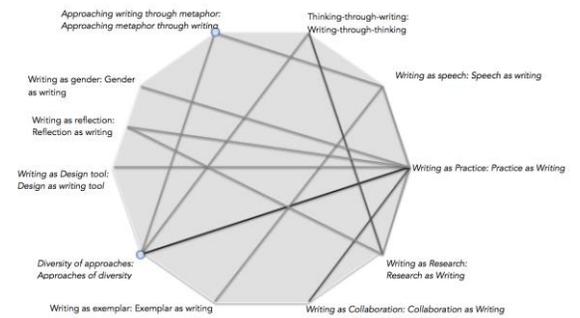


Figure 4.8 Dialogic mirroring of themes

Figure 4.9 The dialogic mirroring of themes across JWCP volumes 1 – 3

4.6 The dialogic mirroring of themes across JWCP volumes 1 – 3

Figures 4.4, 4.6 and 4.8 are seen together in Figure 4.9. This allows for a comparison across the three volumes of the thematic mirroring. As explained previously the darkened lines show the strongest and most frequently represented themes, while all other individual relationships are shown as lighter grey lines. As the JWCP is taken into wider territories in volume two and three we see greater relationships across themes and a growing number of approaches to writing in creative practice. The most frequently linked theme is *Writing as practice: Practice as writing*. The dialogic mirroring in figure 4.3, for JWCP volume one, shows five links to *Writing as practice: Practice as writing*, seven in JWCP volume two and seven in JWCP volume three.

The darkened bars show reciprocal links. In volume one these transpire between *Writing as practice: Practice as writing* and *writing as design tool: Design as writing tool*. In volume two they are between *Writing as practice: Practice as writing* and *Diversity of approaches: Approaches to diversity* and *Writing as practice: Practice as writing* and *Writing as collaboration: Collaboration as writing*. This pattern is repeated in volume three but there is an additional reciprocal link between *Writing as research: Research as writing* and *Thinking-through-writing: Writing-through-thinking*. These reciprocal links show a strong relationship between these themes.

4.7 Comparative review: Location and creation of interlinking themes

I have elicited the major themes of the JWCP through a range of interpretive approaches. I have used mapping, précis, in depth narrative review and dialogic mirroring to address and readdress all of the articles contained within the first three volumes. The next section will extend the themes that will be of particular use to my research. This will allow me to continue to review the literature contained within the remaining two volumes through a more focussed lens. One caveat to this review is the reductive nature of the themes. This becomes more obvious as the practice of writing in creative practice and the writing community contributing to the JWCP emerges, develops and grows more confident. Themes emerging are those

of borrowing, appropriating and tailoring models from a flexible and playful set of approaches. This is strongly represented across the three volumes.

4.7.1 Common themes

The theme that has emerged as most strongly represented in the first two volumes is *Writing as practice: Practice as writing*. However, There are only two articles (Lasserre, 2010; Francis, 2010) with this as their main theme in volume three, however its prevalence is clear due to its relationship with the other themes. The prevalence of this theme is not a surprise as the journal aims to look at writing in creative practice. However, this theme has identified a transdisciplinary and dialogic role for writing within art and design practice and a link to the specific need for a range of approaches to address the purposes and possibilities of creative practice.

Across the three volumes writing has been clearly paralleled to practice (Hand, 2007; White, 2008; O'Neil, 2009; Byrne, 2009; Mulholland, 2009, Melles and Raff, 2010) and explored 'as' practice (Charlton, 2008; Jaeger, 2009; Francis, 2009; Clarke, 2009). Often the writing approaches used have been appropriated from other disciplines. In volume one, I have used the theme to consider literary practices and how they have been translated and mediated so as to inform the practices of making. These borrowings and re-usages continue in volume two (Jaeger, 2009) but there is also an emphasis on addressing large assumptions about what writing in practice can be, rather than building new writing approaches from pre-existing models that can be used to address practice. This demonstrates the tricky move that JWCP and Writing-PAD have made from learning and teaching project to inclusive experimental and theoretical voice.

4.7.2 Common elements

Writing as practice: Practice as writing is a theme in which a rich array of approaches have been sought to enter into the spirit of communication and addressing the assumption that we should all be bound to one way of expressing

practice. This consistent borrowing and amalgamation of practices is mirrored in the theme, *Diversity of approaches: Approaches to diversity*, which is present in all three volumes. Volume one presents Elton's (2008) assessment of the structure of the university, which he claims must allow for more complexity; Cocker (2009) places her approaches to diversity firmly into the conventions of writing. This is further represented in volume three with Roudavski (2010) and Lord (2010). These add to the variety of approaches within the practice theme.

Though approaches relating to design practice are of use to me, these themes select a wide range of cutting edge fine art and performance practices, which are not directly appropriate to my search for collaborative APTs to suit and develop design writing. However, one common element derived is that most approaches select and appropriate practices from other disciplines and piece them together in the form of a bricolage.

4.7.3 Interweaving themes

Four distinct themes emerged from volume two that were not present in volume one: *Writing as documentation: Documentation as writing*; *Writing as object: Object as writing*; *Writing through the body: The body through writing*; and *Writing as exemplar: Exemplar as writing*. These themes are not evident in volume three.

4.7.4 Common elements across the volumes

These themes can be linked in a set of commonalities which further connect with, *Reading as practice: Practice as reading*, through the nature of the object and how that object is encountered. Thus, in *Writing as object: Object as writing*, performance was linked metaphorically to objects such as books (Webb, 2009; Leahy, 2009) and art practice expressed through other forms of publication (Pollard et al, 2009; Thompson, 2009). The presence of writing, its object-ness once present in the world is discussed through a variety of means. This presence and its many forms create a strong metaphor. Surprisingly, *Writing through the body: the body through writing* was a weaker theme with only Denis (2009), contributing an

article, as was the case with, *Writing as exemplar: Exemplar as writing*, with an article by Kelly (2009). These newer themes have common elements in, *Reading as practice: Practice as reading*. Within this theme in volume one, Hillier (2008) assesses the politics of the dyslexic font while in volume two, Turner (2009) seeks to explore the read-through and how reading collaboratively and out-loud, in a group affects the reading, writing and performing process; two very different perspectives on the reading which demonstrate why the word, reading, can not cover all the aspects of the process.

4.8 Identifying new themes of change growing from the three volumes

Situated writing: Writing situated also has a strong presence across the first two volumes but is not represented in volume three. Here I define situated writing as writing that requires a particular place and context in order to be read and understood or writing that is embedded within its locality or context. Again this is a theme that causes crossovers. In volume one, Speed (2007) and Diggle (2008) approach their vastly different contexts through a variety of approaches. Diggle (2008) through engaging students with writing that mirrors the body in size and shape and the landscape and journeys; whereas Speed (2007) looks at the way we negotiate information through web 2.0 and engages with yet another set of approaches. In volume two, Orley (2009) and Manghani (2009) employ a range of approaches to address writing that is situated within time and space. They negotiate many disciplines and practices to select suitable models. However, Petrova (2009) considers the impact of culture on writings, through their conventions, and how they work on levels that may be beneath our immediate awareness. Her subject matter looking at the impact or imperialistic writing convention forms links with Cocker (2009).

4.8.1 Missing and weaker links across the three volumes

The two most important themes in my research are, *Thinking-through-writing: Writing-through-thinking* and *Writing as design tool: Design tool as writing*, both themes do not appear in volume two, though the first reappears in volume three.

Both relate to the research being carried out in this thesis because they relate more directly to design than other thematic areas. This suggests that *Writing as a design tool: Design tool as writing* is an area ripe for research and development of specific practice, which is encouraging.

Both of these themes show a strong link to design because all eight of the articles situate their specific examples within design (Edwards and Woolf, 2007; Jones, 2007; Raein and Barth, 2007; Häggström, 2008; Melles, 2008; Wood, 2008; Spring, 2008; Preston and Thomassen, 2010). Added to this Jones, (2007), Wood (2008) and Spring (2008) engage directly with the co-design process through a co-writing process. This leads me to focus on a practice of writing that is situated within design that engages with the co-design process through co-writing, making specific links to the theme, *Writing as collaboration: Collaboration as writing*.

4.8.2 Across the volumes: *Reflection as writing: Writing as reflection*

Added to this *Reflection as writing: Writing as reflection* is represented through the work of Evans (2007) and Dilnot (2008) in volume one but is heavily developed through five articles in volume three (Orr, Richmond and Richmond, 2010; Edwards and Tappenden, 2010; Tappenden, 2010; Reading and Moriarty, 2010; Camino, 2010). Writing as a way of capturing a reflective layer of inchoate thought and then presenting it as an approach to practice is contained within this theme. This is not presented in volume two, though some aspects of this theme are present in Leckey and Hollis (2009).

4.8.3 Across the volumes: *Writing as speech: Speech as writing*

Links made between writing and speech are particularly relevant to designers and are present in both volumes; formally, in volume one, through Graves (2007), Francis (2008) and Symonds (2008) but latterly, in volume two, through Leckey

and Hollis (2009)⁶, who document their digressive and illustrative conversation about the use of fiction and narrative structures in art writing, through a recorded discussion which is then transcribed and formulated into a performative piece of writing. Again the links between the approaches cannot be confined to one specific meaning.

4.8.4 Across the volumes: *Writing as collaboration: Collaboration as writing*

This theme shows a clear jump across the volumes from volume one with an article by Holland (2008), to volume two, by both Wilsmore (2009) and Graham (2009), and finally volume three, Lockheart (2010). This demonstrates that the theme is represented both in performance and art and design. All are concerned with the tricky aspects of collaboration within creative practice. However, because collaborative writing for designers is less prevalent in the creative practice, there are few papers written on collaborative writing for design teams. Thus most of the research available beyond the JWCP in this area is in science, the humanities or social sciences. Accessing this research does inform the theme of collaboration, even though my research is informed by stepping away from the academic superiority of these disciplines, away from writing generalities, to tools, approaches and purposes that suit designers.

4.8.5 Across the volumes: *Research as writing: Writing as research*

Another theme present across the JWCP volumes is, *Research as writing: Writing as research*. This is represented across volume one by Borg (2007), who gives a historical background to the Writing-PAD debates, and in volume two by MacDonnald, (2009) who performs a similar contextualising role to Borg but for performance, and Dutton and Swindells (2009) who use writing to display, in an alternative form, research models of their performance practice. It is equally represented in volume three through Hamilton and Jaaniste (2010) and Bill (2010). Links between research and practice can be drawn from many of articles in the

⁶ Though hard to position I finally settled on, Writing as documentation/Documentation as writing, as the theme for Leckey and Hollis (2009) as it seemed to best capture its overall tone. However its links to speech are undeniable.

JWCP (see Figures 4.3, 4.5, and 4.6). The bridge between these two hemispheres is writing.

4.9 Conclusions

My Contextualising Review demonstrates that the quantity and quality of the field has changed significantly since the initiatives of Writing-PAD and JWCP. I have sought, through this detailed review of the first 3 volumes, further possibilities and opportunities that add to the approaches used in my research. This review also highlights the role of writing, purposeful approaches and pedagogical practices. My main aim has been to apply emergent themes and approaches as a bridge to and springboard for my methodologies and to feed into APT development for my workshops. Through my analysis of the articles accepted for publication in the first three volumes of the JWCP, I have shown that there is an interweaving and ever-expanding field (Kraus, 1979) of how writing and word use are being employed in creative practice. My research seeks to add to this growing body of knowledge about writing in creative practice; firstly, by addressing the role of writing to practice, learning from, drawing on and adding to that which has gone before, but secondly, by demonstrating a specific encapsulation of how tools for purposeful writing positioned specifically for designers can be used to improve the level and quality of thinking employed by design students.

4.10 Insights and understandings

Through this review I have developed an understanding of writing that is being used in a variety of practice-based disciplines. I have used the articles in the JWCP as an archive and from them have mapped sets of relationships. These have allowed me to frame a territory of practice-based writing. To conceptualise my process in this chapter, I will use Weick's (1993) ideas, developed in further detail in Chapter 5: *Framing and Staging Methodologies*, about identifying "a set of cracks" in the current possibilities (1993:642). Writing in isolation, these cracks have emerged as guides to future possibilities and directions that writing practice might develop along. This, with insights from missing recommendations for writing

practice in The Coldstream Reports, has given me confidence to develop approaches, practices and tools that mirror and are complementary to practice. These feed into my methodological framework.

I use these relationships, gaps and cracks in this emergent territory to locate literatures outside Writing-PAD and JWCP for my Chapter 3: *Framing Literatures*, which provides a wider literary framework for my study. The tools that I have applied to the articles and the themes that have emerged have added insights and understanding about what doing writing with design practitioners collaborating in teams means for me. It has allowed me to fully engage with the practices that have contributed to the network. The significance of what I have found here points to a continued diversity across the spectrum of writing in creative practice, a particular focus on cutting edge, fine art and performance writing, but less of a focus on writing as a design tool, which underpins the need for the development of tools for writing in design for the future. These insights will contribute to embedding writing into collaborative design process and the creative practices of design teams.

Section 2: Doing Language Together

Chapter 5: Framing and Staging Methodologies

5.1 Introduction

This chapter is about hypothesising and proposing, framing and staging my emergent methodological research framework derived from ‘an enthusiasm of practice’ (Haseman, 2006:100). These methodologies are arrayed so that I can select and bricolage from a range of interpretive approaches to suit the changing nature and flexible requirements of my research.

My thesis is divided into two sections, one literature-centred, the other practice-centred, however, both require tailored and situated approaches. I use narrative review (Silverman, 2008) throughout Chapter 6: *Framing the Workshop APTs* and the accompanying appendices (B-D). I also draw on indicators such as those used within action research (Crouch and Pierce, 2012; Reason and Bradbury, 2007) and emergent practice (Webb, 2015; Haseman, 2006). I use narrative review and a range of tailored textual approaches in my re-readings and in-depth rationale in Section One: *Literatures*. Chapter 2: *Missed Opportunities*, carries out an in depth analysis of texts surrounding the introduction of writing to art and design education; in Chapters 3: *Finding Opportunities* I apply a range of designerly approaches to frame a practice-based territory of writing for creative practice, and seek out future possibilities; in Chapter 3: *Framing Literatures*, I draw on the gaps made apparent through the previous chapters to frame the wider pedagogic and theoretical territory of my study.

5.1.1 Rationale for workshops

My rationale is for studies *complementary* to design so as to inform design practice. This is drawn from my re-reading of The Coldstream Reports in Chapter 2: *Missed Opportunities*; my contextualising review which identifies writing

practices as complementary to rather than separate or isolated from design practice, and my literature review, which locates the foundations of some of these practices and how my own thinking and practice can develop differently. This contextual framing shows that when design practice requires teamwork, a complementary writing practice would be team-based and collaborative.

I use practice-centred APTs and workshops to initiate writing practices for design teams. My methodological framework is drawn from insights from self-reflective inquiry practices (Marshall, 2007), inquiry-in-action (Reason and Bradbury, 2007), reflection-in-action and reflection-on-action (Schön, 1983). These act as filters to my APT workshop methods and allow me to address the workshops and synthesize my intuitive, felt findings about the emergent new knowledge (Webb, 2015; Haseman, 2006). I also draw on aspects of research as practice (Smith and Dean, 2009) and communities of practice (Wenger et al, 2002) where my role and that of participants will be to observe and reflect on our own working methods.

5.1.2 Evolving roles

My role is constantly shifting and requires flexibility. I am a reflective practitioner (Schön, 1983) and a researcher. I occupy the existing mirrored and dialogically (Bohm, 2004) relational roles of teacher-learner/learner-teacher; researcher-teacher/teacher-researcher (Lillis and Scott, 2007); researcher-designer/ designer-researcher (Cross, 1982), writer-researcher/researcher-writer (Webb, 2015) and facilitator-bricoleur/ bricoleur-facilitator (Levi-Strauss, 1972; Weick, 1993). The positional mirroring through my dialogical hyphenation of the roles shows them to be constantly in flux. With these juxtapositions in mind I have created the investigative and intervening role of the *designer-languager*, which holds within it my creative doing, participating, organizing and synergizing roles.

Moreover, though my practice requires participation, I am also a collaborator and so part of the team. This flexibility may require compensation when there are conflicts and/or non-participation, e.g. the 'tricky team' mentioned in Chapter 6: *Framing the Workshop APTs*. However, the tools can serve to remove some of the

pressure that may fall to the designer-languager. In the case of the tricky team, the Team-making tool randomises decisions regarding team make-up. This means that no one is perceived as controlling the team composition; rather, through cross-championing, the team members choose each other.

In this study, I employ the explicit *framing-whilst-doing*, a combination of what Schön (1983) called reflection-in-action and reflection-on-action and what Polanyi (1966) called tacit knowledge. Tacit knowledge is embodied know-how and the foundation of all doing in action (Polanyi, 1966). This framing-whilst-doing enables the community to capture the trickiness of communication in a collaborative text. Understanding and making explicit this engaged practice is essential to designers undertaking Masters Level study in Higher Education to allow for autonomous learning within HE, the development of co-eloquent design teams and the communication of design processes to clients beyond education.

The observation of development and growth in my research across a series of workshops has been particularly useful; however, for this study I have chosen to frame moments in the research trajectory in the form of case study snapshots of three specifically chosen workshops rather than giving a commentary of all workshops which took place across the 6-year period. The APT development and workshop processes are also highly influenced by Weick (2014, 2007, 2005, and 1993) and Kurtz's (2014) notions about institutional and workshop sensemaking and Wenger et al's (2002) notion of communities of practice.

5.2 Intentions

My intentions derive from the question of why and how writing was introduced into the art and design curriculum. My rereading of the Coldstream Reports has led to a reassessment of the assumptions about what writing is required by design practitioners. I have reassessed the writing practices that emerged from Writing-PAD and the JWCP by analysing the texts through a range of visual design tools, précis and narrative review. This enabled a range of opportunities to come forward

in structures and themes across the volumes. The theme of mirroring identified from these processes has been applied throughout my thesis to:

- a) the *complementary studies* that were recommended in the Coldstream Reports to call for *complementary* writing practices, and
- b) studio practices by using design tools to frame writing practices.

Further, I have used the literature review to inform

- a) the learning requirements of the practitioners in my case studies,
- b) practices, such as collaboration and cooperation, useful for design teams.

This will feed into my intentions for the workshops. These are to promote self-confidence and autonomy in writing for design teams, and for this shared learning to have an impact on the individual participants. This requires that workshops began with APTs to fast prototype resilient cooperative teams who can develop their own writing structures in accordance with the perceived requirements of the project. I intend to shift the orthodoxy from one derived from text-based subjects, to a practice-centred and tailored writing that can be designed by teams.

<u>Research question</u>	<u>Data collection</u>	<u>Data Analysis</u>	<u>Presentation of research outcomes</u>
How can the use of approaches, practices and tools (APTs) promoting collaborative writing and cooperative language practices for design teams develop Student Autonomy in Writing for Higher Education?	3 case study workshops leading to feedback in the form of Post-its, reflectionnaires, interviews and emails. Email correspondence and survey regarding The Coldstream Reports.	Qualitative: Thematic narrative review and interpretive approaches.	Tabulated data analysed through narrative review. Narrative of workshop presented in appendices. Narrative review of feedback in Chapter 6: <i>Framing the Workshop Approaches, Processes and Tools (APTs).</i>

Table 5.1 Structure of the research methodology

The data collection and analysis is qualitative and will rely on feedback. The feedback given by participants and the relationship discovered between

communication and workshop context will be used to define the importance of this research. However, these workshops will encourage deep contemplation of co-created material and the explanation of inchoate thoughts and ideas through a framework of tools that gradually release the participant from the constraints of the analytical approach to learning and practices of rote memorising. As a result, I am aware that immediate feedback from participants may not contain the whole story, because an individual's realisation of resulting changes may develop over time.

5.3 Framing methodological terms:

There are a number of key terms that I have used in locating and outlining my methodological framework. As such these terms are positional. Thus, though I have a glossary at the beginning of this thesis with the purpose of clarifying the use of terms for the reader, the following require longer and more delineated explanations.

5.3.1 Sensemaking

Key to understanding the transformational processes of my workshops is sensemaking. Debates around the uses of sensemaking within the institution and with how institutional conduct can be understood and communicated through this process can be accessed through the work of Karl Edward Weick, an American organisational theorist. Weick et al (2005) state "Sensemaking involves turning circumstances into a situation that is comprehended explicitly in words and that serves as a springboard into action" (2005:409). These words can be both written or spoken, but are required to be edited and shaped, and read by others; it is this process that then affects and shapes institutional behavior. The embodied nature of sensemaking is the result of the conversion of external or imposed categories into those holding meaning for the group, which then leads to the organizing process being converted into texts (2005:409).

My understanding of sensemaking is further developed through Cynthia F Kurtz's (2014) book, *Working with stories in your community or organization: Participatory*

narrative inquiry. According to Kurtz, Participatory Narrative Inquiry is the development of community projects through the collection and use of stories and her definition of sensemaking highlights appositely the roles of storytelling and listening as part of this process. This involves the notion of what Kurtz terms, *Narrative Sensemaking* (2014: 299-309), which is the creation and telling of stories as part of the development of a group project. For Kurtz sensemaking is 'Pertinent', 'Practical' and 'Playful' (2014: 306). It is specific to situated contexts, ensuring that it cannot become generic; however, it is a constant and continuous process that can easily be taken for granted and requires observation (Kurtz, 2014: 299-384). Kurtz's (2014) work informs the observational role of the designer-language.

5.3.2 Tacit knowledge

In terms of philosophical and psychological approaches, tacit knowledge (Polanyi, 2009) may be expressed as 'felt meaning' (Gendlin, 1997) and as such is related to the processes involved in sensemaking (Weick, 1993) and narrative sensemaking (Kurtz, 2014). Felt meaning has been translated as 'felt sense' (Elbow, 1998) and related more directly to the sense of a word which will not travel beyond the tip of the tongue. According to Elbow (1998), to capture this felt sense we need to allow for our own wrongness in word use. By this, Elbow means using the wrong word can sometimes help in defining the real meaning which is felt rather than clearly pinpointed if we search for it in our existing cognitive word store. In terms of the workshops, this feeds into the role of the team to locate the correct word or even to coin a new word or neologism based on the framing of the felt sense. This can often be achieved through thinking about what something is not in order to collaboratively identify what it is.

5.3.3 Reflection-in-action

Schön was working within two main professional practices: architecture and psychotherapy. In these contexts the unreflective practitioner was seen by Schön as both "limited and destructive" (1983: 290) to their social contexts. Schön's concern for the social context mirrors the urgency present in the outputs of

contemporary designers many of whom are required to work within an ethical ecological context. Indeed, for Schön, reflection-in-action can be “an ethic for inquiry” (1983:164), through which a practitioner can produce an approach incorporating “an overarching theory” and “an appreciative system” (1983:164) from a situation that may appear chaotic. This reference to Schön’s reflective approaches is indispensable to my project as it allows teams of designers to define their context and frame their language accordingly. It also suggests a platform for a wider ethical and environmental context

5.3.4 Cooperative and reflective action research

Within action research there is a clear acknowledgement that we are moving away from the general cultural notion that knowledge is static and can be held by an individual or within single narratives, or meta-narratives (Lyotard, 1979), toward the view that it is in flux, participatory, constructed, questioned and multi-perspectival: “our world does not consist of separate things but of relationships which we co-author” (Reason and Bradbury, 2007:7). This links to the framework for my methodology: the cooperative workshop space.

My workshops draw upon aspects of action research (Reason and Bradbury, 2007). Action research combines action, which precipitates or advocates change, and research that suggests a search for a theoretical understanding or underpinning of the events as they take place within the active space. For my research this space is the workshop and my action and research take place in spaces that promote transformational learning, or understanding. The research leads to the APTs and knowledge of facilitation, whereas the action leads to the application, bricolage and change. In action research the two aspects ‘action’ and ‘research’ function together and lead to transformational spaces of learning. This research focuses on action research that guides and lifts the community of practice beyond their common work to co-operation which brings about significant change in the individual and the team (Senge and Scharmer, 2007). The engagement brought about through the workshop space is about more than collaboration; it is

about engaging in an activity together and acting in togetherness; it is about cooperation which brings about positive transformative change in the individual's learning experience and future approach to learning. The workshop space, engagement with the APTs, and my facilitation help to bring this about.

5.3.5 Collaboration and cooperation

The discrete distinctions between collaboration and cooperation are defined by Clay Shirky (2009) in his book, *Here Comes Everybody: How change happens when people come together*. He states that incentives are a key driver in behaviour change. "If you give [people] more of a reason to do something, they will do more of it, and if you make it easier to do more of something they are already inclined to do, they will also do more of it." (Shirky, 2009: 18). Asking participants to identify their own purpose and then encouraging them to pursue this purpose together and facilitating the pursuit to be fun and engaging is my underlying intention. Through this route writing can be redefined as a useful part of the making process. Thus when language and capture is part of the design process then the words themselves become designerly and are not seen as enclosed capsules of thought, but rather as triggers to the communication of design possibilities. Moreover, as contexts for design change, so designers need to communicate in trans-disciplinary, cross-cultural and wide generational and gender-diverse teams. If this becomes easier and the purposes are deeply felt and intuitively performed, with engaging and successful results, then addressing and using writing, and languaging, will become just another exploratory tool for designers.

Shirky's (2009) ideas on cooperation are useful to my methodology. They help me to place a distinction for my participants between collaboration and cooperation. Shirky identifies three behavioural rungs that people must negotiate before they can purposefully join forces, these are co-operation, collaborative production, and collective action. We now have many social networking platforms for sharing. However, he notes, sharing is not collaborating. For this we need to create a group identity and to do this people need to change their behaviour so that they can

synchronise with others (2009:49-50). This is co-operation. Collaborative production is “a more involved form of cooperation as it increases tension between the individual and group goals” (2009:49-50). Collaborative production is harder to get right than sharing because of the level of negotiation involved (2009:51). Finally, he lists collective action as the third rung. This, he maintains, is the hardest type of group effort,

as it requires a group of people to commit themselves to undertaking a particular effort together, and to do so in a way that makes the decision of the group binding on the individual members. All group structures create dilemmas, but these dilemmas are hardest when it comes to collective action, because the cohesion of the group becomes critical to its success. Information sharing produces shared awareness among participants, and collaborative production relies on shared creation, but collective action creates shared responsibility, by tying the user’s identity to the identity of the group (2009:51).

Thus the outcome of the workshops is for a binding form of shared responsibility to arise with the move from me to we. This binding responsibility then leads to the further development of the collaboratively written text. This study will not address how the binding works after the workshop; rather it will focus on how to make the workshops a space for transformational learning experiences.

Garrett Hardin (2009) in *Tragedy of the Commons* also explores this notion of the importance of cooperation for the common good. Here, Hardin describes situations where the individual has the incentive to damage the common good (2009:51).

Within my workshops the main aspect of this process is the collaborative negotiation of language by designers in co-authored writing. This is organised into a framework of possibilities for the future of humanity in which the common good is the incentive, rather than an irritant in the path of individual desire. Therefore, the goal of these approaches is to engineer designerly, portable, messy ‘Holding Spaces’ (Raein and Barth, 2007) for design teams, which exude the aura of a touchstone or co-created talisman, and which bind the participants to go into action together. Individuals imbue the collaborative process with their own qualities and foci, “the value of something, its meaning for ‘me’” (McGilchrist, 2010:184), through

which they become attached to those of the team. This facilitates a deeper level of commitment and secures long-term continuity to the collaborative outcome or action, which in this case is designing and communicating through languaging and writing.

These approaches to cooperation and collaboration have helped me to understand my APTs and how they sit within the participatory workshop space. My approach is to work with designers who need to think across cultures, languages, ontologies and epistemologies, and to engage them in thinking more deeply and collaboratively about what they know, how they can develop their knowledge, and how they can communicate and share it together, and with others, through co-written Territory Framing. My APTs make participative writing and word use positive tools for designing. The word positive is used because, as I have shown in previous chapters, the APTs seek to replace the need for a deficit model of writing and support within Higher Education (HE) Masters level (M-Level) Design courses.

I seek to approach my participants by working with their established cultural values. Participants with the designerly mind (as defined in Chapter 3: Framing Literatures) are an emerging student cohort with an international and transcontextual understanding of design culture. My role within the workshops is to bricolage/facilitate understanding about writing for these participants. That is to say that this designerly mind is global and is required to widen its approach to fit the values of its context. According to Giddens (1997:18) culture is the “ways of life of the members of a society, or of groups within a society” in relation to each other. This means that they need to relate differently to cooperate with each other. According to Joshua Greene (2013:148) our brains are developed for “within-group cooperation” and “within-group competition” which he calls, “Me vs. Us”, and are less efficient at enabling between group cooperation or “Us vs. Them”. This is to do with our reproductive biology, our emotional reactions to situations, but also elements of our culture which proliferates “group-level selfishness” through tribalism and local, highly situated understandings of religion, a biased perception

of facts and sense of fairness (2013:148). My solution to this is to work at the level of co-definition where each word - through which thought is communicated - can be situated within the design brief and debated in the terms required for the team to work together. Thus forming cooperative teams, who will co-define words and design writing that is specific to their particular purpose, is the core purpose of the workshops. The participants' learning journey is a bricolage of collaborative APTs, rather than the dissemination of a hierarchy of knowledge from an individual. The bricoleur creates a workshop space where shared learning and collaboration is the mode of learning. As such, my workshops position designers at the centre of their own writing culture, and promote writing as both a social practice and one of transformation (cf Academic Literacies debates in Chapter 3: *Framing Literatures*).

5.4 Influences

My methodology has been heavily influenced by the American organizational theorist Karl Edward Weick, who introduced the notions of mindfulness and sensemaking into his own discipline of organisational studies. Weick's (1993) sources of resilience are key to my workshop methodology, due to the constraints that participants may have to overcome in their relationship to writing and word use. It is a positive framework which allows both the bricoleur and participants to behave and think about how they use their knowledge and experience to go beyond the constraints of their current thinking (Weick, 1993), about themselves as authors and writers and about their ability to write together.

Weick (1993) identifies four key sources of resilience that make groups more able to engage in sensemaking:

- (1) improvisation and bricolage,
- (2) virtual role systems,
- (3) the attitude of wisdom, and
- (4) respectful interaction.

1) Improvisation and bricolage are integral to the ethos of the workshops and how the APTs are deployed. It also has an impact on how APTs may be adopted or adapted by the team, inspiring imaginative, fun and intricate approaches. It draws

on the strengths of the team and allows for concentration on participants' immediate needs. Ultimately it promotes a ludic lack of rigidity towards word use and writing structure, encouraging a freer relationship with both. As such improvisation and bricolage are key to many of the tools such as the Territory Framing, Authorial Metaphor, Rapid Team Prototyping and Touchstone Framework tools.

2) The virtual role system draws on the theory that the social construction of reality takes place inside the person (Weick, 1993:640). Here, Weick suggests that each person can draw on the developments of the team and “use it for continued guidance of their own individual action” (Weick, 1993:640). This means that events that take place within the team, within the workshop, will contain moments of learning and understanding that will have resonance to the development of the resilient self beyond the team. Through the introduction of the Authorial Metaphor, I introduce the possibility of a new persona into the space opened up by requirements of the co-written workshop process and outcome. This authorial persona is merged into a Team Image, which is finally agreed at the end of the workshop. This serves to further bind the team members into a virtual representation of their contribution to the team and of how they have become subsumed into the team's co-writing activity beyond the workshop.

The workshop is a space of preparation, iteration and practice for imagined future scenarios. In this way it is a virtual or intermediate space that does not have the emotional consequences of failure in the real world. Rather it can be a piloting space for tools and practices to be perfected later. It is a space of joyful ambiguity, play and exploration. If we do not laugh during a workshop then I am doing something wrong. This space allows for the construction of a new reality that can be tried and tested together, and in which generous feedback is expected. The positive workshops rules keep the setting relaxed, positive and informal.

3. This feeds into the attitude of wisdom in the workshops which focuses on how to convene the wisdom all participants can bring, equally or in order to suit the brief or purpose. For Weick (1993:641), wisdom is found in individuals who engage in complex sensing, and who are both open minded and curious. For the purposes of my workshops wisdom is seen as a step beyond knowledge, to understanding (Shah, 1982) and for designers this meaning making or sensegiving (Weick et. al, 2005) may require a shift from bodily experience through to multilayered territory framing.

Designers are engaged in an innate and complex sensing about the world on a number of levels (Lawson, 1990; Brown, 2007) and as such have a vast amount of tacit and kinesthetic knowledge held in the body and the muscles, which for the purposes of speed and agility, bypasses the linguistic capacities of the brain (Steffert, 1999). The workshops encourage a community of practice to use words, or to design words, to articulate this knowledge. When writing is suggested as a way to communicate practice, some designers may feel disadvantaged. How do I fully articulate or translate my knowledge? Will this fitful inarticulacy be listened to and understood? Moreover, can new knowledge be added to known information so that questions arise from what is already known? The use of 'a set of cracks' in the map of current possibilities (Weick, 1993:642) means that the reader or readers of the new situation is (or are) guided by these cracks, but can also map into the cracks, knowledge of past events as well as creative possibilities for the future. The wisdom of the reader of the situation, what Weick (1993) calls *the situation literate*, must balance both past and current events. As mentioned previously, situation literacy it is often a visual spatial strength (see Chapter 3: *Framing Literatures*). Moreover, by shifting the focus to design wisdom as a strength and by situating writing as design (Norman, 1992; Sharples, 2000; Orr and Blythman, 2005; Julier and Mayfield, 2005), or writing as a practice being like design practice, further concentrates the strengths of the team onto the process of designing writing. Thereby applying their strengths to the writing process.

4. Respectful interaction is formed in social groups from a triangle of trust, honesty and self-respect (Weick, 1993:643). This is extremely important in groups which may have a wide demographic culturally, linguistically and socially. Face-to-face interaction and the use of Territory Framing, during which the team are able to check and clarify meanings, assumptions and interpretations, along with positive workshop rules of engagement, encourages respectful interaction. As mentioned above, this depends on intersubjectivity, which according to Weick both “emerges from the interchange and synthesis of meanings among two or more communicating selves, and [...] the self or subject gets transformed during interaction such that a joint or merged subjectivity develops” (Weick, 1993: 642). This suggests that it is possible for the nature of the individual to change through interaction with the other team members: their ideas, cultural assumptions, designerly knowledge and linguistic differences, but also through these changes for a mutual team identity to emerge accordingly. This then deepens the relationship between the team members and has an impact on the shifting roles that participants may adopt. Thus, the nature of intersubjectivity leads to a fractal resilience, suggesting that each team member can begin to share the capability to adopt any of the roles available, which may, in turn, allow for a holistic (Koestler, 1969) organisational structure for the collective governance of the team.

5.4.1 Hybridising routes

Thus, though Weick’s (1993) four elements are identified within organisations undergoing uncertain change and form routes to resilience, they are similarly important routes for the design of workshops aimed at those who may feel vulnerable in their relationship to writing and word use. Moreover, in order that the opportunities that these routes offer can be seen in other contexts, Kurtz’s (2014) four levels narrative sensemaking (below) can be usefully mapped onto Weick’s (1993) four elements: improvisation and bricolage, virtual role systems, the attitude of wisdom, and respectful interaction, to form a hybrid that draws on the wisdom of both storytelling and organisational change.

Kurtz (2014) cites Weick (2005) in her work and seems to have refined his categories for use within her Participatory Narrative Inquiry and storytelling context. Kurtz's adoption of the single word title, along with lists of single word synonyms to add detail to each of her four levels of narrative sensemaking, is useful to my understanding of how to simplify and name my APTs. Prior to reading Kurtz (2014), I often chose names that were overly long and detailed. Kurtz demonstrates, in her renaming and clarifications for her context, the way to adopt a punchy and powerful single word coinage:

1. Contact
2. Churning
3. Convergence
4. Change.

All four of these Participatory Narrative Inquiry workshop levels relate to the people, project and stories triangle. So for Kurtz (2014:307), the first, Contact is how the participants engage with each other, the project and the stories that are told. It also involves how they are brought together and how the group exercises in the workshop space are conducted to encourage "respectful attention and listening to the perspectives of others" (2014: 307). By mapping Weick's respectful interaction (Weick, 1993:643) onto Kurtz's notion of Contact we can add his triangular elements of trust, honesty and self-respect. Within my own context, these are helpful in fortifying the workshop ethos with the confidence and resilience required for my autonomous student approaches to writing. Next, Kurtz (2014:307) defines Churning as "repeated, varied contact", which maps onto Weick's improvisation and bricolage. She identifies the iterative nature of this element in a list of synonyms such as *agitation*, *rearrangement*, *juxtaposition* and *recombination* (2014:307) and describes how each relates to the context driven people, stories and project. This relates to my own combinatorial practices and mapping of design skills onto writing structures and patterns which I refer to as *bricolage*. Next, Kurtz (2014:308) defines the level of Convergence as when the developments of the workshop "begin to coalesce, clump, connect, cohere". This links to the design of my workshops to move participants' loyalties from me to we, and maps onto

Weick's (1993) attitude of wisdom to form a hybrid that is accepting the wisdom of the group over the wisdom of the individual and to bring this collective wisdom together. Finally, the resulting outcome for Kurtz (2014:309) is Change. Kurtz writes,

If during your sensemaking session there has been contact, churning, and convergence of stories, people, and project, there should also be change. Something should be different from the time before the session and the time after it (Kurtz, 2014:309).

This level of change maps onto Weick's virtual role system in which after the workshop there will be change in the participant as they can now draw on a virtual role for themselves that has developed in the sensemaking process. This also links to my own observations of transformation. Thus the addition of Kurtz's single word elements added to her triangulation of the foci of project, stories and people, introducing a hybridised level of thinking about what can be done in a workshop, so as to instill a successful sensemaking session.

The methodologies discussed above feed into a set of optimistic rules of engagement which aim to encourage respectful interaction. Added to the four hybridized elements (above) for the workshops in this study I use Edward de Bono's (1976) *Po: Beyond Yes and No*. De Bono (1978:144). This identifies three systems:

No is the basic tool for the logic system.

Yes is the basic tool for the belief system.

Po is the basic tool for the creative system.

Participants were asked to enter a workshop period in which they embraced positivity. This means to by-pass traditional argumentation via the yes/no system of debate. Instead participants were encouraged to seek alternatives containing reinforcement and additions such as "yes and...", "yes, also...", or "added to that..." for their suggestions. As discussed in Chapter 1, this goes against traditional structures used for combative and argumentative essay writing in which two sides of any debate should be given equal discursive weight leading to a

conclusion. This is used for extrapolating results from the discussion set out in the above argument. Through the use of PO, playful elements and new frames of thinking are also invoked (Bateson, 1978).

According to De Bono (1976:140-141), PO allows for four attitudes to flourish:

1. Exploring: Listen, accept other points of view, look for alternatives, look beyond the obvious, do not be satisfied with the adequate.
2. Stimulate: Fantasy, humor, the use of intermediate impossibles and unstable situations as steps to new ideas, try things out, go forward in order to see what happens.
3. Liberate: Introduce discontinuity, escape from concept prisons, escape from old established ideas to better ones, cut through unnecessary complexity, escape from the domination of fixed ideas.
4. Anti-rigidity: Anti-dogmatism, anti-arrogance, against the uniqueness of a particular way of looking at things which excludes all others, challenge fixed ideas, a reminder that the validity of logic cannot go beyond the closed set of concepts to which it is applied.

The workshop rules of engagement draw heavily on a shortened version of these aspects of PO. These are key hybridised components that make the workshop space one in which change takes place. However, PO is only a starting point and a way of working. The outcomes are to seek out new patterns for collaborative writing and making language work for designers working in teams.

5.5 Framing my role

I have established that my role is as designer-languager. As discussed in section 5.1.2 above, my role is an evolving one and has been framed in relation to existing research roles in education, business, and design. However, here I will outline the emergent aspects of my role in relation to my flexible methodological framework. There are five main aspects of my role further explored here: that of the facilitator, the bricoleur (Weick, 1993; Levi-Strauss, 1972), the participant-observer (Crouch and Pearce, 2012), the languager, and the autoethnographer (Jefferies, 2012; Lunceford, 2015).



Figure 5.1 Designer-languager

In relation to my workshops, aspects of my role map on the role of the facilitator: organiser in control of the APTs and their situated use, planning and organizing workshop events. According to the OED (2014) a facilitator is “A person or thing which facilitates an action, process, result, etc.”. This was part of what was happening in the workshops, but not the whole story. I was gaining confidence in going with the flow of the workshop participants and organising tools around their needs.

However, the role also carries synergizing aspects of the bricoleur, focussing on the strengths of others and synthesizing them and highlighting the use of the APTs. According to the OED (2014) a bricoleur is,

A person (esp. an artist, writer, etc.) who constructs or creates something from a diverse range of materials or sources; the creator of a bricolage.

Levi-Strauss (1972) identifies a bricoleur as someone able to bring together tools and approaches available to suit the circumstances of their changing environment.

Weick (1993:639) writes, “Bricoleurs remain creative under pressure, precisely because they routinely act in chaotic conditions and routinely pull order out of them”. This had been my experience of workshopping prior to this PhD research and embracing it meant that I am able to function more usefully within the current

workshop environment. Weick continues, “Knowing these materials intimately, they then are able, usually in the company of other similarly skilled people, to form the materials or insights into novel combinations” (1993:639-640). This notion of working together on a collaborative outcome fits well with my research.

Workshop participants are similarly skilled and actively encouraged to engage with this approach of adaptation and change to create their own bricolage to suit their writing and designing needs. So it seems a suitable title for the person running the workshop. However, it cannot fully replace the facilitator role as this is also valuable.

There is another role which is in evidence in the workshop space, that of the ‘languager’. This is a role that became apparent from my framing of interdisciplinary literatures (see Chapter 5: *Framing and Staging Methodologies*). Adopting the word *languaging* shifts our understanding of the stability of the formal system of language. This framework provokes a further definition of the role of *Languager* within the workshop. The languager is a facilitator who takes part in the languaging process and is a mentor for the languaging process. The languager is also a bricoleur. The participants know the depth of the project whereas the languager, interacting with the roles of facilitator and bricoleur, acts as a guide to structure and convention, but comes at this with an overview of the contents having viewed the writing process from the outside. This role allows something between a subjective and an objective view of the co-writing process. Further, this ability to reconstruct a woven structure from multiple pieces of complex combinations of information is key to the construction of Territory Framing and the Touchstone Frameworks and ultimately to the imaginative construction of new purposeful writing structures. This notion of honing the collaborative focus and encouraging the use of tools and approaches towards novel insights is a key for the designing writing practices workshops. Thus the *designer-languager* takes up a position between facilitator, bricoleur, languager, guide, editor, and advisor.

As bricoleur or facilitator I am never simply an observer. I have to balance this role with that of the participant. I am frequently as immersed in the APTs as are the other participants. This means that a lot of my participation can be reflected upon through this text. I use aspects of the observer-participant (Crouch and Pearce, 2012) and of the autoethnographer (Jefferies, 2012; Lunceford, 2015). So, in terms of observation I am including in my research naturally occurring data such as interviews (Silverman, 2008), but also more formally collected reflectionnaires (Francis, 2009) and feedback emails. As and when I assess the experience of the participants, I can cross-reference my own experiences. Hence, I have called my appendices containing the workshop details 'narratives'. These contain my own understandings of the workshops. I have noted that these become less and less personalized as my research goes on. Later workshops are less about me and contain much more of the participants' reflections. This is part of my learning contained within the developmental research process. This shows that my roles and methodologies are intertwined.

Initially, I meticulously planned the workshops to control all aspects of APT use and outcome, but although they continued to be planned, they were refined to include on-the-spot, tool-based modification and adaptability. They were designed to cater to unpredictable episodes requiring high levels of flexibility and rearrangement of prepared materials (Hey, 2002). The workshop facilitation improved when I accepted lively participation and interaction as part of the flow, rather than adhering to an overly fixed, time-bound, pre-defined structure.

I declare myself as engaged in research at the beginning of each case study. Furthermore, for all workshops that I carry out in this form as part of my professional role, I declare myself as a researcher. This then provides for opportunities where unexpected outcomes and potential research data may occur.

5.6 The need for many voices

Within my research, collaboration is a planned approach and is central to my workshops and practice-centred methodological framework. Collaboration and cooperation are of global importance and are evident in other disciplines as they develop an international outlook. According to Senge and Scharmer (2007) within action research encouraging the construction of joint-knowledge through collaboration is essential to our survival beyond the competitive paradigm of the industrial era. Indeed, international geopolitics and global communication technologies mean that, for the sake of our future global communication collaboration is essential if we are to avert “conflicts about identities and space” (Cope & Kalantzis, 2000:14). This has shifted conceptions of a ‘proper’ language, into one where “cultural and linguistic diversity is now a central and critical issue” (Cope & Kalantzis, 2000:14). This, in turn, has an impact on literacy pedagogy because rather than a single English there are ‘Englishes’ (Galloway and Rose, 2015; Crystal, 2007) and general pedagogy due to the need for an understanding of the new variables evident in the new social and cultural super-diversity (Vertovec, 2007). The New London Group (Cope & Kalantzis, 2000, NLG, 1996) introduce the notions of collaboration and *multiliteracies* and continue by specifying the organic nature of their literacy pedagogy:

Local diversity and global connectedness mean not only that there can be no standard; they also mean that the most important skill students need to learn is to negotiate regional, ethnic, or class-based dialects; variations in register that occur according to social context; hybrid cross-cultural discourses; the code switching often to be found within a text among different languages, dialects, or registers; different visual iconic meanings; variations in the gestural relationships among people, language, and material objects.” (Cope & Kalantzis, 2000:14).

Here language and design meet in the materialities of words and culture and this affects how education takes place. Educators increasingly need to work creatively and collaboratively and to change the traditional educational metaphor from individual and aggressive competition, mirroring the industrial model, to organic, creative and adaptive growth, mirroring that of the environment (Robinson, 2008). For the metaphor of growth to be adopted successfully within the workshop, I adopt

a form of initiation which has to start from the individual working in silence, and builds, as would music, toward the polyphonic co-orchestrated team. This move from the individual identity to the identity of the group is the basis for the facilitation of my APTs.

5.7 Team structure

This engagement with the pedagogy of multiliteracies leads to a focus on the team structure. My pedagogy differs from traditional co-writing in that, as designer-languager, I seek to embed into the design process, at the level of co-created writing, the team voice rather than the spliced voices of experts with an editor as main writer. This requires that the workshops, as immersive starting points, create a strong team identity. This requires “mutual identification, the extension of trust, positive regard, cooperation and empathy” (Vertovec, 2007:26), and for this shared language is a main factor. The team identities that the workshops seek to achieve are a ‘recategorization’ (Vertovec, 2007:26) from individual identities to a more inclusive team membership (or from ‘me’ to ‘we’). This achieves team cooperation or interdependence but allows for distinct group boundaries and membership (Vertovec, 2007:26). This is what I term consensual teams. In relation to writing this means the strength of the team draws on the versatility and resourcefulness of the parts.

The success of the writing outcome depends on all team members adopting and adapt to the roles of each of the other members (Weick, 1993:640). Using Weick’s notion of virtual role systems (1993:640-641), and Kurtz’s (2014) sensemaking, the workshops focus on developing leaderless, collaborative teams of shared leadership based on heterarchy (Ryan, 2009) or holarchy (Koestler, 1964) where teams write collaboratively. In other words, there is a flattened sense of power relations in which at particular moments any of the participants may occupy a position of control or guidance, drawing on the strengths of the team, but also allowing for weaknesses and foregrounding shared learning. Though heterarchies and holarchies may have different meanings according to the discipline in which

they are used, I attempt them here so that each team member can play an equal role, and has the potential to achieve new roles and seek new languaging (Maturana and Varela, 1987) possibilities for themselves. This approach aims to shift participants' preconceived ideas about their abilities with writing and language use generally (see participant feedback in Appendices B-D). Hence, my workshops offer the potential for a re-evaluation of the authorial self in the context of the relations between each collaborative writer, which in turn, affects the participant beyond the workshop environment generally (see participant feedback in Appendices B-D).

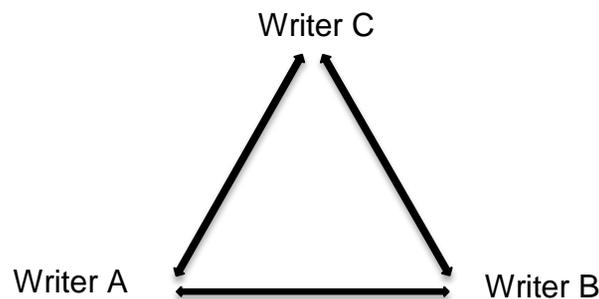
Throughout my research I have considered the relational composition of consensual collaborative writing teams. I have experimented with: -

a. Teams of two:



Here I have used paired co-writing (Lunsford& Ede, 2012) where two people write together. This is often the easiest form of collaboration to facilitate as it involves only two perspectives, and logistically two physical presences. This pair has two relationships: A to B B to A.

b. Teams of three:

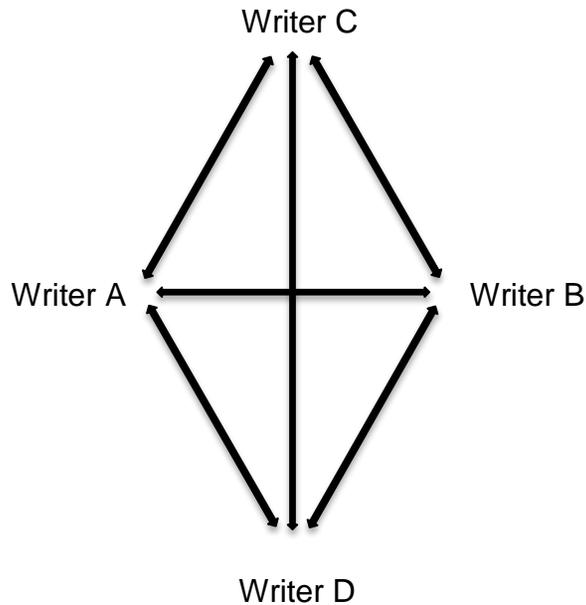


Here I have applied 'Threeing', "a voluntary formal process in which three people take turns playing three different roles" (Ryan, 2009:1) an idea borrowed from the American philosopher, Charles Pierce (Pierce, 1998:160-78 in Ryan, 2009:15).

The notion of introducing roles has been important here. There are six sets of relationships:

A to B	B to A	C to A
A to C	B to C	C to B

c. Teams of four:



Here I have built a framework in which writing has taken place through the four roles of the tetrahedron (Wood, 2005). The form of the tetrahedron highlights that between four correspondents are a large set of relationships, i.e., twelve.

A to B	B to A	C to A	D to A
A to C	B to C	C to B	D to B
A to D	B to D	C to D	D to C

Through my research workshops I have found that four is a number that works best for collaborative writing teams and workshop facilitation because of the number of relationships possible to focus on. However, I have facilitated teams of five and six. When a team becomes larger than six it tends to become less coherent as a functioning whole and may split into smaller facets in order to function. Furthermore a related issue when considering team size is that of poor working memory. When participants may have poor working memory, it is helpful to engage the territory framing for the voices of three others and to capture their own inchoate thoughts.

5.7.1 Consensual teams

My pilot studies have been designed around a variety of outcomes. I have been asked to give the workshops to promote

- an understanding of designerly word use and writing (MA Design and Fine Art workshops at the Iceland Academy of Art; MA Design Futures workshops at Goldsmiths, University of London; Staff at Linnaeus University, School of Design, Växjö, Sweden),
- the collaborative production of a glossary design (Staff at Linnaeus University, School of Design, held at St Hilda's College, Oxford University)
- the production of co-writings for, or to respond to an issue of the Journal of Writing in Creative Practice (Swansea Metropolitan University; Goldsmiths, University of London)
- collaboratively written responses to a particular design issue (mOn workshops on sustainable redesign at Goldsmiths, University of London).

I have also been invited to facilitate co-writing with three and two person teams writing for academic design presentations. I have used each of these opportunities and applied my own research objectives even though I may not have been able to control some of the variables. The workshop content and APT use has been stable allowing me to draw conclusions and make choices. Not all of the workshops are written up beyond notes, but reflection and conclusions drawn have fed into successive workshops.

I work with the circumstances that present themselves rather than being overly prescriptive about the initial content of the workshops. I seek to sensemake a route, through the situation provided, towards the possible outcomes. The teams I seek to promote, through consensual participation, arise from the identification of patterns of similarity across four main categories. These categories are flexible and depend on the context of the workshop. The larger group is tasked with looking for what links them and their ideas in visual imagery and key words rather than in a text. This allows a fast prototyping of the team derived from the larger group. Because this choosing stage requires a great deal of intuition, it has always

created interesting and successful teams, but in each workshop so far there has always been one awkward or tricky team that struggles to work together with the openness and ease that the others achieve. Often the participants in these misfit teams are content with the way they function, but they often have fewer process outputs and tend to have deeper discussions that are less quantifiable through visual data collection. This team may articulate itself in a different way to the other groups and seem less open to facilitation. One misfit team has been present in all of the larger workshops I have facilitated, and though not the focus of my research, it is a facilitation point worth mentioning. This may arise from the initial use of Team-making Framework which asks participants to pattern match for similarities. A future solution may be to impose re-teaming based on the positive use of awkwardness or differences that could produce interesting synergies.

5.8 Conclusions

The methodological framework that I am adopting is constructed from this account of methods and processes. The framework's flexibility will enable me to plot my own course through this research and to capture emergent insights. My aim throughout has been to develop writing practices for designers and my methodology has been to create workshops containing approaches, processes and tools so as to mirror the strengths of design practice, rather than the weaknesses provoked by the deficit model of support. My research trajectory has enabled me to narrow my focus by tailoring it to design students at HE level working in teams (see Figure 5.2 below). Insights gained from my textual analysis of The Coldstream Reports led to a justification for complementary writing practices for designers and a realisation that collaborative writing is a complementary practice for design practitioners working in teams. At the beginning of workshop sessions I needed to fast prototype teams of designers to work collaboratively. This also led to the need for these teams to be formed cooperatively as co-authors so that they can design their own writing structures and practices and use writing as a viable part of their design process.

The main methodological influences are communities of practice, action research, emergent design approaches, tool use and practices, and frameworks for sensemaking. The contributions I anticipated from the development of a series of writing workshops would be to place writing at the centre of design culture, to identify it as a social act (Lunsford and Ede, 2012) for communicating and developing thoughts and ideas across a range of contexts, and as a way of looking to the future of design cooperation and collaboration and how this can be communicated through writing.

The obstacles to my research are attitudes about collaboration and cooperation in writing within the academy, which as I have shown in *Chapter 2: Missed Opportunities*, has a long history. This research seeks to disseminate revised attitudes to writing for practitioners as discussed in *Chapter 3: Framing Literatures* and *Chapter 4: Finding Opportunities*. It seeks to ask whether students see collaboration and cooperation in writing as useful to their practice, by encouraging “insight and understanding” (Summerson Report, 1961:para.52) about their practice. If this is so, the question is raised of how can collaboration and cooperation in writing be made to fit HE requirements for parity?

The present deficiencies are attitudes to writing which, as shown in *Chapter 3: Framing Literatures*, relate to epistemological and ontological assumptions about the purposes and possibilities of writing at HE level. This can only be improved within design by research and practice-derived interventions which can show that writing can be a useful tool for designers. This research acts as a bridge that can be accessed by those wishing to experiment further with team-based collaborative writing to suit their students.

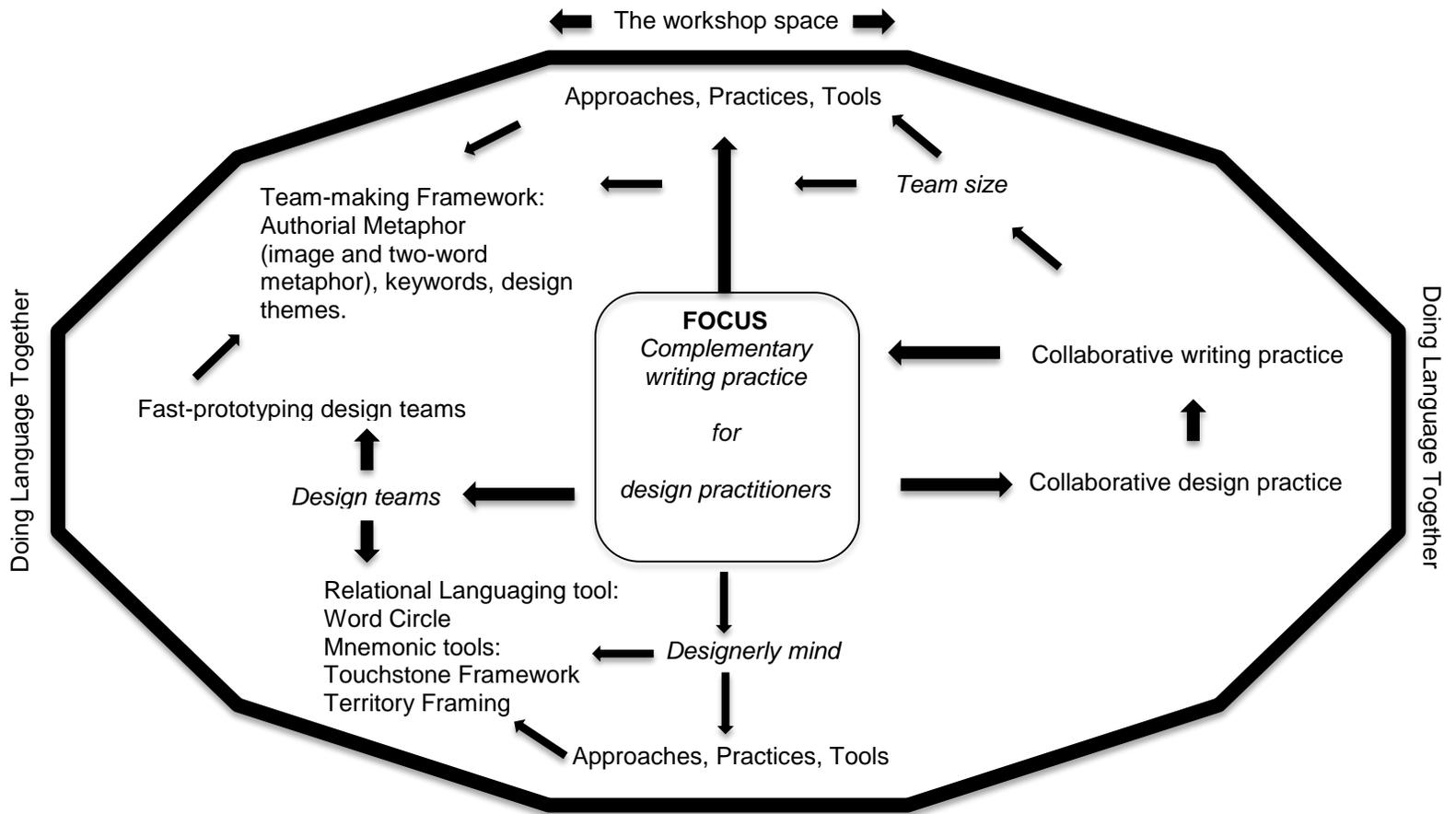


Figure 5.2 The methodological focus, developmental flow, and direction of APT use.

Chapter 6: Framing the workshop Approaches, Practices and Tools (APTs).

6.1 Introduction: Qualitative research: A narrative review

In this chapter I present emergent research that addresses the use of collaborative writing practices by teams of design. In this I observe and reflect on the development and effect of the Approaches, Practices and Tools (APTs) across a 6-year research period. I have chosen three chronologically positioned, keystone workshops as case studies to evidence my research. The first workshop (W1) was undertaken at the beginning of the research (2010), the second in the middle (2012) and the last, and most recent (2014) in the penultimate year. The trajectory demonstrates the narrowing of the participant focus - to a small cohort of post-graduate taught master's design students, and of the overall research agenda and objectives - writing practices for HE designers that are integral to their learning processes.

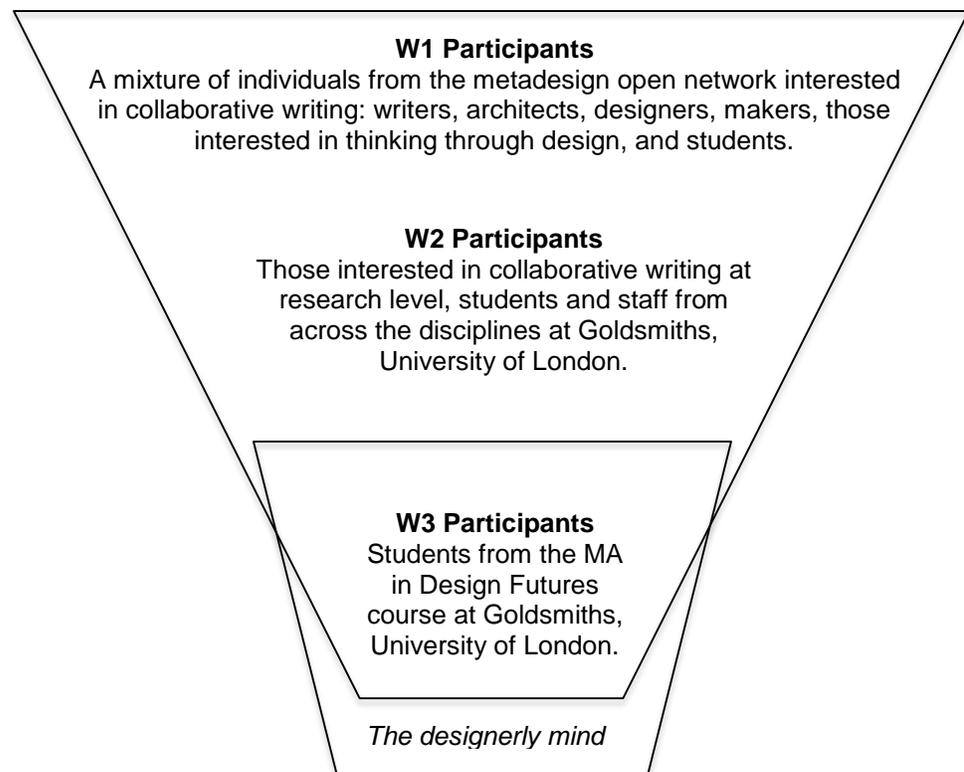


Figure 6.1 Participants.

The narrowing of the participant focus (Figure 6.1) is a response to my review of the research data which led me to test the APTs through workshops in the HE design context. Participants could then be linked through a range of experiential and creative learning qualities that I have termed the *designerly mind* (as defined in Chapter 3: *Framing Literatures*), comprising those with visual spatial strengths (Sanders and Stappers, 2008; Graves, 2007; Steffert, 1999) but with less confidence in their language and writing abilities, and in some cases possibly dyslexia (Graves, 2007; Steffert, 1999). This is my research group, a cross-cultural and cross-disciplinary mix drawn from the arts and humanities.

I have reviewed reflectionnaires (Francis, 2006) and workshop-initiated post-it notes as my main data source. I have also collected outcome data from APT use in the workshops and have included post-workshop co-written papers, which are presented as exemplars in the accompanying appendices (B, C and D). The feedback data is reviewed to test the efficacy of APTs and the development of an autonomous self-knowledge of writing practices for participants attending the workshops. This autonomy is promoted through collaborative writing and language practices for design teams in higher education (HE). The workshop narratives are contained in the appendix, thus the reviewing process contained in this chapter refers to the appendicised narratives and other feedback data.

6.1.1 Development of the participant numbers and workshop foci

The first case study, W1, had 16 participants divided into 4 teams, each comprising 4 people. It focused on developing co-writing as a tool for Metadesign. The second case study, W2, had 11 participants divided into three teams of 5, 3 and 3 participants. It focused on cross-disciplinary collaborative writing, at MA level and above, across the disciplines at Goldsmiths, University of London. Two of the co-writing teams who volunteered for W2 contributed collaborative articles to an issue of the *Journal of Writing in Creative Practice*. The third and main case study, W3, had 8 participants from the MA Design Futures course at Goldsmiths University of London. They worked in pairs and produced four combinatorial texts. The

workshops all had a range of participants who were mature learners, international students and those with declared learning differences such as dyslexia. It was my intention to use my notion of the designerly mind so that all students were given an equal, strengths focused, and practice centred understanding of writing.

The table below (6.1) shows the dates, participants, APTs, modes of feedback given, and the focus of the research in the workshops. When I facilitated W3, my own skills as a workshop leader, designer-languager, bricoleur and facilitator had developed and the APTs had been fine tuned to achieve their required purposes. At this stage, I fine tested the newly named Team-making Framework (consisting of the Authorial Metaphor, and keyword focus), Territory Framing, Touchstone Framework, Connexions and the Co-editing framework. I also carried out a co-evaluation through a situated co-evaluation framework that I designed and, which feedback suggests, promotes a useful understanding of the institutional marking procedure. Feedback shows this third stage leads directly toward a deeper level of student autonomy in writing.

Workshops	Took Place	Participants	APTs used	Feedback modes
W1: Co-writing as a Metadesign Tool Focus: testing co-writing tools	Friday, 8 th October, 2010 10am to 4pm	Mixed disciplines and contexts (academic, professional and creative industries) 16 participants = 4 teams	Warm-up: Hat making; Warm-up: Return Feet; Cool down: Visualisation story; Languaging Tool; Re-languaging tool; Configuration tool; re-configuration tool; Relational Languaging, Imaging and Co-writing.	Post-its, recordings, video, photographs, APT outcomes, post-workshop reflectionnaires, contained in a narrative of feedback (Appendix B)
W2: Writing between the disciplines at Goldsmiths, University of London: WritingGold Focus: Testing co-writing APTs	Friday, May 4th 2012 9am – 1pm (workshop from 10.30-1pm)	Participants: Mixed discipline research level staff and students 11 Participants	- Team-making Framework - Word circles - Co-define - Making keyword questions - Final team image	Post-its, photos, APT outcomes, post-workshop reflectionnaires, contained in a narrative of feedback

		= 3 teams: 5, 3, 3.		(Appendix C)
W3: Co-writing for Design Teams Focus: Fine testing APTs	MA Design Futures 20 th January 2014 Co-writing workshop 2-5pm and March 10 th 2014 2-5pm co-evaluation workshop	Participants varied but a core group of 8 paired into 4 co-writing teams.	<ul style="list-style-type: none"> - Team-making Framework, (including the Authorial Metaphor and keyword initiator), - Connexions, - Word circles, - Co-define, - Making keyword questions, - Final team image, - Territory Framing, - Touchstone Framework, - Co-editing framework and Co-evaluation framework 	Post-its, photographs, APT outcomes, post-workshop reflectionnaires, contained in a narrative of feedback (Appendix D)

Table 6.1 Dates, participants, APTs and types of feedback given

6.1.2 Team-making

The workshops throughout this study focus on writing practice in small teams within larger groups. As such, the term *team* will be used throughout to suggest a small set of participants who have formed from the main group, and *group* will be used for the wider set of participants. Though the group size can often be specified before the workshop, the researcher is dependent on the participants who attend on the day. In later workshops team size was dependent on the outcome of the Team-making Framework and how it was pattern matched by participants. However, as discussed in my methodology in Chapter 5: *Framing and Staging Methodologies*, four was the team size recommended verbally to the group through facilitation. This can mean that teams are formed of three to five members depending on group numbers. Teams of more than five are strongly discouraged through facilitation because, with large numbers, focusing on the different speakers in the discussion and reflecting on their speech in territory framing becomes unwieldy and puts a great deal of strain on the working memory.

6.2 Workshop 1 (W1): Reviewing the narrative

This section will review the full and detailed chronological narrative, organised in stages according to the development of the workshop, of the tools used and comprehensive facilitation notes contained in Appendix B. My reviewing process consists of creating the narrative from the facilitator's perspective (Appendix B1), and then collating the participants' perspective through the feedback they provide. Participants provide two forms of feedback: facilitated Post-it notes at the end of the workshop and a post-workshop reflectionnaire (Francis, 2009).

I began by surveying the post-it notes and looking for key foci and themes that I could draw from them as starting points. I then used these themes and foci, as well as evidence of a shift *from vulnerability to resilience* (Weick, 1993) and of explicitly recorded moments of transformation drawn from my methodology and framing of literatures, to review the reflectionnaires. I am aware that all Post-its were produced at the end of the workshop when resolution, sensemaking and retrospective meaningfulness has been established. Thus Weick's (1993) *moments of vulnerability* are less likely to be present. However, this is not so in the personal reflectionnaire, where key moments of the workshop are reflected on at a later date allowing awkward or vulnerable moments to surface. Evidence of a shift *from vulnerability to resilience* (Weick, 1993) and explicitly recorded moments of transformation lead me to consider the outcome of autonomy for the student.

The themes and foci used grew from my framing of the relevant literatures (Chapter 3: *Framing Literatures*), the themes drawn from my mirroring of writing practices (Chapter 4: *Framing Opportunities*), and from my emergent methodology (Chapter 5: *Framing and Staging Methodologies*). I have mined the feedback drawn from the workshops for foci and themes. Thus all themes are emergent but many links and crossovers have been framed and used to review the qualitative data contained within this chapter and my appendices. W1 was the start of my research and the insights gained were used to feed into the two workshops that follow.

Though I am scoping the feedback for patterns and themes I have chosen to show a sample relating to my focus group: those with dyslexia, mature learners and non-native speakers (NNS) of English. Much of the outcomes from the workshop are collaborative so I have chosen to reproduce the visualisation stories of three participants from the 'me' section of the workshop. Participant D is a dyslexic native speaker and a designer working in Scotland (Figure 6.14); Participant G has a PhD in semiotics and runs a design consultancy in Southern England (Figure 6.15), and Participant I is a designer, who at the time was a student at Goldsmiths, from Japan (Figure 6.16). The feedback from these three participants is used to as a point of focus and cross section of the workshop participants even though there are other participants with similar qualities (See Appendix B24 and B25).

Appendix B is designed to be read as part of this review of W1. Thus:

Appendix B1 – 7 is a narrative review of stage 1 of the W1,

Appendix B8 - B11 is a narrative review of the Co-authoring stage,

Appendix B12 – B21 contains tool outcomes,

Appendix B22 contains the Keyword feedback,

Appendix B23 - B25 contains the all data concerning the Reflectionnaire.

6.2.1 W1 Context

I was the designer and facilitator of the *Co-authorship as a Metadesign Tool workshop*, which took place from 10.00am to 4.00pm, on Friday 8th October, 2010. I worked with a team of volunteers who helped with the preparation and organisation: Ann Schlachter, Ayako Fukuuchi and Hyae Sook Yang. This was the first workshop that I designed and facilitated based on my own research, having previously done so collaboratively within Metadesign or Writing-PAD teams.

6.2.2 Data Collection

The data collected on the day included video, photographs, sound recordings taken from each table and a post-it note feedback collection made at the end of the day. Data collected post-workshop included highly detailed reflectionnaires. In the

subsequent workshops I was the only person facilitating and so was unable to collect video and sound recordings. In order to maintain parity with the later workshops, I have chosen not to include the video and sound recordings but they are available for post-doctoral research.



Figure 6.2 Data collection

6.2.3 Emergent themes

I chose to review the narrative in two stages. For stage one, I drew out a focus by selecting the recurrent themes after compiling the post-it notes, and addressing the workshop tool outcomes (i.e., writings and images carried out as part of the workshop). These themes emerged from the feedback and I did not predefine these categories. I drew out four areas of focus by mining the feedback to identify repetitions and overlaps in the participants' answers: -

- Effect on the person
- Expressions
- Comment on the process
- Future suggestions (for improvements to the workshop).

Expressions were evocative and descriptive exclamations that vividly communicated how the participants felt about the workshop and tools. *Future suggestions* were ways in which participants felt that the workshops or tool use could be improved. However, my purpose in identifying these foci was to draw,

6.2.4 Summary of findings

W1 presented the initial scoping of the application of designerly tools and approaches to writing and language practices. This fed into my overall agenda and research objective, which was to identify the kinds of design tools that develop collaborative thinking-through-writing and assist designers in their learning processes. It allowed for the identification of the workshop as my research space and a place to capture and inspire moments in the co-writing process. It created the need for a reinvestigation of my role as facilitator and placed priority on the purposeful development of key tools and approaches.

Moreover, W1 successfully revealed that people who have never previously met, but who are facilitated within a workshop space to approach each other through their similar values and interests related to the designerly mind, can co-write together, and that language can offer design possibilities which help people to think differently together. With the identification of the workshop as space for research and observation, it was also an opportunity to capture the participants' interest, and create a space for *transformation* and *change*. Thus, rather than a point of completion, this workshop identified the need for an initiation point signaling the route to the successful completion of the co-writing project. No co-written outcomes were expected beyond this workshop. This led to the focus of all other workshops on a co-written and publishable text as a learning vehicle and site for the development of autonomous writing skills.

This was one of the key decision points regarding the research outcomes. Had this narrowing not taken place at this point, the research would have continued to be overly ambitious and too wide to assess in a PhD research project.

6.2.5 Development of the APTs

W1 came before my identification of Approaches, Practices and Tools (APTs). My underlying **approach** at this stage was to create a team based move from 'me' to 'we' – or from general 'MEness' to 'WEness' across the collaborative group and from that to develop co-writing teams. The workshop processes and tools were

framed to invoke a cooperative and collaborative atmosphere within the group. The teams were chosen prior to the workshop, based on interests, writing ability and distribution of male participants, for the sake of gender balance, one to each team. After reflection, I designed a more democratic framework for fast prototyping the team, where gender was not part of the process. Thus, W1 prompted the creation of the Team-making Framework which allows the group to pattern match its own teams. This meant that teams were

- intuitively and rapidly prototyped by the group according to a series of visual and metaphorical aspects;
- formed by the group on the day;
- identified according to pattern based similarities;
- not designed according to gender or other differences.

This introduced surprising juxtapositions unexpected by the group: -

- the game rules meant it was playful, which highlighted the fun aspects of the team.
- It removed the expectation that anyone was in control, thus the emphasis was taken off the designer-languager as team facilitator.

6.2.6 Reviewing the narrative: The workshop as space for transformation and change (see Appendix B1 Narrative Review Case Study 1 for fuller narrative with images)

The workshop was divided into two stages:

Stage 1 (a) Warm-up: Hat making; (b) Warm-up: Return Feet; and (c) Cool down: Visualisation story (This part of the workshop is shown in a diagram: Figure 6.3. Images of hat making are shown in Figures 6.4, 6.5, 6.6, and 6.7).

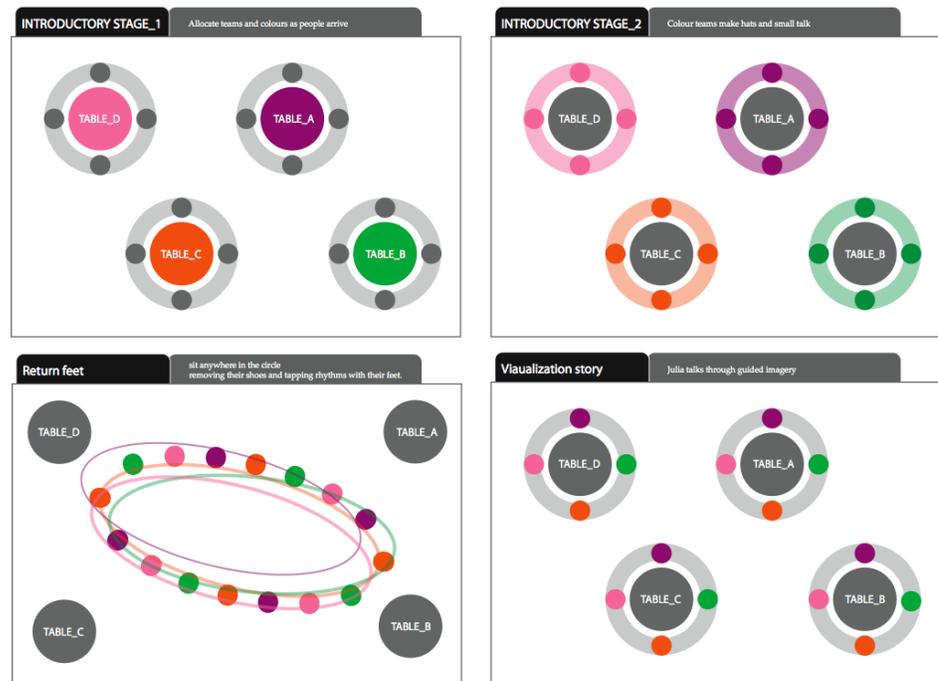


Figure 6.3: W1 introductory stages

Stage 2 contained the Co-authoring tools: (d) Languageing Tool; (e) Re-languageing tool; (f) Configuration tool; (g) re-configuration tool; (h) Relational Languageing, Imaging and Co-writing (all diagrams for Stage 2 are contained in Appendix B). Stage 1 (Figure 6.4-7): On entering the workshop, a group of 12 participants were invited to join a colour group: Table A: purple, Table B: green, Table C: orange, and Table D: pink. These were chosen as they are secondary colours, mixed from two or more colours. Once at the tables they were asked to use the colour matched materials provided to make hats.



Figure 6.4 Purple team making hats



Figure 6.5 Green team making hats



Figure 6.6 Orange team making hats Figure 6.7 Pink team making hats

After two main group exercises, Return Feet and Visualisation story, these colour groups sub-divided into 4 teams made up of one person from each (see Figure 6.8). This was then the team that the participants worked in for the rest of the day, as arranged by selection prior to the event.

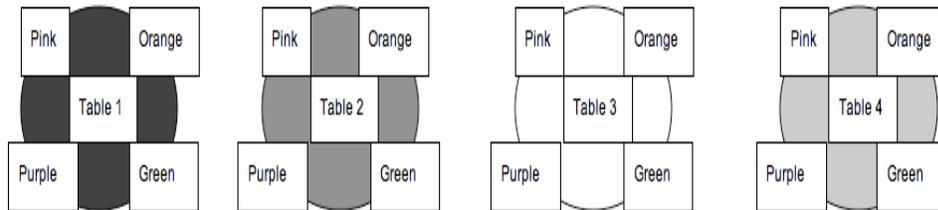


Figure 6.8 Tables and participants from each colour group.

Stage 2 was the beginning of the co-writing tools. The participants were asked to provide a secret image/tool/object of conspicuous consumption which was then redesigned via keywords which were passed around the room and framed, by different groups, into sets of question. The questions were then passed around the groups and answered through co-written texts (see Figure 6.9).



Figure 6.9 Crafting texts

When the texts were returned to the original image/tool/object of conspicuous consumption, the redesign was imaginary and creative (see Figure 6.10).



Figure 6.10 Objects and texts discussion

6.2.7 Feedback

The two forms of feedback revealed very different responses: One was completed directly after the workshop, but as part of the facilitated workshop process, while the other was completed in the weeks following the workshop. As such, the feedback Post-its were carried out with an audience and were an outward projection which provoked future suggestions and congratulatory displays - I was in the room - while the reflectionnaire seeks personal reflections through specific questions provoking feelings and reminiscences that are extended and inward looking. The feedback from the collated Post-its and reflectionnaire are synthesised in the analysis below. As explained previously, there is a focus on the three participants who highlight my focus Participants D, G and I.

6.2.7.1 Post-it notes methodology

I created several reflective feedback categories drawn from the post-it notes which are part of my post-workshop sensemaking (Weick, 1993). These categories have been created *from* the participants' responses. The participants were not requested to give feedback *within* these categories. The feedback procedure required participants to stick one post-it note onto an A1 FlipChart sheet. Each sheet had the tool name at the top of the page. Verbal cues were given for feedback

responses as a reminder of the part of the workshop that linked to the tool name because tool names were not divulged during the workshop.



Figure 6.11 Feedback: Sheets with tool name written on them and post-it notes added.

There were 16 participants and between 12 and 14 gave post-it responses for each tool. This would suggest some participants opted out. As all participants were present at the feedback session, and the session was participatory and fun, the same people may not have been opting out each time. This feedback is anonymous, so participants cannot be traced to their feedback. I also received 11 anonymous feedback reflectionnaires after the event. These are transcribed and tabulated in full in Appendix B and the foci and themes are tabulated and explained later in this chapter.



Figure 6.12 Feedback: verbal cues.



Figure 6.13 Feedback: verbal cues.

6.2.7.2 Reflectionnaire methodology

The reflectionnaire (reproduced and tabulated in Appendix B23) was given out to all 16 participants at the end of the workshop and 11 were returned and completed. The reflectionnaires were anonymous, so I do not know which participants did not return their reflectionnaires or why.

The reflectionnaire was divided into 2 sections: *Introductions* (referred to throughout as Stage 1) and *Co-Authoring Tools* (referred to throughout as Stage 2). *Introductions* contain 7 questions, while *Co-Authoring Tools* is further sub-divided into questions about 7 co-authoring approaches.

6.3 Collating and reviewing the feedback

6.3.1 Stage 1: From me to we (in silence)

I designed W1 to move theatrically from awkwardness and vulnerability in the morning, to flow and resilience in the afternoon (Weick, 1993). As a result, lunchtime was a definitive break as people could have voted with their feet and left; none did, however. The move from vulnerability to resilience is derived from Weick's notions of sensemaking (1993) in times of crisis. In order to assess the effects of this, I asked several questions about how the participants were feeling and employed a reflectionnaire to gather personal reflective data.

Question 1: How did you feel when you arrived at the workshop?

The reflectionnaire shows that participants felt 'curious' (Participants A, C) 'optimistic' (Participant K) and in some cases 'apprehensive' (Participant B) and

'nervous' (Participant D) about the workshop. Some had attended one or more team lead metadesign workshops before (Participants B, D, E, F, G, I, J, and K), and some were newcomers interested in co-writing (Participants A, H and C).

6.3.2 Silence as an approach

I planned that the first stage of the workshop would be in silence, however, when participants arrived, in the noisy, chatty time before the workshop began, I created a holding task so that they would be occupied with a fun, designerly activity together. They were directed to tables and formed different teams which meant that they could not situate themselves in their working teams through chat or introductions. In this way they could leave their preconceptions behind and focus on their workshop identities. After reflection on W1, I found it was better to employ the Authorial Metaphor tool, which addresses and provokes this move more directly.

6.3.2.1 Silence as an approach within Stage 2: Co-authoring Tools

*Question 1: Can you give your reflections on **not** speaking to your team before the workshop began?*

Several participants note that the personal focus was better in silence (Participant B, D, E. and J). I was focusing on the level of focus and self-control (Participant E) that could be attained before people began to comfort-chat, define roles (Participant G), and 'status' (Participant B).

Silence was also reflected upon in answer to *Question 1: Can you give your reflections on what it was like to work with your group and to begin discussing things together? Did the dynamics of the team change?* under the Co-authoring section of the question-based configuration tool. Talking was allowed at this point. It is interesting to assess the effect of the introduction of the voice after a period where it was prohibited. Participant A notes a move from the individual to sharing, while Participant B notes that the enforced silence was "a mutually shared

experience” but that on being allowed to speak the “relief was palpable”.

Participant C notes that camaraderie developed in the team:

It was interesting in many respects. Not only each of us [sic] contributed to the discussion with different opinions but also helped the others to shape their own ideas and express them in a clearer, more communicative way.

The dynamics changed a bit after the lunch break, when everybody, included [sic] the most reserved people among us, joined the conversation actively.

In direct response to the question, Participant D notes that the dynamics did change and also relates his experiences of the patterns in the team back to the effects of the rhythmic Return Feet tool:

I think the Return Feet came in handy here. We started getting quite rhythmic with the questions. To try and get answers out of them. And we could all admit we didn't know the answers.

This suggests that the team were inventing new patterns to deal with the level of difficulty that the questions introduced. Participant K notes the ludic nature of the workshop when the tasks were difficult: “It was brilliant. Dynamics changed through fun and humour”.

Silence is an unnamed approach and so developed my notion of Approaches, Practices and Tools rather than simply drawing on design tools, which is how my initial ideas about the workshops began. Silence is an overarching approach, embedded within the workshop, requiring participants to seek alternative forms of communication, for example gesture, dramatic facial expressions, drawing and writing. It brings awkwardness to the proceedings which steers alternative thinking (Feldenkrais, 1981), and when tasks need to be performed together, it encourages reliance on others through cooperative and collaborative engagement. As such, it is a tool for focus and concentration.

Thus, the silence was intended to promote the underlying message that the first part of the workshop was about: -

- Ludic and tacit learning through making and doing

- Communication through other modes “Expressions on faces were fascinating” (Participant E).

- a focus on the individual’s experience rather than seeking the advice or help of others in a vulnerable situation: “Keep my own opinion/interest in my head, no sharing.” (Participant A); “made you think more about what YOU were writing rather than what others were thinking/writing” (Participant E)

This was to be in sharp contrast to the second part of the workshops which built on the previous tools but focused on:

- the importance of carefully chosen word-use
- The workshop as a place for collaboration

The feedback for the silent mode was generally positive: “I think it helped the group to have a free, open-minded and creative approach to this experience.” (Participant C) and I have gone on to use silence as an approach in my research workshops for this study.

6.3.2.2 Future tool development

Building on this in the two later workshops, I use silence as a tool for focus and concentration, but also as a sensory route to transformation. Silence is matched with the Team-making Framework which happens at the beginning of a workshop. I use silence to explicitly create a move from one form of internalised thinking to a collaborative, shared set of experiences. This workshop allowed for a long period in silence, later workshops did not. It remains effective in its tacitly transformative role in shorter bursts.

6.3.3 - Warm-up: hat making

The hat making was a holding tool. This has been repeated in different forms in the two other Case Study workshops. It contains the beginning of the workshop and acts as a gateway through which the participants come to experience a different set of approaches.

Reflective Categories:	Participant responses
Effect on the person	“Lose self consciousness”
	“good fun a challenge”

Adjectival descriptions	“Creative” “Enlightening!” “Wonderful” “Joyful” “Hat: fun”
Comment on the process	“a creation process” “great conversation piece” “Hat: nice to know each other” “Good Icebreaker + fun!” “Icebreaker” “Fun Icebreaking”
Future suggestions	- Add staples

Table 6.2: Hat making feedback from 14 post-it notes.

The Post-it feedback on this tool is straightforward. It was seen as an icebreaker performing a particular introductory function within the workshop. It had a specific effect on some and was generally enjoyed.

On the reflectionnaire, more details are revealed in response to *Question 2: There were no formal introductions at the beginning of the workshop. Can you give your reflections on how it felt to begin the workshop with hat making?* As in the feedback above it is identified as an ‘Icebreaker’ (Participant J and E). Interestingly, responses suggest that this tool identified an area of vulnerability for writers about ‘making’ and ‘doing’ (Participant C and G) and some aspects of competition (Participant H). Most participants enjoyed the lack of formal introductions and liked the ‘impressions’ of people that were given through the hats, and the alternative expression of themselves that the hats afforded them (participants A, D, G, and I). One respondent located the tool in their learning history and expressed enjoyment (Participant K).

Supplementary questions on the reflectionnaire also referred to hat making:
*Question 3: a) (Please circle) Did you find the hats **useful/somewhat useful/useless** throughout the workshop. b) Please add any extra comments here:*

Answers revealed that six of the respondents thought the hats were useful (Participants B, C, D, E, F, and I) with one of these qualifying them as ‘very useful’ (Participant C) and another highlighting the word in red (Participant F). Five of the respondents found the hats ‘somewhat useful’. No respondents ticked useless. They were identified as ‘memorable’ and a good way of remembering names, ‘a talking point’, ‘a good way to observe others’ and a way to avoid being serious. Of those who found them ‘somewhat useful’ they were uncomfortable and not seen to be fulfilling their function - to provide names. However, this was not why the hats were being made. The intention of the hat-making tool was to provide an initial holding space, but also a ludic space in which playful, fun experience became the dominant mode. It was surprising that one person was concerned about their skills in making things. I was intending to create a space in which anything could happen. The finished hats were also, in principle, derived from Edward De Bono’s (1985) *Six Thinking Hats* in which different persona could be summoned into specific roles by wearing the hats. This tool was intended to encourage people to create an imagined hat, which would act as a nametag to carry them, without verbal introductions, imaginatively into their team space. Reflection on the required outcomes for the use of names within the workshop led to the development of the removal of roles and the Authorial Metaphor Tool.

6.3.4 - Warm-up: Return feet

Reflective Categories	Participant responses	
Effect on the person	“Good fun”	
	“Get more involved”	
	(a) Transformative	“Physical release”
Expressions	“Fun! Informal!”	
Comment on the process	“More physical than rythem [sic] one”	
	“Not my thing, preferred bongo”	

	(a) Collaborative	<p>“Good for getting into thinking as a group”</p> <p>“Something missing, could build more group energy”</p> <p>“Makes people think of others”</p> <p>“Co-operate”</p> <p>“Was infectious and provided confidence for us”</p>
Future suggestions	<p>“Feet OK.... better shoes next time”</p> <p>“Uncomfortable Good to introduce But there's something about dancing (perhaps starting with other thing before)”</p>	

Table 6.3: Return feet feedback from 13 post-it notes.

This feedback suggests that the group was forming an identity and that awareness for other members was developing. There are significantly fewer personal adjectives and more group concerns. As noted above, this may be because the feedback was given at the end of the workshop when the group experienced a bonded, collaborative experience. My aim, at this point in the workshop, was for any group bonding to be overridden by the later team identity. This identity with the overall group was not the form of collaborative attachment that I was aiming for at this point.

This leads to an analysis of *Question 4: Can you give your reflections on the **return feet** tool? (Have you taken part in the **return beat** (drumming) tool in previous mOn workshops? If so, can you comment on the use of the two tools? Which do you prefer and why?).* (A full description of Return Feet is situated in the Appendices). Two respondents preferred the Return Feet (Participants B and D), mirrored in the two Post-its statements in the *Reference to tool evolution* section of *Table (b): Return feet*, while two preferred the return beat (Drumming) (Participants K and J), and three thought they were equally useful and interesting (E, F, and I).

Three participants noted that this was their first experience of the tool. The majority in both reflectionnaire and Post-it feedback expressed a positive interaction with the tool.

6.3.4.1 Future tool development

Though the engagement of the body when writing is an important area of study (Gendlin, 1992), and this tool received positive feedback overall, I have not tested it again for the purposes of this research.

6.3.5 - Cool-down: Visualisation story (Appendix B6)

Reflective Categories	Participant Responses
Effect on the person	<p>"Found it difficult to empty my mind"</p> <p>"Surreal"</p> <p>"Too relaxing story, starts well but gets forgetful halfway through. It's an alternative world"</p> <p>"Enjoyed being told a story, found it hard to focus till halfway through"</p> <p>"nice to have a time of my own"</p> <p>"Calming"</p>
Expressions	<p>"Very helpful powerful"</p> <p>"Powerful, great vivid image of word stream"</p> <p>"Possive [sic] way" (*Positive)</p>
Comment on the process	<p>"<u>Story</u> super cool tool"</p> <p>"Exercise for visual expression"</p> <p>"Involving gets right brain going"</p> <p>"Free imagination released"</p>
Future suggestions	<p>"Too fast! (writing part)"</p>

*My reading of this word.

Table 6.4: Visualisation story feedback from 14 post-it notes.

This tool offered individuals a visualised experience that they were encouraged to write in silence. This separated the participants from the main group. The participants were then asked to sit at their team's table to write in silence.

This tool is covered in *Question 5: Can you give your reflections on the visualisation story*; *Question 6: Did you find the tool affected your attitude to words in any way?* and *Question 7: Can you write your experiences of the visualisation story*.

Only four respondents answered question 5. It was identified as 'relaxing' (Participant E) and just plain 'fantastic' (Participant K). Interestingly, the *Expressions in Table (c): Visualisation story* (above) include 'powerful' and 'positive'.

I did not base the visualisation on another workshop model. I had created this visualisation tool intuitively from a synthesis of my own experiences of visualisations in my Yoga practice, an ancient Greek story by Ovid (43 BCE -18), and ideas about places that contain streams from which words and stories bubble-up and flow, from Tahir Shah's (2008) *In Arabian Nights*. However, one of the respondents said she had done something similar previously in a publishing company (See Appendix B, Participant C: Q5). As I had developed the tool through a synergy of the above experiences, this was a surprise. Though 'something similar' does not mean *the same*.

Question 6: some of these responses begin to hint at transformation. For example, of my sample group, Participant D wrote, "Oh yes! This was very special. It made words not seem so rigid and flat. And it joined voice with words which is something I struggle to do usually"; while Participant G wrote "Visualisation story tool was good. Excellent right-brain trigger for language. Creeps up on the language-producing bit of the brain and catches them by surprise. So a refreshing sense of spontaneity." However, three people did not find it useful or transformational and

were somewhat bemused by it (Participants H, I and J). Two participants did not answer the question.

Question 7: Some of the responses here are again transformational e.g. “it was an inspiring experience” and “a revelation” (Participant C). “Amazing, got into the zone and saw the words instead of the objects” from Participant E and “Had to slow down my normal rhythm to follow the story, which was great!” from Participant K. Some are very imaginative, Participant D wrote: “I saw a tower and a hand going into a sea of words, the birds flying upside down and something sounding.” These were very fruitful responses as they point towards an acknowledgement of a different kind of response to words; I would identify this as a transformation, through their response to the tool.

6.3.5.1 Future tool development

I did not use the visualisation story in any workshops after this session. It required more time at the writing up stage (see texts from the day at the end of Appendix 1 and Future Suggestions feedback in Table (c): Visualisation Story above) and would have been prohibitively long in any of the later workshops. I have not been able to carry out such a controlled and comprehensive daylong workshop since. The purpose of the tool at this point in the workshop was as a purging and cathartic movement from ‘me’ - by silently ejecting the experience of the visualisation story in words, and through the explosion of highly subjective words - to allow for ‘we’: the collaborative space of the team to develop. This move requires concatenation between the Approaches, Practices and Tools, in the move from vulnerability to resilience (Weick, 1993). Some of the feedback suggested there was a sense that some were unsure of its function: “It was fun, but I would like to know more use of this stage, though” and from the post-it notes in *Table (c): Visualisation Story* (above): “Found it difficult to empty my mind” and “Too relaxing story, starts well but gets forgetful halfway through. It’s an alternative world”. Moreover, I am not sure how egalitarian it was with my multicultural audience. Where participants had English as their second language there was some interference and difficulty in

understanding the nuances of the story. “Sorry ...it was hard to understand the story (it’s just a English skill problem)” [*sic*] (Participant I). This being said, on the whole the feedback was positive; however, as mentioned previously, this tool was not further developed for this study and requires further testing in the future. The facilitator-lead nature of this tool resulted instead in the re-situating of the Collective Story-telling tool (Lockheart and Tham, 2008). This allows the participants to collaboratively retell the story of the workshop through a sensory staged process rather than to impose a story on the participants in an attempt to shift their attitudes to words and writing.

The processes from this section have been largely dropped from the later stages of this research project, or aspects have been encapsulated within a tighter, more efficient tool with a clearer deployment and assured outcome. As previously stated, this stage of my research functioned as a narrowing of the focus. I was focusing on what might be jettisoned from the workshops as part of the tailoring process.

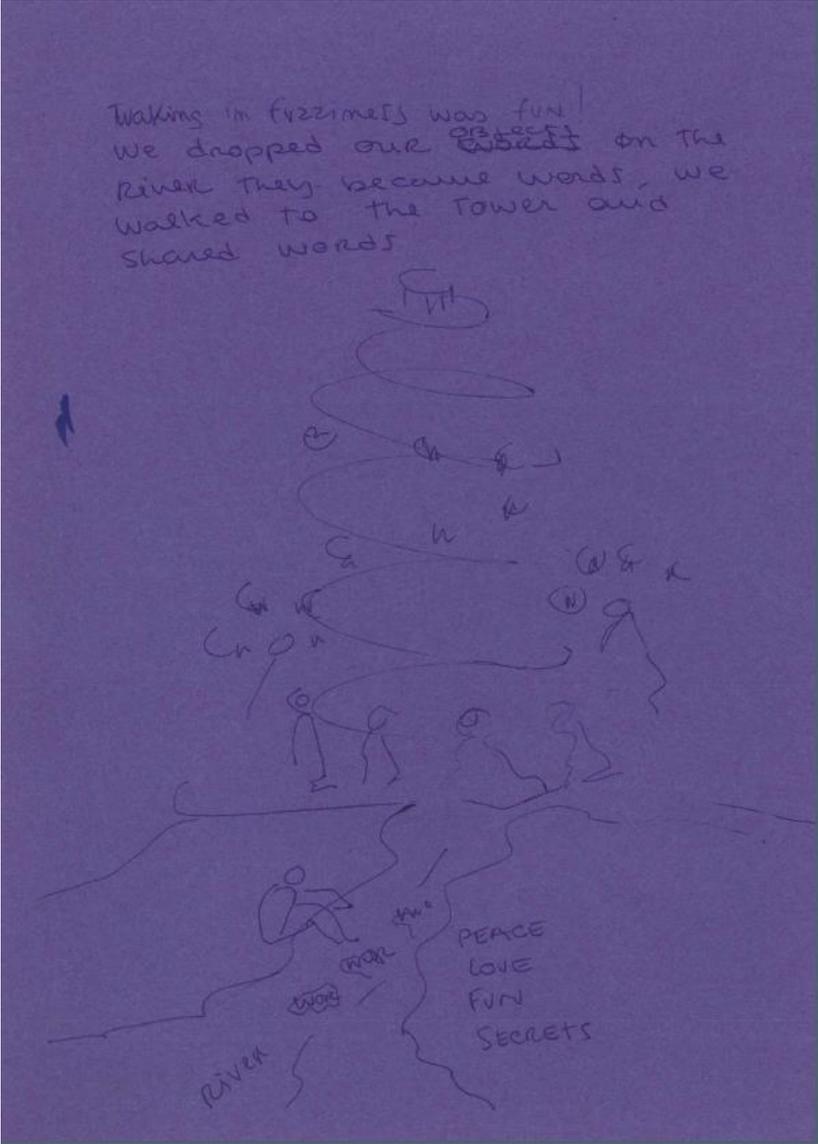


Figure 6.14 Silent Story Writing (Participant D)

Walking in Fuzziness was fun!
 We dropped our objects on the
 words
 River They became words, we
 walked to the Tower and shared
 words

PEACE
 LOVE
 FUN
 SECRETS

WO
 WOR
 WOR

RIVER

A clarification of the written elements in figure 6.14

The tower appeared to be golden from a distance and shaped like this  very high and shiny. You had to get very close to see the spaces in the surface that let in words. The people were already inside standing in a circle so getting the words to go in through the outside surfaces involved sending them back outside the tower first then back in. So the journey of the words was like a circulation of air, like a wind tower used for cooling in the south of Spain or North Africa. The words that appeared, circulated and mixed with other words were

egg
gloaming
Robin / down

A stack (two stacks) are building their nest near the top of the tower.

Figure 6.15 Silent Story Writing (Participant G)

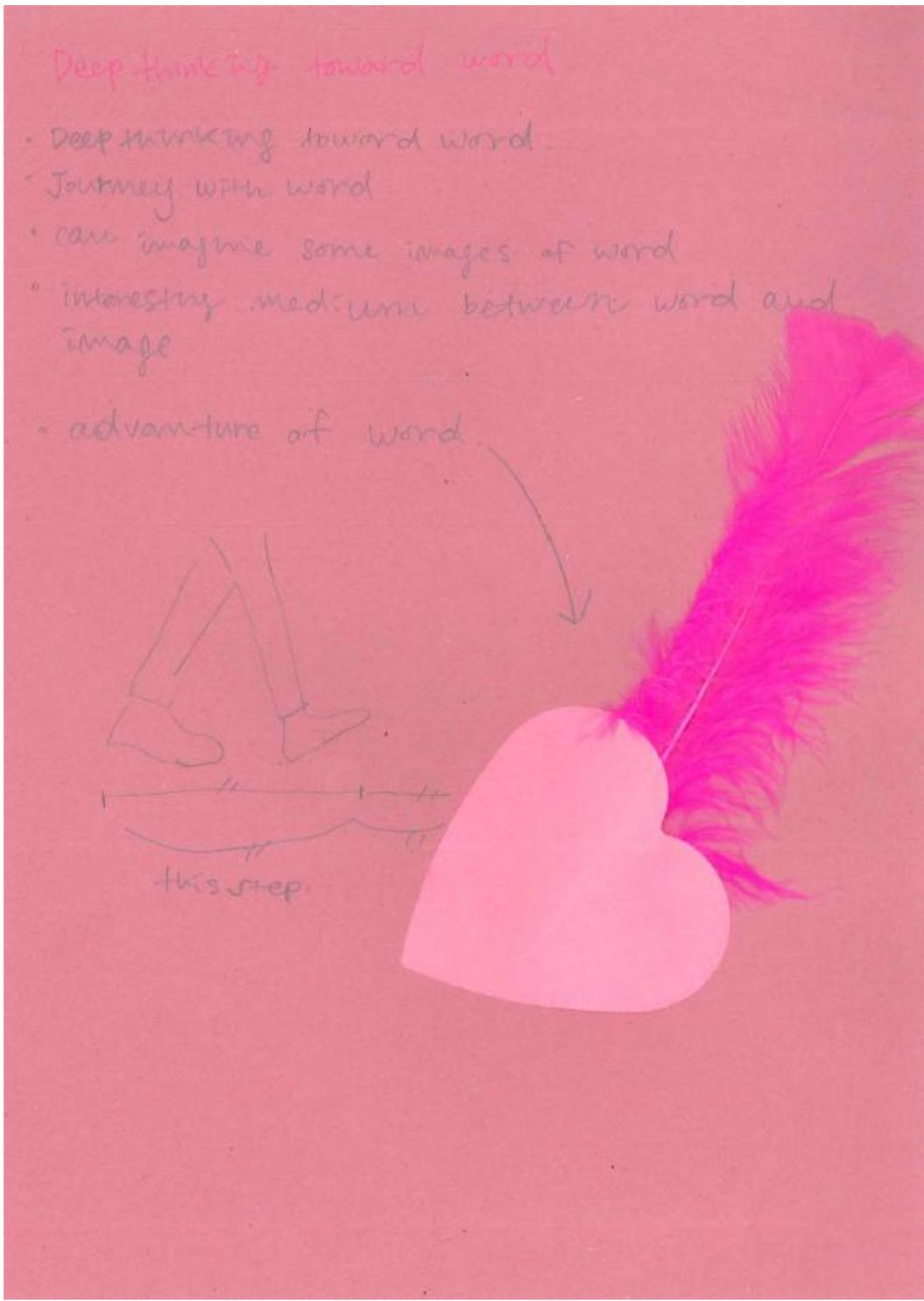


Figure 6.16 Silent Story Writing (Participant I)

Across the research group patterns of the types of stories that were created began to emerge (All remaining images and image numbers are presented in Appendix B13 and are referred to as numbered Images): -

- Four of the visualisation stories, Images 2, 7 and 9 do not use words.
- Images 3, 4 and 5 use only writing with no use of imagery; however, Image 4 uses the words in such a way as to use the way the words are positioned to draw with the lines that they form after being written on the page. They have, as such, become images drawn with words.
- All of the remaining texts have used word and image together. Figures 6.14, 6.15 and 6.16 and Images 1, 8, and 10 divide the page into two distinct halves with a paragraph at the top of the page and an image occupying the lower portion. This is reversed in figure 11. In Image 12 the words surround the image embedding it within the text.
- In general, the flatness of the paper plane has been incorporated into all of the texts. Figure 6.16 is the only one that uses some of the materials provided, a post-it note and a feather, in the form of a collage.
- Image 8 combines four individual and apparently unrelated keywords in a landscape that appears to be a drawing with some attempt at perspective, i.e., the ellipses of the tower and shading of the trees, but the positioning of the words, transforms a drawing into a map of the territory of the story. Image 3 acts far more traditionally as a map and interestingly, Image 6 uses words in specific positions in an attempt to map a word landscape.

Though there were a range of materials, all participants chose A4 standard size pieces of paper for this task. Compositional landscape formats are used in 13 of the 15 texts, not including Image 3 and 11, which are drawn landscapes with no words. The participants were offered a variety of papers in a range of sizes but all chose to orient the paper horizontally and work onto a landscape format.

6.3.5.2 Interpretation of the tool outcomes

The texts are designed to communicate something about the participants' experiences during the visualisation story (Figures, 6.14-16 and Appendix B13). They have the look of dream diaries; the attempt to clearly communicate an experience that no one else has had but which has been quite powerful or meaningful. The images are important but so is how they are explained. Many become diagrams accompanied by explanatory keywords or paragraphs. As people were not allowed to speak, the need to communicate these experiences through these texts has become quite powerful.

Looking at the feedback of the three sample participants in answer to *Question 5: Can you give your reflections on the **visualisation story** tool?* and *Question 6: Did you find the tool affected your attitude to words in any way? the effect on* Participant D and Participant G was markedly different from Participant I. Participant D, my dyslexic sample, wrote "Oh yes! This was very special. It made words not seem so rigid and flat. And it joined voice with words which is something I struggle to do usually". Participant G, my mature sample, wrote, "Visualisation story tool was good. Excellent right-brain trigger for language. Creeps up on the language-producing bit of the brain and catches them by surprise. So a refreshing sense of spontaneity", while Participant I, my NNS sample, wrote, "To tell the truth... I could not tell why we need to do visualisation story...". So, as my intention was to move the participants from me-ness to we-ness; from their own experience, to that of the group, or from vulnerability to resilience (Weick, 1993), my inclination was to cease testing this tool in future workshops as it did not balance the strengths of the sample students.

6.3.5.3 Changes/improvements/further developments for the tool

In a longer workshop, another use for the story would have been as a discursive opener in the move from me to we. There would have been many people who would have identified similarity and differences. This could be used in building the identity of the team within the room.

6.3.6 Stage 2: Co-authoring tools

This stage of the workshop moves from a general holding space of approaches to specific tools that address co-writing. The following are all co-authoring tools.

6.3.6.1 - Languageing tool (Appendix B8)

Reflective Categories	Participant Responses	
Effect on the person	“Finding words out of images is not easy for me”	
	“Think more about our own interest”	
Effect on the person	“Helped with accuracy”	
	(b) Challenging	“Challenging” “Challenge disorder”
Expressions	“Straightforward” “Useful” “Uses”	
Comment on the process	“Found that they really worked with my image” “Clear simple to do” “Found it easy straightforward” “Trying to find abstract of object” “Good approach forces us to reconsider”	

Table 6.5: Languageing tool feedback from 14 post-it notes

Languageing is an approach and several tools are embedded within it: Keywords and keyword definitions (this aspect of the tool which involved defining the words of others in silence and then sharing and discussing the definitions became known as ‘Co-define’, see appendix B8 for narrative directions for tool use). As part of the Languageing tool, the participants were not allowed to explain their objects. The notion of a *challenge* begins to enter the post-it feedback at this point as well as its *straightforwardness* and *usefulness*.

Thus, *Question 2: Can you give your reflections on **not** commenting or explaining your chosen item to the team?* seeks feedback on whether challenging aspects were identified by the participants. Participant B chose a symbol of over-consumption and as such felt a need to explain its significance to the team; Participant F also wanted to explain and felt frustrated; Participant J identified the disruptive nature of speaking at this point; Participant E wondered about what others had chosen; Participant C noticed the co-operative nature of the tool, and participant D found expression became more integrated into the writing because speaking was limited.

The second part of the languaging tool played a pivotal role in the superimposition of writing onto the physical aspects of the tools. In answer to *Question 3: Can you give your reflections on receiving the 12 words from your teammates and reducing them to 4?* Participant C writes, “It was a very interesting part. It suggested me how easier [*sic*], more stimulating and productive could be to do collaboratively an editing work of any kind [*sic*]”, while Participant D writes, “Seemed to be getting closer to some kind of shared meaning.” These comments suggest an awareness of a team identity is developing. According to Participant C the editing process and for Participant B making these choices was obvious; for Participant F and H the keywords changed dramatically and they expressed the surprising nature of this tool. Participant J acknowledges the challenge to unprepared participants. These tools require a high ‘tolerance of ambiguity’ (Foxman, 1976:67; Montuori, 2010; Steffert, 1999:25). Facilitation is light and participants are expected to accept a high level of ambiguity, provoking sensemaking and experiential capture of key transitional moments.

6.3.6.2 Future tool development

Two evolved tools that are derived from this approach are Co-define: the definition seeking part of this approach, and the Team-making Framework, for which participants use keywords to select words and then collaboratively narrow down their choices.

6.3.7- Relanguaging tool (Appendix B9)

Reflective Categories	Participant Responses	
Effect on the person	(a) Transformative	<p>“Own interest grows”</p> <p>“Force me to think in different ways that I used to it”</p>
	(b) Challenging	<p>“Even more challenging”</p> <p>“Difficult but rewarding”</p> <p>“More complex enjoyed it though, more difficult got distracted in places”</p>
Expressions	<p>“Refreshing”</p> <p>“Decide”</p>	
Comment on the process	<p>“Process which worked really well”</p> <p>“There were difficult ones and easy ones”</p> <p>“The process to interpretation – good experience”</p> <p>“Condensed languaging and re-languaging somehow”</p> <p>“Not very clear to me, too fast! But others helped me”</p> <p>“Was not convinced at first - in fact final results were more like original than opposite - this is not bad just surprising”</p>	
Future suggestions	<p>“Should be clearer our role in this one. Definition or interpretation?”</p>	

Table 6.6: Relanguaging tool feedback from 14 post-it notes

Two subcategories are present at this point in the reflective categories of the *Table (e): Relanguaging tool*. Reflecting on the feedback post-it notes **Challenging** emerging from comments such as: “Even more challenging” and “Difficult but rewarding”, and **Transformative**, such as: “Force me to think in different ways that I used to it” [*sic*].

Similarly, these categories are evident through responses given to the four questions on the questionnaire:

Question 1: Can you give your reflections on passing the words onto the next table and working with other people's words?

Question 2: Can you give your reflections on searching for opposites to the 4 keywords?

Question 3: At this stage did you think about what was happening to the keywords you had chosen, or had you forgotten them?

Question 4: Can you give your reflections on what it was like to write definitions?

Q1: Challenging is again identified (Participants C and E) as a key response to this tool. Participant C wrote:

This was quite difficult but very challenging, as the process was more complicated than the previous. We had to work a lot about the meaning of words, which most of the time is taken for granted but it's far from being so. I think this activity helped us to understand that meaning is more a process rather than a fact. This is the part of the workshop where I really got the impression we were "doing" the language. We often think that words are our "own" possession, given to us to express our world. They are, in a way, but not only. They give voice to multiple worlds, which sometimes we don't know at all and need to explore.

For this participant, the words have taken on a physical presence and they were 'doing' the language and collaborating on it, i.e., she repeatedly uses 'we' in her reflection suggesting that she feels a sense of unity in speaking for the team. While participant D wrote:

I felt a part of something very beautiful here. Like Julia was articulating a way of writing that we or not anyone has known before. I heard someone at the other end of the room talking bout [sic] one of the words I'd written which was weird.

For this participant, there is a spatial aspect to the words he can hear them in other parts of the room while focusing on other words in front of him. Both of the above participants, as well as others (Participants A, B, H, I, J and K), comment on how they experience this tool introducing an exploratory, widening and transformational approach to working with words.

In answer to Q4 Participant C wrote, “It was a great experience to build definitions together and realize that none of ourselves, working alone, would have ever been able to reach such an excellent result.” While Participant D highlights a key transformative and autonomous statement: “Difficult but felt more in control of words than usual (like now)”. As discussed Participant D expressed extreme difficulty with writing and is dyslexic, while Participant C identified herself as a journalist, more comfortable with words than with the hat making, and yet both are recording a purposeful result from an interaction with the same sequence of tools, bringing together the usefulness of this tool for these two types of learners.

In answer to Question 3 Participant F wrote:

It was almost conversation, I was writing the opposite key words but in my mind I was talking to the words (or tried convince some one in my mind about why I choose the opposite key words).

Alternative, non-linear models of dialogic writing and word use are being identified. The sensemaking and bricolage is allowing the participants to reach for more suitable possibilities.

My intention in asking question 3 was to find out how identified the participants were with their original words which were linked to the object that they brought to the workshop. In answer to question 3 all other participants noted that, with the introduction of the new tool, they had forgotten their original words, which had moved to the next table. They were more focused on the collaborative task than on their words.

6.3.7.1 Future tool development

These tools should be seen in sequence but at this point some of the participants note, both in the Post-its feedback and in the reflectionnaire, a shift or transformation in their understanding of words. This is a pivotal point in the workshop, and understanding and identifying this moment is important in how the tools are deployed in future workshops.

This tool consisted of two aspects, one in which they defined each other’s keywords and the other in which they located the opposite of the keywords and found relationships between them. The words were written in a word circle (Nicholls, 2005). This tool has been further developed in each of the workshops. It is a very useful tool for getting students to look at their own definitions, negotiate meanings and then define new relationships of/between words. Here they begin to shift from a linear approach to words into one in which the *designerly mind* is employed in the possibilities of language rather than its predefined meanings. For example, dictionaries are not allowed in the workshops. All intended meanings must be explained and negotiated. This means that word become clearer for the team but may take on nuances, which need to be explained later to the wider group.

6.3.8 - Configuration tool (Appendix B10)

Reflective Categories	Participant Responses	
Expressions	“Very effective poetic” “Very stimulating and rewarding”	
Comment on the process	“Great tool” “Very difficult I suppose it’s a case of pot luck” “Seems to be a random set of words, it’s easy to get questions”	
	(a) Collaboration	“Fantastic collaborative” “Time people place”
	(b) Sensemaking	“Linking and making things meaningful” “Threw up excellent juxtapositions” “Making sense” “Useful for generating new questions” “Words are irrelevant becomes relevant!!”

		“Imagination on linking various issues”
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Table 6.7: Configuration tool feedback from 13 post-it notes

At this point in the Post-its feedback, expressions, such as ‘effective’, ‘poetic’ and ‘rewarding’ are being articulated and I have identified a new subcategory of sensemaking because six points in the feedback refer to it. I have also singled out collaboration as a thematic subcategory as two points refer to it. Collaboration is a key theme explored in my methodology and literatures.

*Question 1 is referred to under the section on **silence as an approach** (above).*

Question 2: Can you give your reflections on what it was like to make connections through the circle and create questions and statements?

The ‘playful’ (participant B) and ‘Lovely nonsense’ aspects were being expressed (Participant D), but also ‘several brilliant question’ were being created (participant C). Participant I, a non-native speaker took the role of observer at this point.

6.3.8.1 Future tool development

My workshops are seeking to address the confidence and autonomy of students with the *designerly mind*, so it is important that those who are non-native speakers are not observers but fully engaged, contributing participants.

6.3.9 - Reconfiguration tool (Appendix B11)

Reflective Categories	Participant Responses	
Effect on the person	(a) Transformational	“Use imagination answering abstract questions” “This process really helped my writing to flow”
	(b) Challenging	“Bloody hard questions!” “Sometimes tough to read peoples handwriting, use loss of brain power” “Not easy in the

		beginning but interesting problem to solve” “Interesting seeing the text evolve, again got distracted in places - going off on tangents hard to focus on the whole”
Expressions	“Great Fun”	
Comment on the process	“Brainstorming - Nice Process” “Very good to edit, especially on the last round”	
	(a) Collaborative	“Share” “Thinking of others words opens up my more” “Good, but I wonder if we did as a team together”

Table 6.8: Reconfiguration tool feedback from 12 post-it notes

Regarding the subcategories emerging from the category, *Effect on the person*, I have identified two responses as (a) *transformational*, and four responses, (b) *challenging*. Within Comment on the process three responses are identified as (a) collaborative. Expressions identify it as ‘fun’.

Question 1: Can you give your reflections on what it was like to answer the questions given to you and to begin to write in a team?

At this point in the workshop, a resolution was emerging. Participants were satisfied with the result (Participant C) and enjoyed this task (Participants E, H, J and K).

For some, the interest was in observing what others had done. For example, participant J notes, “This was my favourite part. Very interesting to follow the thread composed by different people with different approaches.”

Successful teams had been formed which held a resonance for the participants. Participant E notes that the ambiguity of the questions meant that they had to work as a team and discuss the possible meanings of the questions as well as the answers. Participant D notes the effect of the previous tools and how a transformation had occurred in both the team and what they were creating as an outcome:

We were coming up with answers that had a way about them that none of us had individually. There seemed to be some leverage. When it came to the technical writing of hand to page it flowed more because it was less important.

This comment in particular highlights the strong collaborative bonds that had developed in the teams, and the transformational nature of the effect on this individual's sense of writing. This sense of writing is mirrored in Participant F who wrote: "I didn't feel any pressure about writing, because I knew that I am writing with others. So I didn't feel any duty (or heavy responsibility) to write."

Question 2: Can you give your reflections on the conclusions that were reached?

The answers here included references to ambiguity and vagueness (Participants I and K); some positive comments about the surprising nature of the tool (Participants D, J and K); the deepness of the answers (Participant A), and the fun and happiness surrounding its use (Participants D and E). Though the participants agreed to give detailed feedback, the reflectionnaire is extremely detailed and there is some confusion with which point in the workshop this question refers to, or perhaps linking the tool name to the tool process (Participant C). Participants C and E clearly address their recollections to collaborative team responses.

Question 3: Were these conclusions unusual or surprising to you? If so, how? If not, why not?

Most participants expressed the surprising nature of the tool and that the surprise came from the answers of their team members who were suggesting ideas which stretched their own ideas (Participant F). In particular Participant J wrote:

I was particularly surprised by the suggestion that paper was a bad thing. Shows my age I suppose. Also by the 'dogmatism', the tendency to see the coin from one side only.

This answer does not say whose dogmatism is being referred to. Does the team challenge this personal dogmatism, or is the dogmatism held by the fixed beliefs of other members of the team?

Participant C wrote:

Some of the issues we raised were really unusual. It was like observing an object carefully at a close range and from different angles and then widening the view and looking at it in its own environment, from a more distant perspective. I had the same impression I get while walking around a single sculpture/installation at an art exhibition or wandering inside a huge design/art installation and then look at it from far away. It also reminded me an extremely enjoyable and surprising collaborative translation work I did when I studied literature at University.

This feedback hints at the complexity and multi-layered nature of the co-writing workshop experiment. Only one participant said that they were not surprised (Participant I).

6.3.9.1 Future tool development

This was my first attempt at getting participants to actually address a longer co-writing of text during a workshop and this was very time consuming. Though the participants have positive reflections on this point, I did not develop paragraphs further in later workshops. This allowed me to focus on the workshops as a mnemonic touchstone or mental holding space for spring-boarding ideas that teams develop collaboratively outside the workshop space. Feedback shows that a deep level of team engagement was reached and this is something that must be maintained in all other workshops to achieve the deep level autonomous co-writing goal.

- Most people identified the surprising nature of the tool. Surprise is a key feature in later workshops.
- I will limit to six the number of reflectionnaire questions requiring written answers to be completed after the workshops.

- If I seek feedback on particular tools they should be clearly named and identified for participants.
- One direction for the research could be to follow a person's journey through this research through follow up one-to-one interviews.

6.3.10 Relational languaging imaging and co-writing

Effects on the person	(a) Transformational	<p>"Create new power"</p> <p>"Surprising and changed initial perspective"</p> <p>"Fantastic connections words images"</p> <p>"Reviewing the object with a new idea"</p> <p>"Potentially interacting clearer brief of relationship mapping"</p>
Expressions	<p>"Brilliant and Fun"</p> <p>"Happy and useful"</p> <p>"Amused by the question"</p>	
Comment on the process	(a) Collaborative	<p>"Good to share thoughts"</p> <p>"Re-consider about the issue with inspiration with others"</p>
	(b) Sensemaking	<p>"Thinking of 'unthinkables' are fun to me"</p> <p>"Getting to a point - Great!"</p> <p>"It's easy to get relations as we were all talking about the same subject (over-consumption)"</p> <p>"Incongruous and thus totally thought provoking"</p>
Future suggestions	<p>"Surprising need more time to reflect and DIGEST"</p> <p>"Could have seen ALL objects together at end"</p>	

Table 6.9: Relational Languaging Imaging and Co-writing feedback from 14 post-it notes

I identified five points of feedback as transformational; two as collaborative and four as identifying a sensemaking purpose in the workshop. The surprising nature is highlighted in this feedback, as well as fun, happiness and usefulness.

Question 1: Can you give your reflections on the reintroduction of the images?

Question 2: Can you give your reflections on the conclusions that were reached?

Question 3: Were these conclusions unusual or surprising to you? If so, how? If not, why not?

At this point in the feedback I am mining for transformational statements. Though I have not specified this in the questions, participant F wrote: “When I reintroduced my image to the others, my perception toward the image was totally different then [sic] before.” while participant A wrote: “To think wider/deeper. Sometimes, it changed my primary opinion.” and participant B wrote: “I remember feeling more objective about the whole thing, more analytical. Less like an ‘owner’ of the object.” Participant C wrote:

It was a rewarding moment [...]. I believe each of us was very concerned about objects' overconsumption in our society and, on one hand, this might have helped us working collaboratively. On the other hand, we would not have reached the same results if we were not exposed to the work other groups, who shared different concerns and approaches.

This suggests that the engagement with others did make significant changes to the opinions and approaches of this team.

In answer to Q2, participant K notes that answers were flowing, while participant F wrote: “I think somehow through the process the whole group shared ideas together.” And Participant E mentions the ‘uncanny’ nature of the process. This suggests that though the process was also identified as straightforward, there was something inexplicable that was being identified by some of the participants.

Transformation can be found in the shift in understanding of the object brought into the workshop. In answer to Q3 participant C wrote,

They were indeed. It was an epiphany when, after receiving the papers from the other groups, I picked up a text that seemed to be focusing on my

object. I started looking at it from a perspective I had not considered before. I was also impressed by how this text was connected, at the same time, to the question I had chosen during the Reconfiguration session and to my answer as well.

Participant B speaks of a new focus on the status provided by packaging which they now saw everywhere and participant F wrote:

When I brought the object it was almost out of my mind, I thought it was almost waste in term of design (failure design because it is over consumption) but through the process I found another potential of the object. The process give me an idea of another possibility-finding [sic].

This suggests a level of learning through the community of the group but also a transformation in the way that the world is seen post workshop.

Two final questions of the reflectionnaire ask for overviews of the workshop as a whole.

Question 1: Can you make any comments on the workshop as a whole? Did you find it a useful way to write collaboratively?

Question 2: Would you like to work together again and perhaps to continue with these ideas?

If so, how? If not, why?

Most participants acknowledged a value in working cooperatively and in writing collaboratively (Participants A, B, C, D, E, F, I, J and K); most felt that their minds had been changed and that the process was a helpful one; most were extremely positive about the process.

Participant G was not positive and felt he had attended more useful workshops in the past (See feedback in Appendix B25). His feedback comments stop early in the feedback sheet and because he was positive directly after the workshop, the reflectionnaire may have been overly detailed and frustrating for him to complete. Indeed, all participants except G express a desire and keenness to work together on a co-writing project in the future.

6.3.11 Aspects for future research

	Approaches and Tools for further research	Reasons (taken from feedback):	Leads to
Approaches	Silence to speech	Causes concentrated and deeper focus; an awkward shared experience promoting attachment to the team. The transition encouraged even the most reserved to speak.	<p>Collaborative Transformative Sensemaking Possibility-emerging Writing Flows</p>
	'ME' to 'WE'	This is the underlying approach of the workshops to promote a shared space from which collaborative writing takes place. The removal of roles and the concentration help this process.	
	Physicality	Rhythmic movement initiated new patterns.	
	Languaging	Playing with language and allowing new language and neologisms to be made is a positive and freeing team experience.	
	Ambiguity	Acceptance of lack of understanding is a bonding experience for the team and allows for possibilities and new patterns to emerge.	
	Playful	The element of amusing, fun and playfulness kept participants' interest and allowed them to make the move from confusion and experimentation into resilience.	
Tools	Co-define	Participant definitions of all keywords is important in situating the meanings for the team.	
	Word Circles	This tool removes linear hierarchies and invites relationships and the spaces between words to open up.	

Table 6.10: findings derived from the feedback

6.3.12 Findings

- a range of approaches are required to cover the learning styles of a diverse group. If possible, the participants in the next workshops should be selected to allow for clearer conclusions.
- No specific focus should be placed on isolating dyslexia, international and mature learners as these should be taught together within the visual spatial notion of the designerly mind.
- The reflectionnaire
 - o a) was too long and too detailed (see feedback from Participant G). It focused on tools that were similarly named and so intrinsically linked that it was hard for the participants to unpick where one tool ended and another began. These are questions only I can fully answer as I understand the meta-level of the workshop. Questions should seek answers to the research question and not be too detailed.
 - o b) should locate individuals in teams and give background details on
 - pre-disclosed learning styles (where possible),
 - nationality,
 - Teams should be given names and feedback should relate to teams, so that the collaborative effects on the learning of the team can be assessed.
- There was not enough time for the writing – the workshop should function as a place in which the team is developed and the formal writing should take place outside the control space.
- Tools for participants require short catchy, memorable names. These tool names were unwieldy and unclear. Participants are not required to understand explicitly all approaches and practices. This is made clear at the outset when the research space is declared. APTs is a good acronym for use within the workshops.

6.3.13 Themes to carry to the next workshops

Four useful reflective categories and four subcategories have emerged from the workshop feedback.

Effect on the person:	(a) Transformative
	(b) Challenging
Expressions	
Comment on the process	(a) Collaborative
	(b) Sensemaking
Future suggestions (for improvements to the workshop).	

6.3.14 Movement through the workshop

Through an analysis of the feedback, there is some evidence of a move from an 'anxious' or 'nervous' state at the beginning of the workshop to one of positive 'change' at the end particularly for the tracked sample participants D and I. However, Participant G was less aware of a change. This suggests that those who are able to write are not necessarily the ones who should attend my workshops. It is those who find writing a challenge that are best suited to my methods. Future workshops will focus on capturing the learning journey from vulnerability to resilience. Workshop stages could use the senses to capture a transformation in learning.

6.3.15 Reflection

The word **Surprise** occurred seven times and **Surprising** once during the feedback; **Curious**: seven times; **Change**, changes and changed: fourteen times; **Opposite**: seven times.

The elements that failed were

- The participants were too widely ranged for my focus on MA level design students.
- The tools that focused on the writing of collaborative paragraphs were too time consuming and the outcomes too fragmented.
- The tool names were too long. They need to be snappy and memorable for workshop use.
- The tools may have been too intrusive. Smoother delivery and less facilitation.
- More use of bricolage.

6.4 Workshop 2 (W2): Narrative review

6.4.1 Context:

Writing between the Disciplines at Goldsmiths: WritingGOLD was a collaborative writing workshop carried out with multidisciplinary teams of research level students and staff. A full narrative of the workshop is available in Appendix C. This workshop was relevant to my research because it acted as a transition between a very open sourced group of co-writing participants (W1) towards a focus on writing in HE and at post-graduate level (W2) which culminated in examined co-writing within a small cohort of MA design students (W3). It revealed that teams of co-writers could be rapidly and successfully formed, a team writing focus could be agreed and a long-term outcome of publishable writing could be achieved through the input of one workshop. From a workshop of three teams, two teams completed the writing task. This workshop introduced the notion of the 'tricky' team. A tricky team has been identified at each workshop. This team will

- self-select
- take longer than others to complete workshop tasks,
- outwardly appear to enjoy the workshop,
- may deride and make fun of the tasks, and
- agree to continue writing, but do not complete publishable co-writing.

It is interesting that these groups appear to self-select each other and so do not particularly affect other teams. They are generally involved during the workshop; however, they are unlikely to extend their collaboration beyond the workshop.

This workshop introduced the idea of the workshop as the point of co-writing team consolidation. Thus, the workshop is the mental holding space or mnemonic touchstone for the co-writing experience beyond the workshop. It is the moment of production for the glue that bonds the co-writers together.

This workshop was not embedded into an MA course, though three participants (A, F and G) from MADF attended, rather it allowed for collaboration across the disciplines at Goldsmiths. My research question after this point began to focus only on designers.

6.4.2 Data collection.

I collected photographs and videos. Participant feedback was generated through post workshop reflectionnaires (11 responses) and a recorded interview (1 response). A later reflectionnaire was filled in at the end of the co-writing process in July 2014 (3 responses). Full collection of data is shown in Appendix C.

6.4.3 Themes

- Carried from W1: Transformative, Challenging, Collaborative, Sensemaking, Possibility-emerging, Writing Flows
- From W2, Tricky Team, workshop as mental holding space or mnemonic touchstone.

6.4.4 Summary of findings

The immediate feedback from all participants identifies the **transformative** and **challenging** nature of the workshops. The workshop can act as a successful starting point for co-writing towards a publishable outcome. The acceptance of these findings then led to the possibility of co-writing towards an examinable outcome on an MA design course within HE. The collaborative papers written by two of the three teams were published in the Journal of Writing in Creative Practice and are presented as evidence in Appendix C. Though the final outcomes are not presented as part of the findings they are examples of learning and transformation. None of the participants had published prior to this experiment.

6.4.5 Development of the APTs

Building on a series of interim pilots, this workshop deployed the Team-making Framework, the word circle (Nicholls, 2005) and languaging the collaborative definitions, making questions and Team Image Framing key tools. The four components of the Team-making Framework evolved into a single tool requiring four-quadrants, and the languaging tool evolved into, *Co-define*, which is a more memorable tool name.

6.4.6 The workshop as space for transformation and change

6.4.6.1 Stage one: 'ME'

Rather than sustainability as a value, this workshop focused on a series of trigger papers that were written in the JWCP 5:1 (See Appendix C) and which focused on writing approaches that were appearing across the A&D HE sector. So the focus was on writing, how a series of creative practitioners and theorists approached it, and the day had a collaborative written outcome. In the first session, those who had written the trigger papers gave short talks and participants were asked to complete the Team-making Framework by collecting keywords and creating an authorial metaphor and image. Before the talks, abstracts from the trigger papers were sited on the walls of the workshop space in posting stations and, after the talks and in silence, participants were asked to post their Team-making Frameworks near to the articles to which they wished to respond. This formed teams based on similarity of interest. The positioning game was played with the Team-making Framework, but because of the positioning of the abstracts, few participants moved the Team-making Frameworks. These teams were then asked to sit together at tables and to begin by co-defining the keywords chosen on the frameworks. Chosen keywords were then placed into the Word Circle where relationships were defined and discussed. From these keyword relationships a set of questions were defined. A group image was then drawn and the process was presented to the wider group. Three teams were formed, two of which completed and subsequently had co-written articles published in the JWCP.

6.4.6.2 Team-making framework

My workshops deal with implicit language and the creation of words to harness tacit knowledge. Through experience with the *designerly mind*, in pilots and the case study workshops, I discovered it is essential that there is a form of symbolic capture for this knowledge, as well as a contact and connection for the teams' collaboration. This is the multifaceted role of the Team-making Framework. This evolved into a set of four tools combined into one framework for Team-making. It allows team formation from four aspects required for the specific purpose being proposed.

Co-writing Framework

Current areas of research/ interest:	Approaches to collaboration	List objects presented	Preferred role	Persona	Your 4 keywords		Possible Question areas	Possible ways forward
		Preparation/ research/ developing ideas;	Generating		Values	Methods		
		Drafting/writing/ narrowing ideas	Drafting					
		Editing	Editing		Themes	Transfer		
Please fill in at the beginning of the day		Please fill in after the first session (Cultural props)			Please fill in after you have selected your keywords after the final presentation.		Please fill in during the collaboration session	

Figure 6.17 The evolution of the Team-making Framework used in Swansea Pilot

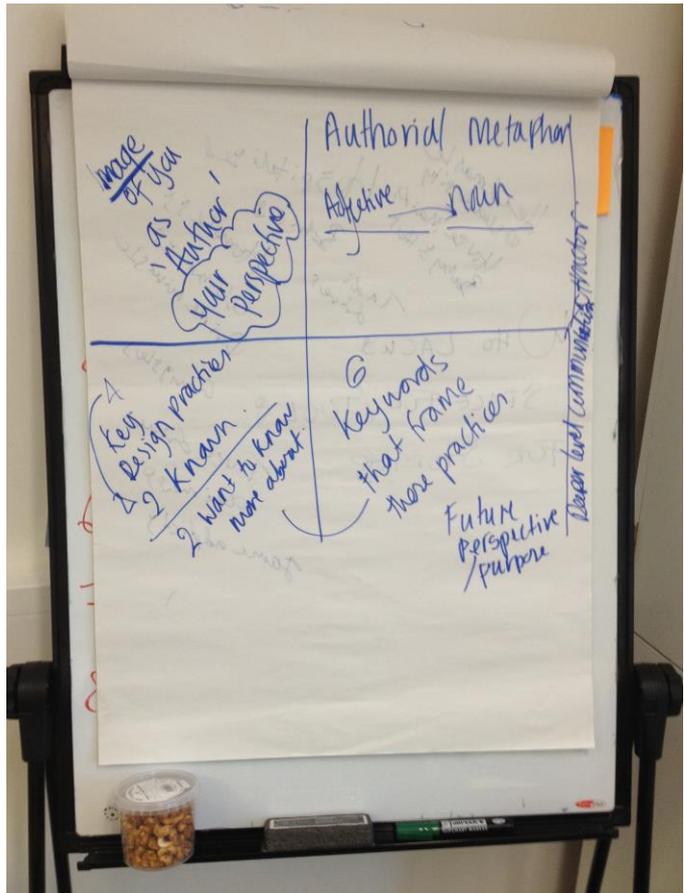


Figure 6.20 The evolution of the Team-making Framework
Instructions used in Case study 3

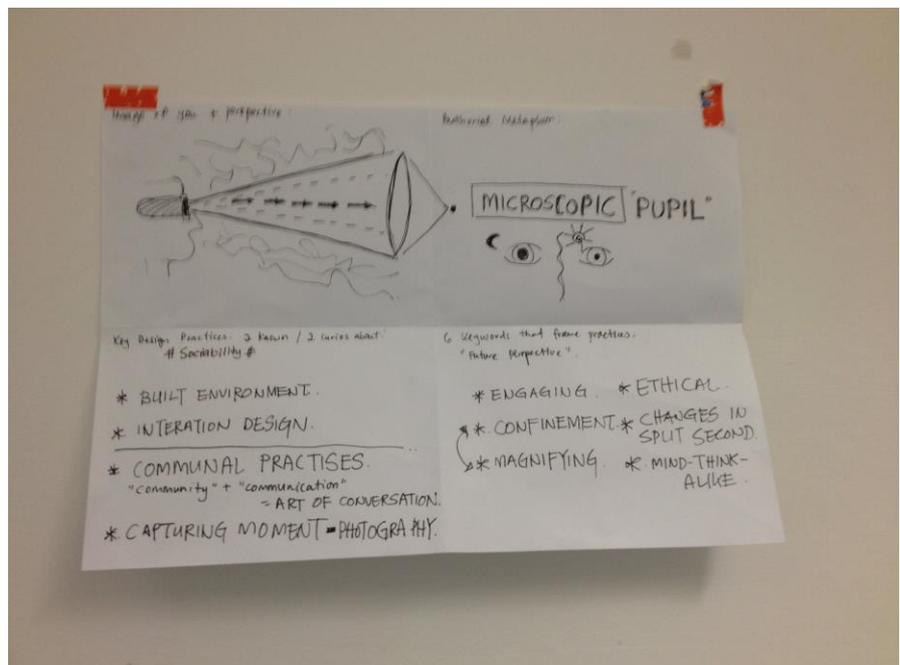


Figure 6.21 The evolution of the Team-making Framework
Framework used in Case study 3

The Team-making framework began as a multifaceted holding space (Figure 6.17) and changed to a set of four quadrants with additional image (Figures 6.18 and 6.19) and then to four quadrants only (Figures 6.20 and 6.21). It is used for pattern matching between participants. The simpler I was able to make it, the easier it was for participants to use.

The Team-making Framework is a formatted holding space or messy space (Barthes and Raein, 2007) containing rapidly generated, incomplete ideas defined within a set time limit. In the last case study it is formed from the four spaces created after a piece of paper is folded into quarters to make four quadrants. Alternatively, two axis can be drawn onto a piece of paper. Individual group members place a series of keywords and images in these spaces (Figure 6.18 and 6.20).

There are several frameworks in my case studies. Indeed each workshop is a framework, the Touchstone Framework, but the APTs also work within a flexible framework because the order and how they are deployed may change their function. Thus the tools are gathered and used together within a framework. This is a way of capturing aspects of learning for the purposes of reflection-in-action and reflection-on-action (Schön,1983). As such, the Team-making Framework is both a set of tools and an approach to learning.

Once I had tested and designed the framework for rapid team prototyping through pilots, case study W2 and case study W3 began with the Team-making Framework. This is the starting point and the symbolic point of contact for each member of each of the teams. It is the point from which common interests and concerns are discerned. It is the Team-making Framework from which commonality and similarity is introduced, a theme that is maintained throughout the workshop process. In all workshops the Team-making Framework is carried out in silence.

6.4.6.3 Moving towards 'we'

In Case Study W2 the Team-making Frameworks consisted of four sections (Figures 6.18 and 6.19): -

- Approach - (**past**) what writing and discipline based skills do you bring to today's co-writing experience? What are you good at?
- Response - (**present**) What has been the significance of what you have listened to today? Questions to which you do not know the answers?
- Keywords - taken from all the talks. What are the values that strike you from the talks you have listened to today?
- Synthesis - (**future**) these are four keywords that you will work with in your groups to create your co-writing questions.

Remaining outside the framework was the authorial metaphor (Figure 6.19, for example, shows the authorial metaphor of a sheep). The participants were asked to create a metaphorical drawing of themselves as author, accompanied by a two-word authorial metaphor, usually an adjective and a noun. The next workshop placed these tools together into the Team-making Framework to form a rapid team prototyping tool.

The Team-making Frameworks were placed around the room under the abstracts taken from the trigger papers. Though, as part of the game, the Team-making Frameworks could be shifted about by the other participants, in effect the abstracts worked as a positioning tool, so they were not moved. Three teams were formed and after sitting down they began by writing their chosen keywords into a word circle. This allowed them to create connections and links between the words and generated a conversation about common interests. This focal point for conversation was a very important part of the team bonding leading to successful completion of the co-written articles for publication.

The answers to questions a) and b) on the reflectionnaires (tabulated in Appendix C) show the average age was between thirty to thirty-nine, and nine of the eleven who completed the feedback were female. One female participant was aged between 20-29. Of the male participants, one was over sixty, and the other, who didn't take part in the workshop but provided feedback on the initial part of the event as a presenter, was in his forties. In my pilots and research workshops, more women opt to collaborate than men.

This workshop was advertised across Goldsmiths and was open to research students and staff in all departments. Answers to questions c) and d) show three participants were from design, one was from English and Comparative Literatures, two were from Sociology and two were from Cultural Studies. The additional feedback from Participant K, who did not take part in the collaborative part of the event, was given by a lecturer who is both in the Centre for English Language and Academic Writing (CELAW) and Media and Communications departments. This person's feedback on writing will only be presented as reflecting a generalist and non-participating viewpoint.

Question (e) asks how participants would define writing in their discipline. Two participants (C and D), both in Sociology, choose not to answer the question while the two Design Futures students (F and A) note their writing is "Avant-garde" and "An exploration. Good chance to explore & focus" which is similar to the lecturer on Design Futures, participant G, who uses writing as "A precursor of clarifying direction". The participant (B) from ECL notes that writing in their discipline is "creative" while participant H from Cultural Studies notes it is "solitary". Of the two participants from the Centre for Cultural Studies, Participant J states, "Research, output I am required to generate, evidence of thought, artifacts, icons generated by founders of discursivity". While Participant E returns, "Creative, content based, theoretical". Participant I, from Educational Studies, uses the term "Ethnographic". Participant K refers to art in religious contexts, which relates to his article given prior to the workshop and published in JWCP 5:1. These responses show a range of experiences of the different types of writing(s) required across the disciplines at Goldsmiths.

Participant C and participant A give no response to the next question (f): I would define collaborative writing as.... Three responses note collaborative writing is similar to a conversation or spoken dialogue: Participant D states it is "a participatory dialogic experience", participant E states, "Conversational, dialogic, co-constructive, sculptural". This is also mirrored in participant K's opinion. Collaborative writing is seen as a journey by two of the participants: Participant G notes it is for "working out where we want to go" (underline original) and participant I writes, "enjoyable journey". Four participants identify

the territory of the unknown and uncontrolled: Participant F states it is “unintuitive”, while participant H identifies it as “useful for new thinking”, and participant B as “An unknown”, participant J mirrors this in a very personal voice by stating, “I guess it must be about communicating but to be honest I’ve not really done it before except in quite a hostile context”, which also introduces anxiety. This paints a varied picture of the notions of collaboration within the group: A conversational dialogic journey into the slightly intimidating unknown.

Question g is quantitative: *How much of your course/work time do you spend writing?* As previously, participant C does not respond. For all other participants two extremes are given – a lot (A, B, E, H, I and K) or a little (Participants G and J). Only two participants give a percentage: for participant D it is 30%, while for participant F it is 85%.

Question h asks, *what types of writing are required of you?* Participant G highlights “Inspections”, while participant A notes, “Proposals/essays/lists” and participant F similarly identifies “Design proposal essays”, and participant I identifies “Academic (proposals, presentations ...)”. The term “academic” is returned three further times: Participant H lists “Academic – papers, presentations, thesis chapters”, while participant D simply states, “Academic writing” and academic is surrounded by adjectives “Experimental, creative, subversive, academic, lengthy (20,000 words shortly)” by participant J, and participant B who notes, “Fiction, memoir”. Academic and creative elements appear synthesised by participant E who lists, “‘rigourously’ theoretical creative political experimental” and participant K who writes, “Investigative, analytic, imaginative, sometimes ethnographic, usually as response to visual information. Also pedagogic, aimed at clear, interesting communication of ideas.” These mixtures of genre are described in lists of links that seem to be accepted and treated as standard. This array of definitions shows the range of writings across these disciplines at Goldsmiths.

Question i seeks to clarify how these genres may be structured: *For work/course based writing do you use a traditional structure (introduction/main body/conclusion) or do you employ other structures e.g. writing around images,*

hypertext etc.? Participant A and C do not give answers. Participants E and F both return 'both' while participants D, H, I and K respond that they use traditional structures. Participant B notes, "some writing around images' which is also signaled in participant K's extended reply, while participant J, who circles images and hypertext in the question as part of the response continues, "I actually do quite experimental writing and try to find ways of having multiple voices in the text, I write in response to artworks and my own photographic images a bit." Participant G writes

A bad is ...
A good is ...
If I was ...
I would ...
We should...

This may be a structure adopted for writing, beginning with the problem and discussing its merits, then adopting some imaginative or creative thinking or what ifs ..., then looking at personal solutions and finally the collective solution. This is a designerly structure looking at possibilities and solutions rather than theoretical argumentation.

Question j seeks to ascertain the kind of support for writing that the participants require. In response to, *In relation to the needs of your discipline, what would you seek from a writing specialist?* participants C, D and G did not return an answer. Participants B and F focus on editing, while participants A and H highlight structure, and participants E and K mention guidance; for K on how to write with more brevity and for E confidence around the craft of writing and planning. Participant I wants to learn "how to write creatively and think outside the box" and participant J combines several responses "Some kind of sounding board, feedbacker, someone to reflect what's going on in my writing back to me – that sense of stepping back from your own writing that's so hard to achieve", which suggests an outside eye providing a proofreading or editing role. This question seeks to address the kind of support that may be required from the process of co-writing in order to develop further the support that is currently offered by lecturing staff or by mentoring proofreaders (Turner, 2004). This is the initial scoping of the idea that collaborative writing can offer these levels of

support cooperatively and autodidactically through the co-writing process, which can lead, for those students who respond well to this form of learning, to them becoming “experts in the experience domain” (Sleeswijk Visser et al, 2005:132), and so to their autonomy as individual writers.

Question k asks, *How much writing do you do in your personal life?* Participant C does not answer this question. B, D, G and I write a lot in their personal life, while participant K writes “very little” and J “not much”. Participant A writes “some” and F “a moderate amount”. Participants A and E mention letter writing, while participants D and E highlight poetry writing. Participants A and E also mention journal writing. Participant J identifies writing daily as part of the PhD. So there seems to be an array of writing taking place and these are sometimes seen as part of the writing in the university and sometimes as markedly separate.

This concluded the background information. The next questions (l-o) were about the workshop and sought to identify whether the participants identified the transformative or challenging nature of the workshops.

Question l, *why did you come to the Co-writing workshop? Though most* participants responded that they wanted to try collaboration in writing, which to most was new. Participant J linked research and writing together and wrote “I’m interested in developing ways to be productively experimental and creative in my writing, as an aid to my research, and a way of doing research – and also interested to meet others with similar aims”. The idea of a challenge, as identified in the emergent themes of W1, is also mentioned by Participant B, “I thought it would be a challenge – I was right!”. The theme of **challenge** is reiterated here.

For question m, participants were asked to circle a rating of the workshop, in response to the instruction *Please rate your perception of the workshop today. - Extremely useful - Very useful - Useful - Slightly useful - Not useful.* And, *Please give reasons for your answer.* Participant D did not respond to the first or second part of this question. In answer to the first part of the question,

participant A found the workshop between 'useful' and 'very useful' and gave this as the reason, "Great hearing about other/ previous papers & co-writing experiences. Bisociating exercise interesting (as process of opening up possibilities) but in some ways feels forced into pigeon hole from beginning keywords" (underline in original). Participants B, F, H, and J thought the workshop "very useful". For participant B because "It's already making me think about things I haven't really thought about before"; for participant F because it provided "Interesting and helpful insight into co-writing"; participant H highlighted the aspects of "Meeting new people, good presentations, well-structured workshop with a clear outcome. I really appreciated it"; and participant J did not provide a reason. Participants C, E, G and I found it "extremely useful", participant C did not provide a reason, participant E wrote, "Everything I was looking for (see [question] j) Connects lots of my thinking to future possibilities"; participant G found the workshop extremely useful "Because we have a clear sense of our goal" and participant I wrote, "Boost my confidence Making contacts".

Question n *Please list your co-writing team members*: Participants G, H and I co-wrote a paper for the JWCP. Participants B, C, E and J co-wrote a paper for the JWCP. Participants A, D and F were in the 'tricky' team that did not complete an article for the JWCP, interestingly this is mirrored in their sense of commitment at the end of the reflectionnaire: Question o - *Please state whether you will continue to co-write in your team and intend to submit for the deadline*. In answer to this question participant A writes "Will give it a shot" and Participant D does not answer, while F writes "I certainly hope so". These responses are in stark contrast to the responses of those who did complete articles, all of whom responded to this question, "yes", though participant E responded "yes + yes (hopefully)".

The last question was, *Any other comments*: Only participant B responded in this section by stating "V. interesting workshop. Looking forward to the project". Participant K stated that a handout would have been useful.

6.4.7 Supplementary reflectionnaire

Over two years after the WritingGOLD workshop, in July 2014, I emailed a supplementary feedback reflectionnaire to those who had attended. I received three replies from those who had co-written articles for the JWCP. Two from one team: participants E and J, and Participant D from the other team. I was unable to reach all of the participants as some had left Goldsmiths and were not contactable on the emails provided for my research. These three reflectionnaires give further details of the impact of the co-writing workshop on those who attended and completed the co-written article for publication.

I asked a small number of questions but the main three asked for reflections on whether:

- the workshop tools and approaches helped to maintain the co-writing amongst the team,
- there were any moments of transformation,
- the participant felt an increased sense of autonomy in writing after their experiences of co-writing.

I assess the answers to these questions below. I have included the feedback questions and collated answers in Appendix C11 and 12 respectively.

Participant G, who at the age of 65 had never written a paper for publication before and had never co-written with people he had never met before, was particularly positive about his experience.

I never thought it would be possible to enable complete strangers to publish a paper. I went to the event to see how Julia would go about it. Each stage slowly sucked me into involvement. Everybody has something to say and this process teases at the motivations and the reminiscences which helped form the eventual written material.
(Participant G, Appendix C12)

In answer to *a) Can you note any moments of transformation?*, he identified the Team-making Framework as the touchstone of the experience as it “started the distillation process and enabled us to link up with each other when we started the true workshop” (Participant G, Appendix C12). In answer to the same question Participant E wrote

It was not an easy process to produce something coherent... I guess the 'transformation' happened gradually and in an iterative and sustained way, through continual channels of communication and co-creation. If I have to pin it on one moment it was when we received letters from each other in response to our own letters we each wrote to another member of the group. The letter I received back felt like an uncannily familiar connection with a relative stranger. (Participant E, Appendix C12)

So, Participant E identifies the writing process as one of transformation and key moments in the process as transformational because they are memorable and the participant feels changed as a result of them. Thus the transformational aspect of the co-writing process goes beyond the workshop to the continued relationships and construction of ideas.

However, this is not so for Participant J who co-wrote *The Art of Letters: a journey of intimate thought and exchange* with Participant E. She felt she experienced no transformation and is rather negative about co-writing. When asked to give her own definition of co-writing Participant J writes "Writing by committee?" and in answer to my request for *any other comments you feel may be of use to my research. I am seeking to ascertain the influence of my tools and approaches on*

a) the participants' ability to co-write and

b) the effect on the individual's writing after this co-writing has taken place

In answer to a) Participant J wrote: "I'm afraid I did not (and still don't) think I have any ability to co-write" and in answer to b):

It's possible that the project contributed to some extent to my own confidence in writing, but I can't say with any certainty that that would have been connected to my experience of the project, it may have been happening anyway. (Participant J, Appendix C12)

This would suggest that the participant did experience an increase in confidence in writing but the participant was unsure to what it should be attributed. Participant J also answered in the negative to my question: *Can you indicate whether the co-writing experience after the workshop was positive or negative, and why?* Participant J had not found her experience of co-writing positive and also found the co-written paper lacking in content.

It was partly due to these comments that I adjusted and further narrowed the

focus of my research from being open to collaborative research students across the disciplines at Goldsmiths, to research level design students.

My notion of autonomy was highlighted in the feedback too. In answer to: *Can you comment on whether you felt an increased sense of autonomy in writing after your experiences of co-writing*, Participant E wrote:

I'm not sure if autonomy is the right word here, as the main sense I got from the experience was one of social connections rather than independence... Having said that, I think I did take somewhat of a lead role in making things happen with the piece so in that sense I increased my sense of autonomy in how to direct group work. I think if one or two people don't use their autonomy and skills to gently lead the exercise then it may not work, but this happened in an organic rather than predetermined way (Participant E, Appendix C12).

My notion of autonomy, as discussed in detail in Chapter 3: *Framing Literatures*, is more in line with Participant E's comments above, that it is organic rather than predetermined. This also demonstrates the shifting of roles encouraged within a holarchy where (as discussed in 5.8) participants have the opportunity to achieve new roles and possibilities for themselves. This shows that where and when appropriate to their knowledge and experience certain team members may take a leading position. Participant G's answer to the same question shows similar concerns about shared roles and interest:

No. The task was completed and delivered and our role as a group was complete. The paper is the lasting testament of our shared interest (Participant G, Appendix C12).

Participant J did not answer this question.

In answer to, *Can you indicate whether the co-writing experience after the workshop was positive or negative, and why?* Participant E acknowledges a development of writing skills which suggests learning and a confidence in a process.

Positive - I think I have already suggested why in my answers to the previous questions. I am happy with the piece of writing we ended up with and have learnt a great deal through the process. I think the key for the success of the piece for me was persistence, patience and open-mindedness, which are qualities I have that helped to lead the exercise, but it also relied on a combination of different qualities from the others.

So it is a positive thing to realize how understanding the personalities, strengths and preferences of each member of the group is integral to successful collaborative writing. I think the first part of the workshop where we filled in the grids was key to making this work (Participant E, Appendix C12).

This also suggests something wider than simply learning about writing skills. It implies a mutual respect and acceptance of voices more related to a form of collaboration that seeks to work together to achieve a goal rather than simply to develop writerly skills. The positive reflective feedback from Participants E and G suggests the possibility of my APTs enabling learning through doing which takes the participant on a learning journey and develops a sense of confidence which touches the individual more deeply than teaching writing skills that result in a formally structured essay.

6.5 Workshop 3 (W3): Narrative review

6.5.1 Context

The final co-writing workshop was embedded into the one-year, MA Design Futures course at Goldsmiths, University of London. The brief for this set of workshops was to design a set of tools that allowed for a group of eight mature international students to write together under the module title, *Metadesign and Futures of Sociability* and to co-evaluate their peers' writing. This co-evaluation by pairs of co-writers from the group would recommend an overall band mark for other co-writing teams. The facilitator would then moderate these marks. This was particularly relevant to my research because it allowed me the specific context of co-developing combinatorial writing and co-evaluation frameworks for the students that I have sought out as a result of my research.

The students began by submitting an individually written essay about 'futures of sociability'. This text (without formal feedback) was then used as the starting point for a co-written piece in which they bisociated (Koestler, 1969) the ideas explored in their previous assignment with their partners to create a combinatorial piece of writing which sought unexpected relations and synergies between the two texts. The tools used within the co-writing workshop were the Team-making Framework, the Connexions tool, the Word Circle and Collective Story-telling. The Connexions tool was designed to position two essays next to

each other and to seek out similarities, synergies and potential opportunities. It did not, however, simply allow for a linear comparative analysis of the two essays; rather it was designed to define an awkward positioning in order to highlight unexpected synergies.

There was a co-evaluation tool (reproduced in Appendix D6) developed for use as formative feedback on the completed co-written essays. This tool was highlighted in the students' learning feedback and was focused on in the return visit to the same course to repeat the workshops in 2015. A short reflection on the return visit is given at the end of the chapter.

6.5.2 Themes

Collaboration, sensemaking, combining writing, combining ideas, combinatorial texts, transformation, challenge, autonomous writing skills.

6.5.3 Summary of findings

- The feedback shows the workshop as a space for transformation and change in the student's learning, for broadening of knowledge and improvement in future writing.
 - Collaborative writing is seen as 'an unusual activity' (Participant A).
 - Key words such as **flow** and **cooperation** are highlighted (Participant A, B). - -
- Students clearly articulate an enjoyment of the engagement with their writing partner, as well as a trust in, and positive reliance on their partner's opinions (Participants A, C, F). After the workshop most of the students were beginning to see the relationship between writing and designing (Participants A, B, D, E, F).

6.5.4 Development of the APTs

The Cross (Smile) tool has become the Connexion tool. This is a more memorable tool name as it is structured around an X.

The co-evaluation tool is seen as very helpful and is given much more time in the return visit.

6.5.5 The workshop as space for transformation and change

An in-class feedback questionnaire was given out after the combinatorial writing was completed and after the in-class co-evaluation session. The first question asked: *Give an account of your impressions of co-writing before the process began.* The full responses can be read in Appendix D. Here I will reflect upon the main adjectives and expressions used to describe the participants' impressions. Participant A: "wondering/worried (but not especially in a negative way)" This participant "felt a bit lost", but was also "interested" in the outcomes. In response to this question, Participant A also noted that collaborative writing is an "unusual activity". Participant B refers to cooperation, while participant C wrote "uncertainty". Participant D expressed interest in the ideas and processes of others, participant E thought it might be complex, and participant F wrote of an opportunity to read the work of others.

There is an overall sense of curiosity as previously expressed in my workshops. This may be due to assumptions about the uses and purposes of collaborative writing.

The second question asked: *Please reflect on the co-writing process including the tools and facilitation you received.* Participants D, E and F noted that the tools were clear and helpful, while participants A, B and C mentioned the Smile tool. The word circle was named too. In general the responses were positive.

Question 3: *Did the tools help to situate your understanding of co-writing as a design process?* All participants responded positively to this question.

Participant A stated,

I think it helped us especially to start the project. Tools facilitate the beginning, which is the hardest part – get our ideas together and share. The rest happened quite naturally. We kept a good flow throughout the process.

This would suggest that there is a natural flow that starts with the tools and continues into the co-writing process that happens after the workshop.

Participant E wrote, "Yes, it help [sic] me understand ALL important aspects of

co-writing” which suggests that it was educational as a process. While participant F wrote,

I think it’s helpful for writing, but about co-writing, it is much more about collaboration rather than writing. Same time. The process of cooperate [sic] with others is also important.

This suggests that the focus on writing is hidden from this participant and the designerly nature of the tools has taken on a much more dominant role in the understanding of the workshop.

Question 4, *Did your impressions of co-writing change during your co-writing process? Please explain how and why. And if not, why not:*

Answers to this question highlight some transformational learning experiences. Participant A compares the co-writing workshop process to the writing process and writes,

Yes. It got more and more exciting thanks to the sharing of ideas and I could feel we were getting more inspired and creative by discussing and working together. A lot quicker than on your own.

This ‘excitement’ in the learning activity may play a part in what keeps the students involved in the writing process after the workshop. The speediness of the development of ideas and the synergies that develop may also be very engaging for the students taking part. Participant B also identifies the designerly nature of the workshops. They stop being about writing and are about collaboration. Participant D notes the improvement in their writing and participants E and F mention the development of the writing process.

Question 5: *Do you now see writing as a viable, useful or purposeful tool for design? Please explain,* asks whether there has been a repositioning of writing for these students. In answering, Participant A uses design words in relation to writing and says that writing acts as a ‘seed’ and allows the reader to dream beyond the text. This suggests a text that works in a particularly designerly and creative way. Participant B has an individual and personal learning position and writes,

Yes, I think writing is building a dialogue with yourself. When you write it down, actually you are talking to yourself, like a conversation express

your opinion, arguing it, alternating it. It is a good skill to rearrange your thoughts.

This would suggest that what happens collaboratively tends to be understood in terms of the individual's leaning which I would suggest leads towards an autonomy of writing skills. Once a student has understood the purpose of the writing tool for designing, it can lead to further development of writing within designing from their new perspective of "experts in the experience domain" (Sleeswijk Visser et al, 2005:132) as writers. This is suggested in the answers of participants E and F, who highlight the useful and practical nature of writing. However, this may not be the opinion of all participants. In answer to the same question, Participants C and D seem less convinced. Participant D suggests more practical approaches are needed while participant C notes that the public respond to images which are more immediate.

Finally we come to the last question: *Question 6, How could this process have been improved for you?* The answers here address the embedded nature of the co-writing project. Participant A asks for more co-writing so that evaluation could be more balanced, participant D asks for more time, and participant E asks for a real life design situation to be embedded into the process. Participant F notes that other writing on the course affects this particular module. This co-writing cannot be seen in isolation. However, it may be that some of the participants responded to this question in the positive to *how has the process improved you?* For example, participant B mentions a broadening of research and thinking skills, while participant C writes,

Early discussion is great! Before starting writing & its nice to have different views from two very similar view point [*sic*] & trying to break through!

Which appears to be a reflection on the usefulness of the workshop process.

6.5.6 Findings

My facilitation focuses not on identifying that which divides the individual team members, but instead concentrate on the relationships their ideas have to each other: their synergies and similarities. So where there are differences between team members, they are looking at the thinking spaces opened up by the areas

of difference. How can links be made and synergies identified? How can two seemingly different ideas be brought together to form a coherent third research area? This leads to a focus on the strengths of the *designerly mind*, a community of practice, like-mindedness and strength in numbers. This is particularly powerful as a tool for people in higher education who may have felt marginalised by difficulties with words, such as dyslexics and those with visual spatial abilities who may think in images, have noun retrieval difficulties or may have English as a second or additional language. These students do feel differently about writing when it is promoted in this designerly way.

Similar to W1 and W2, the workshop started with the participants working in silence. By working in silence, participants are urged to use and maintain the awkward time at the start of a workshop when they may not know each other or not know what to expect from the workshop. This focuses their attention onto their own personal response to the tasks by slicing through the need for surface level bonding through chit-chat, or maintaining social positioning by introducing their current roles within existing hierarchies. As shown in the previous workshop, this is key when working with international participants and second language speakers, particularly those whose learning cultures have been constructed reinforcing the importance of conformity. The facilitator is forcing a starting point that is an individualized clarity of views and perspectives, as well as the creation of imaginary personas and perspectives. The playful nature of involvement means stakes are lowered and participants cannot fail. Moreover, because the initial individual aspects of the frameworks are constructed in silence, the drawn and written parts of the frameworks are used to create the bonds of similarity between the participants, rather than vocal discussion or conversation. The voice is reintroduced after the pattern matching and selection has taken place, but while the voice is usually taken for granted as a customary aspect of group bonding, it is here given a secondary position, which is then bolstered into a higher position by formal reintroduction, including visual capture and intense discussion of explicit meanings and possible readings at a point which highlights the importance of its role to the team.

The purpose of the workshop was to write responses to trigger papers. Within this context, the participants were asked to define four aspects of themselves. For example one Team-making Framework might contain: -

1. Their Authorial Metaphor in two words: an adjective and a noun;
2. Their Authorial Metaphor in an image;
3. A set of perceived keywords relating to their writing intentions;
4. Context points: two key academic values that will steer their writing intentions and two academic, scholarly, artistic or designerly intentions central to the content of their writing.

These four aspects help with the rapid prototyping of the team and must be flexible for the purpose outlined above. Though the criteria appear to be biased towards words, participants are encouraged to use images and diagrams where possible.



Figure 6.22 positioning the frameworks in silence

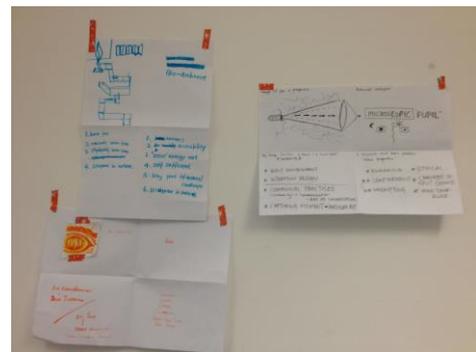


Figure 6.23 Teammaking Frameworks

Once completed by the participant, the Team-making Framework was then posted onto the wall in the workshop space (Figure 6.23). Next the positioning aspect of the Team-making Framework is played rather like a game. Participants are verbally introduced to the rules and encouraged to play the game. At this point they are not made aware that the choices and final positioning of the Team-making Frameworks will be their teams. Their brief is to pattern and word-match the Team-making Frameworks so as to make three to five sets. The task is to seek similarities across the four quadrants, in silence. This encourages other visual and tacit senses to be involved in the process

(Figure 6.22). Facilitation for this part of the process is very light, participants are told that they are being given only basic instructions, to encourage a sense that everything is possible and that they cannot fail.

1. Silence was maintained throughout.
2. Participants were given a time limit to encourage rapid decision making regarding positioning. This is usually 10 minutes depending on the group's size. The larger the group, the longer it takes to read through the Team-making Frameworks before pattern matching and grouping.
3. Participants must move around the Team-making Frameworks using the information given to form the groups. They should not use extraneous information to make their judgments.
4. After the initial posting participants cannot move their own Team-making Framework.

In the pattern matching section of the tool, many participants find it hard not to rely on others by asking for opinions and checking their choices. The facilitator reminds participants of the time constraints. In the workshops so far, a behaviour pattern of one or two of the participants is to over manage the Team-making framework by making too many Team-making Framework moves. This usually results in the acknowledgement of over participation and the physical movement away from this central position. This leaves others to make slight alterations before the facilitator calls time.

This process encourages cross-championing (Tham, 2008). Participants display their own interests but interact with and support the interests of others. Team cohesion is developed from a tacit attraction towards patterns of keywords and images. The participants have all chosen to depict aspects of themselves that suit the current purpose and are, in turn, allocated to teams according to these key aspects. Therefore a key function of the planning process for the facilitator is selecting and understanding the specific purpose for that workshop.

Use of the Team-making Framework is the common element to all of my workshops and has been successful in creating a number of co-writing teams. During the course of the pilots, I have made minor amendments to the Team-

making Framework both in name and contents. Flexibility is built into this tool because its main function is to be a successful team prototyping tool.

Though it has to be flexible, its current quadrant pattern has been achieved through re-evaluation after a series of pilots and these case study workshops. The Team-making Framework began as a large set of aspects in a much larger framework (see Figure 6.17) and the editorial tools and authorial metaphors were additional tools. I removed the non-essential elements and focused on a minimum number of aspects contained within each quadrant (see Figure 6.20). This reduces the time taken to complete the Team-making Framework and makes it more efficient for the purpose of pattern matching at the beginning of a workshop. Moreover, those with Dyslexia often have poor short-term memory, making it difficult to hold large amounts of new and diverse information in the working memory for the additional purpose of pattern matching. However, the limits on the type of information contained, keywords and images, and the number of aspects, four, means that the Team-making Framework can be read and reread quickly, so bypassing commitment to memory. Thus, it is possible to make links between four elements when they contain keywords and images without overloading the working memory or revealing memory deficits in those participating.

6.5.7 Collective story-telling

Collective Story-telling was originally devised as part of the M21 project (Lockheart and Tham, 2008). It reveals the individual's perception of four elements of an event by peeling away the aspects of encounter through clearly defined levels. It relies on documentation through territory framing and the final part is retold as a combined narrative incorporating all participants' points of view to form a new story of the event. In the Iceland pilots and WritingGOLD I re-situated this tool by facilitating the participants to use it to combine their understanding of a collaboratively experienced lecture or lectures.

The process for this tool is that each person takes turns to tell their experience of the event while the listeners collect points of interest on a large piece of shared paper. The speaker is also encouraged to draw and write but particularly

to illustrate or clarify their observations. This shared space is called territory framing as all members create a shared territory. The territory framing is a messy, 'holding space' (Raeyn and Barthes, 2007) for the core story which is told to the facilitator or main group to complete the tool. This final stage of the tool takes the group from 'me' to 'we'.

Collective Story-telling has five levels of processing (Lockheart and Tham, 2008). Each level has a strict time limit of seven minutes. The first level is sensual. Participants are asked to explain their sensual reactions to the event and are given prompts such as, *what did you see? What did you smell? What did it feel like? What did you hear?* The next level is factual and participants are asked, *What did you learn? What facts did you find interesting?* (Lockheart and Tham, 2008). This is followed by observations about connectivity, the systemic, or the outside world, for which participants are asked to consider how what they learned related to the outside world, other systems, and what might have been the relations between the aspects of the talk. The next level is the future, or 'what ifs...'. Participants are asked: "How might you apply what you learnt and experienced to a futures perspective, 10 years ahead or more?" (Lockheart and Tham, 2008). Finally the participants are asked to summarise the territory framing by retelling the collective story to the facilitator.

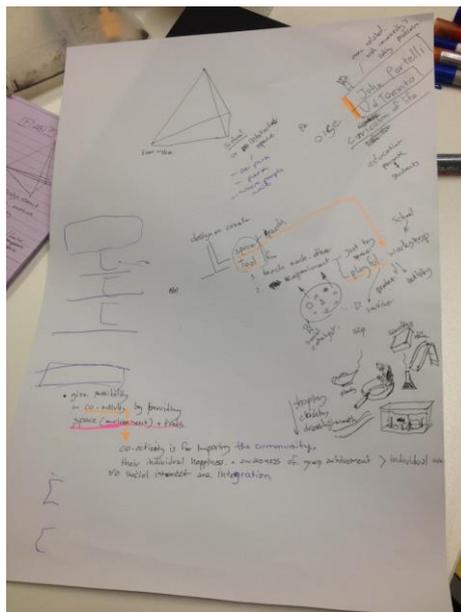


Figure 6.24 Collective Story-telling

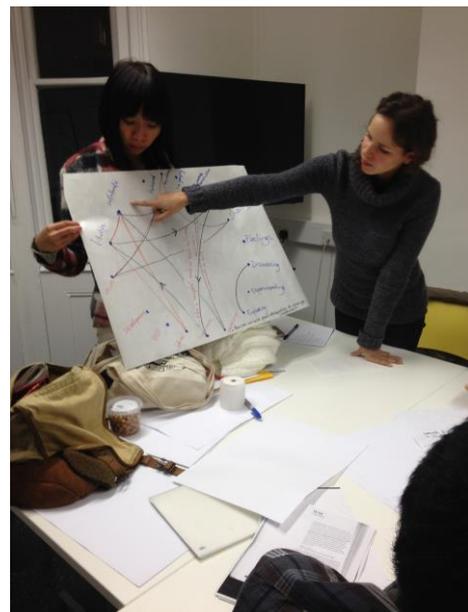


Figure 6.25 Presentation

According to Tham (2008) cross-championing helps people to move between many perspectives. The tool process of convivially recounting the story perceived by each individual, whilst simultaneously drawing brings to the surface tacit knowledge (Polanyi, 1966). This stage of the process encourages participants to get inside the frameworks drawn by other participants. It unveils previously hidden assumptions and allows team members to seek explanations and flesh out collective team values and realities. As a tool that encourages this, Collective Story-telling fosters empathy and shared understandings of many possible angles on an issue. The final retelling of the shared story to the facilitator and the wider group through the use of the territory framing is a bonding moment for the team.

As participants on unfamiliar workshop territory are struggling throughout with APTs and circumstances that do not make immediate sense, they tend to seek “swift plausibility rather than slow accuracy” (Weick, 2014), so a team story may be what emerges. *The* team story then requires revision, enrichment and replacement, a bricolage of the story that works for the continuation and future direction of the co-writing process. The underlying aim to complete the story, that has already been formed in the workshop, is what cements the team and enables them to produce the co-written outcome beyond the workshop. Anecdotally, I have been told by some participants that they have never felt more determined to complete the co-writing than after the workshops. They are not sure why, but can only say that it is something to do with the idea generation and bonding that takes place in the workshop. Perhaps it is the *slow accuracy* (Weick, 2012) that must be sought if a comprehensive communication of ideas is to take place.

6.5.8 The team metaphor

To finish the workshop, all teams are asked to create a single team image or visual team metaphor (see Figures 6.26 - 6.29). They are given a set time frame in which to discuss and draw this together. The purpose is to capture the individuals (me-ness) in a realised team image (we-ness) allowing teamwork to continue beyond the initial workshop. As such, reaching a working form of collaborative ‘we-ness’ is the final or closing point of the Touchstone

Framework. This is a positive way to end a workshop and acts as a tangible consolidation point for the considerable knowledge acquired during the workshop. The image may be sketchy and fun but it acts as a powerful container for the transition to the team identity. When used skillfully, these tools create a consensual framework, which captures the emergence of tacit ideas from the collaborative action of discussion and visual capture.



Figure 6.26 Creating the team image

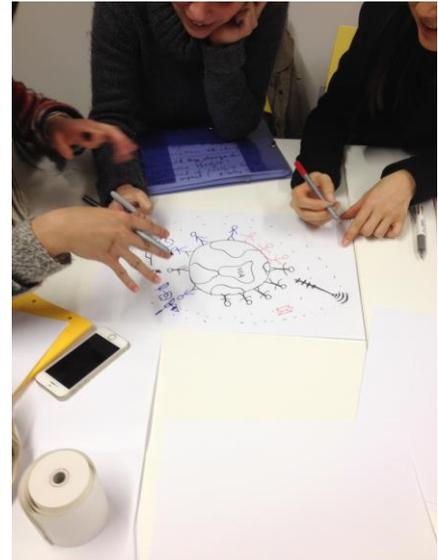


Figure 6.27 Creating the team image

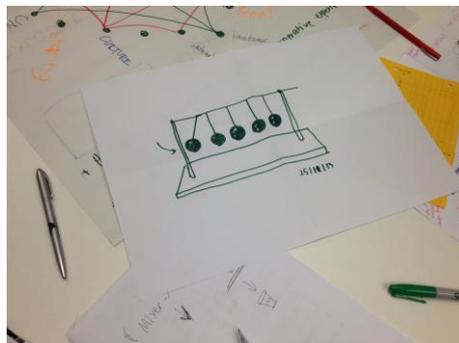


Figure 6.28 Team image



Figure 6.29 Creating the team image

6.5.9 Analysis of APTs

In July 2014, I emailed one final feedback reflectionnaire to those who had attended the co-writing workshop. I received three replies, which give further details of the impact of the workshop on those who attended. I asked three questions:

1. *Regarding your collaborative paper (after the co-writing workshop) - Can you explain how the workshop tools and approaches helped you to*

maintain your co-writing with your partner?

2. How useful was the co-evaluation tool and workshop?

3. Have the co-writing and co-evaluation tools improved your ability to write since the workshops?

The key question of the three is whether the co-writing and co-evaluation tools had improved the participants' ability to write since the workshops. To this question Participant P writes,

Very slightly help in my writing skill from looking to how my partner wrote, how he/she explains and structures their ideas. It is more useful for other skills: empathetic skill, team communication skill, opened-mind (Participant P, Appendix D7).

Participant D writes,

in most cases yes but over time we were also introduced to other tools and ways of thinking (Participant D, Appendix D7).

Participant R writes,

When EAFL, it is nice to see somebody's sentence structure and terminology used. Since I am from Asian background I could understand more of Asian written English than the European (Participant R, Appendix D7).

For participant P in July 2014, the co-writing workshops and co-evaluation has had an impact on their ability to work collaboratively in general and their writing has been improved by working with a partner. For Participant D, it has improved his writing. For Participant R, it was useful to work collaboratively but Asian English is easier for him to understand. This feedback shows mild support.

6.6 Co-evaluation

The co-evaluation is a framework containing a series of questions drawn from the MADF learning outcomes and module criteria. The co-evaluation process takes place in a workshop where students are directed to co-read the co-written text of another team and to allocate marks based on evidence in the text. This evidence of meeting the criteria is highlighted throughout by the students working collaboratively. Then a general band mark is given, i.e., fail / pass / merit / distinction. Students are made aware that these are not the MA marking criteria, instead they are giving an overview based on the learning outcomes of

the module. The formative feedback is then given by the workshop leader with an intermediate mark which is then second marked by the course co-ordinator. The students are given the opportunity to revisit the final draft of the essay and to resubmit at the end of the MA course when they will receive a summative mark.

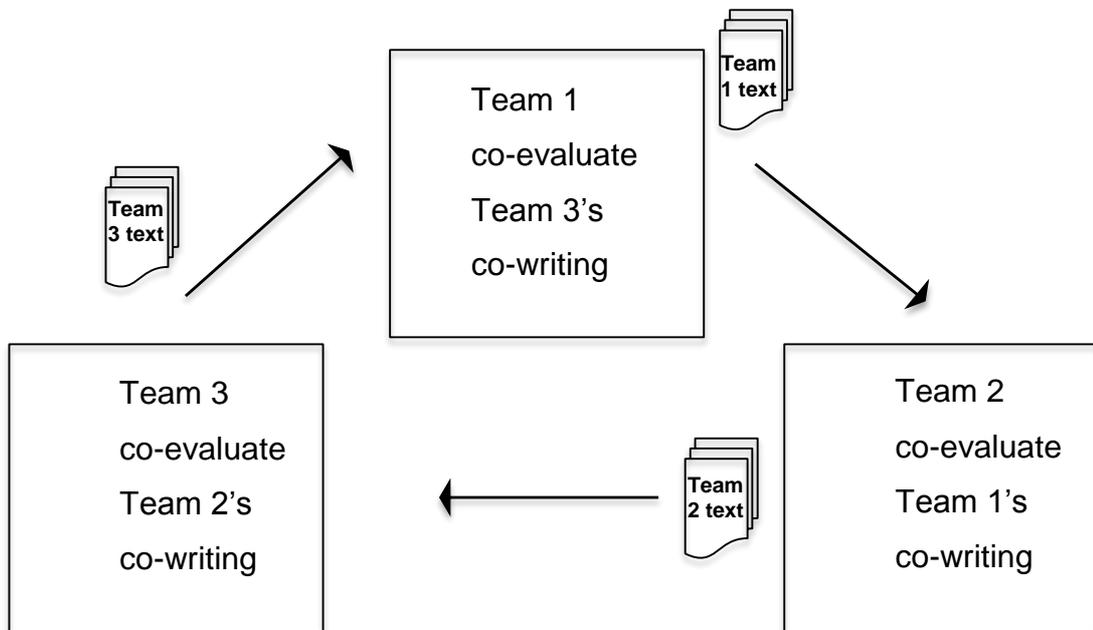


Figure 6.30 The distribution of texts for co-evaluation

The first co-evaluation workshop took place on one afternoon. However, the revisit workshop was spread over an afternoon and the following morning, allowing an evening for reading and revisions. The cohort was also given the opportunity to present their feedback to the team whose writing they were assessing. They produced posters on which they provided their key feedback points. The marks were not disclosed. No team reciprocally marked.

6.7 Revisiting the Design Futures MA course

W3 was seen as successful by the DF course leaders and I was asked the following year to repeat the same set of co-writing and co-evaluation workshops for the MA course. The first co-writing workshop took place in 2015 on February 9th, followed by a second on February 23rd, and the co-evaluation workshop extended over two days on May 19th – 20th after the previous cohort of students

requested more time for reading and discussion. These workshops, though slightly updated, followed the outline of the previous year and the same tools were used.

The feedback questions were narrowed to four main questions: -

1. What were your understandings of co-writing before you joined this co-writing phase?

2. Did your understanding of co-writing change after the workshops?

3. Did your understanding of co-writing change after the co-evaluation process?

4. Do you feel differently about co-writing in relation to your design practice now, and if so, please explain how,

and one supplementary question: -

Are there any other points about the workshop that you felt were interesting or worth mentioning? For example, did you have any 'ah ha!' moments?

The feedback in Appendix D8 shows a transformation in the participants' understanding of co-writing and of their own writing (See all participants answers to Q1 in relation to their later answers; Participant E, Answer to Q3; Participant F, Answer to Q3), how to evaluate writing as a reader (Participant C, Answer to Q2; Participant D: Answer to supplementary question), but also of shared practice and collaboration in design more generally (Participant A: Answer to Q4; Participant C, Answer to Q2; Participant E, Answer to Q2). Moreover, in answer to the supplementary question, participants A and F both state that they had ideas that they would never have come up with alone.

The feedback from these participants is not demonstrating a linear understanding of a writing structure, but a social one, which involves multidimensional, visual spatial understanding of communication from different perspectives and viewpoints. The feedback demonstrates that participants experience a raised awareness and ownership of their own writing practice at different points in the process, but that writing practice is understood after it is experienced in full, through the workshop guidance allowing them to become "experts in the experience domain" (Sleeswijk Visser et al, 2005:132). This has

implications regarding the points at which summative learning should be measured and is something that can be continued as post-doctoral research. Overall, the co-writing and co-evaluation workshops enabled a positive learning experience about writing, designing and collaboration at M-level in HE. These workshops prototyped the full experience of writing and added to the students' awareness of communication. In answer to Q3, Participant E writes, "my understanding of writing in general was richer and it was very good method to be able to step away from your own text and see how it communicates on its own." (Appendix D8). In answer to Q4, Participant F writes, "I do feel differently, through the process of design practice I realised co-writing is not only about explaining things but also creating stuffs [*sic*]." (Appendix D8), or, what I would call, *doing* language together.

6.8 Summary of overall findings

Throughout the research process, which has required flexible, reflective approaches to design and testing, three types of APTs have emerged: APTs that either *evolve*, are *re-situated* within new contexts, or are *newly designed* as a process-based response to a required outcome.

- APTs that *evolved* throughout the research are the Team-making Framework and Team Image.
- APTs that have been *re-situated* are Collective Story-telling (Lockheart and Tham, 2008) and the Word Circle (Nicholls, 2005).
- APTs that emerge *newly designed* from the process are Co-define, Connexions, and the Co-evaluation Framework.

These three aspects of the research result in new knowledge. The Team-making Framework can be mapped across the research. It evolved into its most efficient permutation, a framework containing four tools within a tool: the Authorial Metaphor, keywords, images, approaches and context. All case study workshops conclude with a tool forming a direct link back to the Team-making Framework by co-creating a Team Image. The Team-making Framework is the individual or 'me' stage of the workshop; whereas the Team Image along with the Word Circle (Nicholls, 2005) and Collective Story-telling (Lockheart and Tham, 2008) are actively transitioning to the 'we' stage.

The Word Circle (Nicholls, 2005) and the Collective Story-telling tools (Lockheart and Tham, 2008) were in use prior to the start of my research. These tools are deployed through various approaches in order to encourage relationships between words, ideas and drawings to become uppermost rather than focusing on differences or separateness. This in turn allows access to the right brain via drawing and conversational capture.

The APTs used within each workshop form a series of touchstones which are visualisations of the ideas being collectively expressed. As such, the workshops become the Touchstone Framework which acts as the visualizing catalyst that concatenates collaborators so that they continue to write after the workshop. The co-evaluation framework is a post-workshop tool which crystallises the function of the reader in the mind of the writer.

Overall, by focusing on the designerly mind as a point of connection, I have developed a way for designers from different language groups and writing abilities to collaboratively think through design by discussing and co-defining language and thinking-through-writing together. This collaborative writing is a process of languaging or playing with language in a designerly way within the workshop. As such, the workshop is a touchstone for sharing ideas, and this results in a written outcome. This co-written outcome leads to a guided co-evaluated result allowing the students to be a part of the entire writing process. Through doing this together, the students gain more confidence in their writing abilities and develop an autonomous understanding of their own writing practice. This leads to less dependency on the consistently over-burdened structures of support within the institution.

6.9 Eight key findings

For myself:

1. I found silence helpful in my workshops to create a core movement from each individual's thoughts to the team's language and underlying values.
2. Showing and telling is an important part of my co-writing process. Some of the tools generate global, relational (Maier & Fadel, 2009), and holistic thinking, while showing and telling with a set time frame helps students to narrow their ideas down and to seek out a way to communicate with their audience. All allow for the experience of the writing process enabling the participants to become "experts in the experience domain" (Sleeswijk Visser et al, 2005:132).

For designers:

When enabled through my workshop APTs, teams of designers can:

3. use co-writing as a practice-centred route to creating, synergizing and defining their ideas.
4. capture speech visually and collaboratively map out team ideas and writing structures.
5. combine their ideas through language using non-linear emergent writing.
6. co-construct their own writing structures to contain their ideas, rather than shaping them into predefined or imported structures from other disciplines.
7. use co-writing and speaking about writing in teams to develop an autonomous attitude to writing.
8. see the materiality of language and engage with it as a material for design.

These findings have helped to inform my conclusions in the next chapter.

Chapter 7: Conclusions.

7.1 Introduction

This chapter presents the conclusions of my thesis project, *Doing Language Together: Collaborative Writing Practice for Design Teams in Higher Education*. I begin this conclusion with a statement of my contribution to new knowledge; next, I give a summary of the findings made throughout this research. I complete this conclusion with recommendations for the future.

7.2 My contribution to new knowledge

The new knowledge that emerges from this research is a clearly articulated contemporary re-reading of The Coldstream Reports which readdresses the historical context and origins of the requirement for writing in art and design at HE level. This new knowledge counters contemporary assumptions still widely held at all levels of the art and design Higher Education sector, including higher management. The dissemination of this new knowledge will impact all levels of art and design education and will cause further reassessment of the kinds of writing that are accepted and promoted at the institutional level.

I reframe this new knowledge in Section One by revisiting the recommendation for the introduction of 'Complementary Studies' made in both Coldstream Reports. I build on 'Complementary Studies' as defined in the Summerson Report that "The object of these studies is, after all, to encourage insight and understanding rather than the collection of knowledge" (Summerson Report, 1961:para.52). I replace the individualistic model of writing, which was introduced through those teaching and assessing complementary studies, with methods for collaborative writing which are complementary and tailored to team-based design practice. Thus my study in Section Two, focuses on those design students from a variety of cultural and linguistic backgrounds, with a visual-spatial learning style, or with learning differences that impact on reading and writing, with the outcome of offering writing practice as a social, collaborative act and route to outcome-centred texts. Thus the two sections of this thesis when read as a whole lead to a form of collaborative writing practice,

embedded in design practice, that complements ways of understanding, learning and doing for the designerly mind.

In Section two, my approaches, practices and tools facilitate the generation and sharing of concepts, prior to text creation. My methods develop the writing abilities of students from different backgrounds and experiences. My co-writing process is an ordered set of creative activities, which help students to collect and express their ideas, drawings and words. These collaborative texts, driven by the shared workshop experience, also help participants to form a mutual trust and respect. My data shows that, as a result of this shared experience, writers are less likely to lose momentum after the workshop. The skills learnt through these cooperative learning experiences develop students' confidence in word use and writing. It is the shared experience and writing and aspects involved in communicating thought that leads to autonomous writing skills, not only for the purposes of HE, but also for thinking-through-writing, designing in teams, and communicating with clients and wider audiences.

Thus, the functional outcome that brings together both parts of this thesis is that collaborative thinking-through-writing draws on the strengths of the team and seeks out new and emergent knowledge, rather than presenting the outcomes of an individual's learning as an apparently isolated piece of writing that has the aim of achieving a tick-in-the-box pass mark. My overall outcomes suggest that collaborative writing can capture the knowledge and emergent learning that may be missed in formulaic methods relying on logical argument structures. My thesis details how this can be accomplished and my research findings show that a set of approaches, practices and tools that enable student-led, outcome-centred collaborative writing has been achieved in the HE M-level design context.

7.3 Summary of my thesis findings

In *Chapter 2 Missed Opportunities*, I show that many HE art and design educators still assume that writing was added to the curriculum as a result of requirements made within The Coldstream Reports (Ministry of Education, 1960; Department of Education and Science, 1970). My rereading of The

Coldstream Reports demonstrates that the formal, examined writing model widely used across the HE art and design sector was imported from text-based humanities subjects by those teaching complementary studies. I show, that rather than being a consequence of direct recommendations made within The Coldstream Reports, it was a misreading. Indeed, by selecting and quoting relevant sections of the report I show that no recommendations about introducing writing were made within either report.

In Chapter 3: *Framing Literatures*, I show that a 'deficit model' of the teaching of academic writing for art and design students was widely adopted across the higher education sector. It is plausible that this arose in response to the misreading of the Coldstream Reports in the specific case of art and design education. I argue that this led to a particular type of student – with what I call the designerly mind - being taught about rules of academic communication rather than about how to *do* writing or craft it through the craft based tradition or master apprentice model (Wood, 2000). In other words how to mirror design practice by communicating and developing flexible and opportunity-seeking thinking-through-writing in and for teams. In this chapter I define the deficit model in detail, and the notion of the designerly mind, including a range of linguistic cultures and background contexts that apply to my particular teaching practice and research context. I also frame approaches to writing and to design practice.

Following these two context-based chapters, in *Chapter 4: Finding Opportunities*, I draw on my own context to scope articles from the first three volumes of the JWCP for useful directions for my research. I create an unfinished territorial framework from which I follow the cracks to identify gaps in the current discourse regarding writing in creative practice. I apply design methods and processes to identify themes, which are linked visually in relational maps. For example, the identification of mirroring as a textual tool was crucial in my insight to readdress what complementary studies was intended to achieve in The Coldstream Reports. Thus asking, how could writing complement practice? was an insight that arose from the mirroring tool. This redefines textual analysis as a scoping and mapping process more suited to visual spatial learners, but

also with outcomes that focus on insight and understanding, an outcome highlighted in the Summerson Report. Moreover, mapping these articles from a rich archive of existing creative practices has been crucial to the development of my practice-centred approaches, practices and tools.

These three literature based chapters form the rationale for the second part of my thesis, in which I explore my practice-centred APTs and case study workshops. In *Chapter 5 Framing and Shaping Methodologies*, I focus on shaping an emergent framework of methodologies. These are informed by my literatures, which, in turn, inform my workshop chapter.

In Chapter 6: *Framing the workshop APTs* I define the set of APTs and delivery methodology, deployed through the workshop space, to highlight the innate ability of those with the designerly mind to co-define their own writing practice. This accords with the maxim that students are only 'disabled' when the channels through which they are expected to demonstrate their learning are offered from an unsuitable model. When more appropriate approaches are offered, students with the visual spatial learning style or designerly mind are keen to demonstrate their learning through cooperation, collaboration and designing their own writing. The feedback data discussed in Chapter 6: *Framing the Workshop APTs* (see Appendices B-D), shows that through this they learn about working collaboratively and gain awareness of their own language use, which continues after the workshops. The workshop feedback shows that they are doing language and co-creating knowledge together in writing which they found to be useful, enjoyable and challenging.

7.4 Writing: a tool for learning

This research project demonstrates a set of new pedagogical methods for use within design practice at M-level that enable students to write the learning and emergent new knowledge that takes place in the team. I show that when the purpose of writing is to contain and demonstrate the process of emergent design team ideas, the structure does not need to be predefined by formal habits, conventions or the writing requirements of other text-based disciplines. The structures, shape or pattern of the text can emerge as part of the learning

process, which places language at the centre of designing. This allows the frameworks for communication to be designed. When the learning is brought about through collaboration, mirroring these collaborative processes in the structure and practice of the writing is an apt way to communicate these ideas.

7.5 Caveats

The research process has been one of narrowing down a very large idea into a much smaller emergent research strand. As such, the earlier workshops were more ambitious but less focused in their data outcomes. The later workshops demonstrate the practicality and usefulness of my methods with the MADF students as a focused study group. However, the MADF students write self-reflectively throughout their MA year, which may assist how this MA group learns to write. Nevertheless, they do not do any co-writing other than my workshops.

Whilst I facilitated W1 with a supporting team, Ann Schlachter, Ayako Fukuuchi and Hyae Sook Yang, who collected the workshop data, in W2 and W3 I was simultaneously facilitating, participating, observing and collecting the workshop data. Team organised feedback collection would be a better way to collect a richer variety of data. It is difficult for an individual researcher to facilitate a workshop and simultaneously collect rich learner data. Indeed, Sleeswijk Visser *et. al.* (2005) recommend a second design researcher to support the data collection process.

7.6 Recommendations for the future

Within taught design practice at all HE levels there is an emerging multilingual discourse that embraces a spatio-visual agenda and this calls for co-development, rather than individual validation. As such my main recommendation for the future is that Design courses facilitate teams of designers to design their writing together. This will shift the educational orthodoxy from encouraging the solitary writer to present their own ideas that are hidden and are marked in competition with others, to teams of writers responding to and learning from the knowledge and ideas of the team. Collaborative writing enables teams of designers to reflect on and justify what

works for their specific purposes. In this way writing will be used both as a tool for communicating design learning and as a way of learning how to write through doing writing together. This can be achieved by

- encouraging collaborative writing as a part of any design brief requiring team work;
- embedding the design curriculum with a diversity of approaches, practices and tools for writing;
- defining the uses and purposes of thinking-through-writing for design teams;
- enabling students to collaboratively develop their own creative solutions to the challenges of team design briefs by thinking-through-writing;
- allowing for continually unraveling and developing designerly writing by embedding writing as both process and outcome for design teams.

Writing is an issue for design education generally and all levels could benefit from this embedded approach. As I have shown, writing is a design issue (Orr and Blythman, 2005; Julier and Mayfield, 2005) and by making it a team activity students will learn from each other and develop a greater autonomy in their writing practice. I have shown that engaging with writing as a design practice makes the communication of ideas, the sifting and gathering of information, the structuring and drafting, the collaborative engagement part of a collaborative experience for the students. This can include the assessment of the final written paper, the feedback and redrafting, and the co-engagement of the staff. I have shown that writing can be part of learning rather than an adjunct to designing, making writing and designing parallel and interdependent activities. In turn, this assigns to the individual designer autonomous skills drawn from their experiences. I have observed designers in my workshops move from a lack of engagement with the written word to being enthusiastic participatory writers. This thesis shows it is essential within design education that designers *Do Language Together* as part of their learning about communication. They can then transfer their languaging abilities beyond their educational experiences to the increasingly complex and uncertain world of work.

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Appendix A - Survey about The Coldstream Reports

Appendix A1 - Emails sent out to four Jiscmail lists.

IMAGINATIVE-CURRICULUM-NETW

Request for you to take part in a survey on / 13/05/2015
Hi all, This should take no more than a minute ...

ADM-HEA@JISCMail.AC.UK

Request for you to take part in an A&D surv 13/05/2015
Hi all, This should take no more than a minute ...

The Group for Learning in Art and I

GLAD's input on a sector wide A&D survey. 13/05/2015
Hi GLAD, This should take no more than a minu...

writing-pad@jiscmail.ac.uk

This should take no more than a minute! 13/05/2015
Hello Writing-PADDERS (and please forward to ...

GLAD's input on a sector wide A&D survey.

← Reply ← Reply all → Forward ...



Julia Lockheart

Wed 13/05/2015 12:58

Sent Items

Mark as unread

To: The Group for Learning in Art and Design (GLAD) <GLADNET@JISCMail.AC.UK>;

Hi GLAD,

This should take no more than a minute and your input as part of the GLAD network has been specifically sought and would be much appreciated.

I would be most grateful if you could click on this link, look at this survey and answer the 4 questions as swiftly as you can.

<https://www.surveymonkey.com/s/PLRXG5M>

Deadline: ASAP!

The survey will close on June 1st, 2015.

Best wishes,

Julia

This should take no more than a minute!

← Reply ← Reply all → Forward ...



Julia Lockheart
Wed 13/05/2015 12:51
Sent Items

Mark as unread

To: writing-pad@jiscmail.ac.uk;

Hello Writing-PADDERs
(and please forward to anyone in HE who you think may be interested).

I would be most grateful if you could click on this link, look at this survey and answer the 4 questions as swiftly as you can.

<https://www.surveymonkey.com/s/PLRXG5M>

Deadline: ASAP

The survey will close on June 1st, 2015.

Thanks
Julia

Request for you to take part in an A&D survey (should take no longer than a minute!)

← Reply ← Reply all → Forward ...



Julia Lockheart
Wed 13/05/2015 13:06
Sent Items

Mark as unread

To: ADM-HEA@JISCMail.ac.uk;

Hi all,

This should take no more than a minute and your input would be much appreciated.

I would be most grateful if you could click on this link, look at this survey and answer the 4 questions as swiftly as you can.

<https://www.surveymonkey.com/s/PLRXG5M>

Deadline: ASAP!

The survey will close on June 1st, 2015.

Best wishes,
Julia

Request for you to take part in a survey on A&D education (which should take no longer than one minute!)

← Reply ← Reply all → Forward ...



Julia Lockheart
Wed 13/05/2015 13:08
Sent Items

Mark as unread

To: IMAGINATIVE-CURRICULUM-NETWORK@JISCMail.ac.uk;

Hi all,

This should take no more than a minute and your input would be much appreciated.

I would be most grateful if you could click on this link, look at this survey and answer the 4 questions as swiftly as you can.

<https://www.surveymonkey.com/s/PLRXG5M>

Deadline: ASAP!

The survey will close on June 1st, 2015.

Best wishes,
Julia

Appendix A2 - Responses to the survey

Respondent #1 

#1  **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:11:21 PM
Last Modified: Wednesday, May 13, 2015 1:12:32 PM
Time Spent: 00:01:11
IP Address: 148.197.45.37

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Associate Dean

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

professional employment skills

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

see answer to Q3

Respondent #2 

#2  **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:05:26 PM
Last Modified: Wednesday, May 13, 2015 1:13:20 PM
Time Spent: 00:07:53
IP Address: 147.197.11.179

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Dean of Cultural Affairs located in OVC

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Not now

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

They were concerned with supporting studio practice with art and design history and complementary studies to contextualise and support the studio experience.

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Yes - a greater understanding of the historical, cultural and aesthetic context of the given subject was required to achieve a degree or degree equivalent qualification, and this necessarily impacted on study patterns and the use of the studio base. It also affected student experience of course leadership and tutorial relationships - studio based staff were no longer the fount of all knowledge.

Respondent #3

#3



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:12:43 PM
Last Modified: Wednesday, May 13, 2015 1:13:30 PM
Time Spent: 00:00:47
IP Address: 193.1.74.93

Edit Delete Export

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Senior Lecturer in Visual Culture

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Critical and Contextual Studies

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No (I don't teach in the UK)

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

n/a

Respondent #4

#4



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:12:07 PM
Last Modified: Wednesday, May 13, 2015 1:13:55 PM
Time Spent: 00:01:48
IP Address: 188.39.86.173

Edit Delete Export

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Course leader and QA manager

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Performance: Voice, Devising, CASS

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No

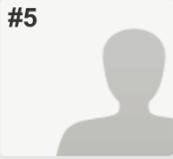
Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

No

Respondent #5



#5



COMPLETE

Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:03:30 PM
Last Modified: Wednesday, May 13, 2015 1:14:18 PM
Time Spent: 00:10:47
IP Address: 195.194.75.146

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Head of Learning and Teaching (Academic Development)

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

To teach, facilitate learning

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Academic credit and rigour in curriculum design and assessment in HE, and established the subject pathways in use for decades.

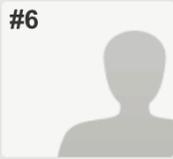
Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

addition of theory to practice, requirements for art history and theory increasingly requiring written work, to the evolution/ add on of the dissertation.

Respondent #6



#6



COMPLETE

Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:13:53 PM
Last Modified: Wednesday, May 13, 2015 1:14:21 PM
Time Spent: 00:00:27
IP Address: 2.121.162.2

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

lecturer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

no

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

no

Respondent #7

#7 **COMPLETE** Edit Delete Export
Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:16:11 PM
Last Modified: Wednesday, May 13, 2015 1:17:46 PM
Time Spent: 00:01:35
IP Address: 193.60.143.12

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?
Prof

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?
Design development, material research, thinking

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?
No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?
No

Respondent #8

#8 **COMPLETE** Edit Delete Export
Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:14:48 PM
Last Modified: Wednesday, May 13, 2015 1:18:23 PM
Time Spent: 00:03:34
IP Address: 196.21.39.12

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?
I am the director for the Centre for Curriculum Development. The role involves leading the university strategically on curriculum development matters. For in stance, I develop policies and guidelines on how curriculum can be conceptualised, assist faculties through the curriculum developers with th edevelopment of their new programmes, to comply wiht both national and institutional policies, how fo rinstance to internationalise the curriuclum, how to integrate graduate attributes into the curriculum, etc.

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?
I am not involved in teaching.

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?
I do not have any idea about the 'Coldstream reports'

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?
I do not have any idea on the reports.

Respondent #9



#9



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:18:51 PM
Last Modified: Wednesday, May 13, 2015 1:19:36 PM
Time Spent: 00:00:45
IP Address: 86.31.115.193

Edit Delete Export

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Lecturer in Graphic Design

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Yes, graphic design

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

no

Respondent #10



#10



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:18:31 PM
Last Modified: Wednesday, May 13, 2015 1:19:49 PM
Time Spent: 00:01:17
IP Address: 146.227.0.14

Edit Delete Export

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Lecturer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Performance and dance (education, community practice, research)

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No and no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

n/a

Respondent #11 ◀ ▶

#11 **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:16:29 PM
Last Modified: Wednesday, May 13, 2015 1:21:05 PM
Time Spent: 00:04:36
IP Address: 62.28.238.4

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

professor

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

drawing and visual culture

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Respondent skipped this question

Respondent #12 ◀ ▶

#12 **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:19:45 PM
Last Modified: Wednesday, May 13, 2015 1:21:21 PM
Time Spent: 00:01:36
IP Address: 194.81.188.228

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Library and Academic Adviset

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Study skills, dissertation, academic literacia

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Respondent skipped this question

Respondent #13 ◀ ▶

#13 **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:18:04 PM
Last Modified: Wednesday, May 13, 2015 1:21:35 PM
Time Spent: 00:03:30
IP Address: 92.14.41.13

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

lecturer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

I teach creativity innovation and invention to scientists

Q3: Do you know about the Coldstream Reports?If so, can you say simply what the Coldstream Reports recommended?

no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

don't know

Respondent #14 ◀ ▶

#14 **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:27:34 PM
Last Modified: Wednesday, May 13, 2015 1:28:08 PM
Time Spent: 00:00:34
IP Address: 143.53.70.17

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Educator/Researcher

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

no

Q3: Do you know about the Coldstream Reports?If so, can you say simply what the Coldstream Reports recommended?

no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

no

Respondent #15

#15 **COMPLETE** [Edit](#) [Delete](#) [Export](#)

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:28:04 PM
Last Modified: Wednesday, May 13, 2015 1:28:41 PM
Time Spent: 00:00:37
IP Address: 161.73.148.184

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Administrator and Programme Manager

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

no

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

n/a

Respondent #16

#16 **COMPLETE** [Edit](#) [Delete](#) [Export](#)

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:28:08 PM
Last Modified: Wednesday, May 13, 2015 1:29:01 PM
Time Spent: 00:00:53
IP Address: 193.60.130.206

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Senior lecturer and researcher

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Media and creative entrepreneurship

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

n/a

Respondent #17



#17



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:29:49 PM
Last Modified: Wednesday, May 13, 2015 1:33:03 PM
Time Spent: 00:03:13
IP Address: 86.142.168.56

Edit Delete Export

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Professor of Visual Communication

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Yes. Drawing; Contextual Studies

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Yes. Recommended 20% theory as a way of justifying degree status of art schools

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Yes. Students were obliged to produce written assignments as well as practical work for their degrees.

Respondent #18



#18



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:34:13 PM
Last Modified: Wednesday, May 13, 2015 1:35:38 PM
Time Spent: 00:01:24
IP Address: 193.63.226.150

Edit Delete Export

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Head of School

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

not directly

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

yes- recommendations for technician education and degree level education in the arts - with contextual and historical studies

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

yes - through writing!

Respondent #19

#19  **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:36:17 PM
Last Modified: Wednesday, May 13, 2015 1:36:40 PM
Time Spent: 00:00:22
IP Address: 161.73.72.159

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Principal Lecturer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

No

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

N/A

Respondent #20

#20  **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:35:37 PM
Last Modified: Wednesday, May 13, 2015 1:36:56 PM
Time Spent: 00:01:19
IP Address: 86.14.216.189

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Run the PGCE Drama programme

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Teach student teachers to become drama teachers

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No, not heard of it. I will google it!

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

See answer 3.

Respondent #21

#21 **COMPLETE** [Edit](#) [Delete](#) [Export](#)

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:37:46 PM
Last Modified: Wednesday, May 13, 2015 1:38:41 PM
Time Spent: 00:00:54
IP Address: 195.194.75.205

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Course leader for Foundation Degree in performing arts

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Respondent skipped this question

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Respondent skipped this question

Respondent #22

#22 **COMPLETE** [Edit](#) [Delete](#) [Export](#)

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:20:31 PM
Last Modified: Wednesday, May 13, 2015 1:40:19 PM
Time Spent: 00:19:47
IP Address: 194.82.210.247

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

senior lecturer in Education

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

NA

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

NA

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

NA

Respondent #23

#23 **COMPLETE** [Edit](#) [Delete](#) [Export](#)

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:43:07 PM
Last Modified: Wednesday, May 13, 2015 1:45:16 PM
Time Spent: 00:02:09
IP Address: 41.13.10.35

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

I am an Educational Developer and researcher

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

I teach engineering students creative problem-solving specifically TRIZ

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Not applicable

Respondent #24

#24 **COMPLETE** [Edit](#) [Delete](#) [Export](#)

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:44:49 PM
Last Modified: Wednesday, May 13, 2015 1:45:21 PM
Time Spent: 00:00:32
IP Address: 92.24.127.21

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

researcher

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

no

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

nothing

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

dk

Respondent #25 ▾ ◀ ▶

#25  **COMPLETE** Edit Delete Export
Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:39:47 PM
Last Modified: Wednesday, May 13, 2015 1:46:02 PM
Time Spent: 00:06:14
IP Address: 149.170.94.212

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Academic developer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Yes - PG teaching qualifications and CPD

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Yes - alignment of art teaching with qualification frameworks

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Yes - by working to academic standards that could be assessed in parallel with aesthetic and skills standards. An uncomfortable marriage in many cases.

Respondent #26 ▾ ◀ ▶

#26  **COMPLETE** Edit Delete Export
Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:53:49 PM
Last Modified: Wednesday, May 13, 2015 1:54:58 PM
Time Spent: 00:01:08
IP Address: 161.74.230.151

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Lecturer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Photography in the Arts

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

NO

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Not sure

Respondent #27

#27 **COMPLETE** Edit Delete Export
Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:56:30 PM
Last Modified: Wednesday, May 13, 2015 2:00:58 PM
Time Spent: 00:04:27
IP Address: 195.194.240.241

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?
Manager of curriculum offer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?
Fine Art.

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?
Yes. Coldstream reports recommended that Fine Art practice should have degree status.

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?
Not immediately. The impact of Coldstream was to give academic credibility to Fine Art practice. I think you could argue that Post Modernism or Feminist theory had more impact.

Respondent #28

#28 **COMPLETE** Edit Delete Export
Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:45:49 PM
Last Modified: Wednesday, May 13, 2015 2:03:59 PM
Time Spent: 00:18:09
IP Address: 141.163.236.97

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?
Programme leader MA Design UG leader for Design Culture

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?
Design/Design Theory/Design Thinking/Design Knowing

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?
There were two I think one in the sixties and one in the seventies, the first delivered a qualification table and structured foundation etc, along with the teaching of history in art and design. The second one introduced complementary studies adding a linkages to studio practice

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?
In my own experience, which is very different from my experience now, the integrated system of technical ability and thinking conceptualizing skills, using a full range examples from film to music from wallpaper to magazines, worked well for me. The system that are employed now do not offer the same breadth of polymathic thinking or doing, the business frameworks we work under now restrict these types of freedom.

Respondent #29 ◻ ◀ ▶

#29 **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 2:05:18 PM
Last Modified: Wednesday, May 13, 2015 2:05:58 PM
Time Spent: 00:00:39
IP Address: 195.195.80.204

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

senior lecturer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Graphic media design

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

unaware of it

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Respondent skipped this question

Respondent #30 ◻ ◀ ▶

#30 **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 2:01:39 PM
Last Modified: Wednesday, May 13, 2015 2:08:54 PM
Time Spent: 00:07:15
IP Address: 157.228.246.226

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Professor or Design and Technology Education

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Product Design practice; graphics

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

The first report set up the new Diploma in Art and Design. I was an NDD student prior to that!

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Yes studnets in the years below me at Art College had a much broader curriculum and specialised later in their degree.

Respondent #31 ◻ ◀ ▶

#31



COMPLETE

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Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 2:13:33 PM
Last Modified: Wednesday, May 13, 2015 2:15:08 PM
Time Spent: 00:01:35
IP Address: 161.74.230.187

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Director of Learning and Teaching in Media, Arts and Design

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Collaborative working methods and photography

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

don't know about it

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

don't know

Respondent #32 ◻ ◀ ▶

#32



COMPLETE

Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 2:15:42 PM
Last Modified: Wednesday, May 13, 2015 2:17:03 PM
Time Spent: 00:01:20
IP Address: 149.170.92.238

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Academic Developer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

No

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No and (obviously) No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

No clue

Respondent #33



#33



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 2:07:29 PM
Last Modified: Wednesday, May 13, 2015 2:17:52 PM
Time Spent: 00:10:23
IP Address: 161.112.232.221

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PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

senior lecturer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

fine art and cultural contexts

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Yes - a broader based 'art education' with 15% art history and the inclusion of other areas of knowledge - literature, science, archaeology etc. less focus on technique and traditional 'skills' more emphasis on experimental and creative strategies - conceptual as well as perceptual - Dip AD

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

less didactic, more open and 'creative', documentary evidence that included theoretical/cultural reference, students had to achieve certain grades for entry and final examinations at the end of the course with 'Vivas' that examined knowledge and attitudes as well as the processes of making - contextualised and conceptualised - reference more contemporary and directed at international/global registers of cultural activity.

Respondent #34



#34



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 2:23:52 PM
Last Modified: Wednesday, May 13, 2015 2:25:24 PM
Time Spent: 00:01:32
IP Address: 143.52.39.245

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PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Principal Lecturer, Photography and PG Lead Media Arts

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

History of Art and Photography

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

No

Respondent #35

#35 **COMPLETE** [Edit](#) [Delete](#) [Export](#)

Collector: Web Link 1 ([Web Link](#))
Started: Wednesday, May 13, 2015 2:08:22 PM
Last Modified: Wednesday, May 13, 2015 2:29:50 PM
Time Spent: 00:21:27
IP Address: 94.174.15.227

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Senior lecturer in academic writing & language for art & design, media & performing arts

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Yes, writing ('essayist' academic writing & studio-based writing)

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Yes, they recommended that degree-level art & design education should involve historical and contextual studies as well as studio-based studies.

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Yes, since the reports' recommendations were first implemented, a while ago now, they have resulted in studio-based students having to read historical and theoretical texts and write essays about the relationship between this history/theory and studio-based practice. Sometimes this is successful, in that it affords students the opportunity to reflect on their practice in an informed and generative way (as the reports intended); but sometimes it isn't successful, in that the study of history/theory and the associated reading and writing this typically involves can, for some students, have a negative effect on their studio-based studies.

Respondent #36

#36 **COMPLETE** [Edit](#) [Delete](#) [Export](#)

Collector: Web Link 1 ([Web Link](#))
Started: Wednesday, May 13, 2015 2:27:52 PM
Last Modified: Wednesday, May 13, 2015 2:30:20 PM
Time Spent: 00:02:27
IP Address: 158.223.174.76

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Academic Developer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

I work with academic staff

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

not able to do so

Respondent #37 ◻ ◀ ▶

#37  **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 1:59:18 PM
Last Modified: Wednesday, May 13, 2015 2:33:07 PM
Time Spent: 00:33:48
IP Address: 194.82.227.24

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

course leader BA hons Sculpture

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Sculpture skills, casting, carving, construction

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

No

Respondent #38 ◻ ◀ ▶

#38  **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 2:30:28 PM
Last Modified: Wednesday, May 13, 2015 2:41:20 PM
Time Spent: 00:10:51
IP Address: 195.195.80.207

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Lecturer in contextual studies

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Yes, contextual studies, graphic design

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Yes, a connection between studio practice and theory

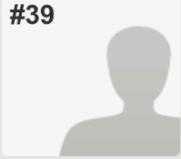
Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

through lecture and class room teaching of art history and theory as a basis for student research and writing i.e. of the dissertation

Respondent #39



#39



COMPLETE

Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 2:51:25 PM
Last Modified: Wednesday, May 13, 2015 2:53:04 PM
Time Spent: 00:01:38
IP Address: 194.66.175.89

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Academic Partnerships Manager

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Reflective Practice, academic skills

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

If I had known about the reports I might have been able to answer this question

Respondent #40



#40



COMPLETE

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Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 3:06:32 PM
Last Modified: Wednesday, May 13, 2015 3:08:05 PM
Time Spent: 00:01:33
IP Address: 194.80.232.23

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Research Fellow

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Contextual studies

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

specialisms within art and design, and teaching history of art

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

academic aspects to their degrees and specialisation

Respondent #41

#41 **COMPLETE** [Edit](#) [Delete](#) [Export](#)

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 3:08:32 PM
Last Modified: Wednesday, May 13, 2015 3:11:21 PM
Time Spent: 00:02:49
IP Address: 193.63.226.151

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

PL

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

teaching history and theory of design to design students + dance

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

That A&D course become degree courses

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

It obliged there to be an integral theoretical, contextual element

Respondent #42

#42 **COMPLETE** [Edit](#) [Delete](#) [Export](#)

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 3:26:02 PM
Last Modified: Wednesday, May 13, 2015 3:29:00 PM
Time Spent: 00:02:58
IP Address: 194.66.175.89

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Senior Lecturer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

yes, writing essays, contextual studies for animation

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

heard of it; recommended including a contextual studies element, i.e. academic study to art and design practical subjects

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

yes, they started writing academic styles essays and dissertations for honours degrees

Respondent #43



#43



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Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 3:37:23 PM
Last Modified: Wednesday, May 13, 2015 3:38:21 PM
Time Spent: 00:00:57
IP Address: 193.61.171.252

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Profe

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Textiles and research

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Post war curriculum, degree courses

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Assessment has become more criteria driven

Respondent #44



#44



COMPLETE

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Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 3:49:55 PM
Last Modified: Wednesday, May 13, 2015 3:51:40 PM
Time Spent: 00:01:45
IP Address: 143.52.48.123

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Learning Teaching and Assessment Lead

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Yes, film projects

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Yes, that practical art and design subjects should have degree status

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Yes, it introduced the concept of the dissertation and written work in contrast to the DipAD

Respondent #45 ◻ ◀ ▶

#45 **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 3:58:31 PM
Last Modified: Wednesday, May 13, 2015 3:59:51 PM
Time Spent: 00:01:19
IP Address: 161.112.232.221

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Subject librarian for the School of Art, design & architecture

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Library information skills

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

n/a

Respondent #46 ◻ ◀ ▶

#46 **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 4:00:58 PM
Last Modified: Wednesday, May 13, 2015 4:03:10 PM
Time Spent: 00:02:12
IP Address: 195.195.81.195

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Academic Support Lecturer London College of Fashion

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Yes, I teach research, literacy, reading and writing

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

a plan for Diploma in Art and Design

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

The impact of standardisation always is contrasted to more individual work and can sometimes be thought of as killing creativity yes, but few multiple solutions for equal assessment have been put forward

Respondent #47



#47



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 4:09:08 PM
Last Modified: Wednesday, May 13, 2015 4:10:51 PM
Time Spent: 00:01:42
IP Address: 184.23.28.130

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PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

lecturer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

yes, design

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

sort of, redesign of arts and design education

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

don't know

Respondent #48



#48



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 4:25:11 PM
Last Modified: Wednesday, May 13, 2015 4:26:19 PM
Time Spent: 00:01:07
IP Address: 152.71.86.18

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PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

PL Teaching and Learning

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Teaching and Learning with critical theory

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

no

Respondent #49



#49



COMPLETE

Collector: Web Link 1 (Web Link)

Started: Wednesday, May 13, 2015 4:16:47 PM

Last Modified: Wednesday, May 13, 2015 4:27:39 PM

Time Spent: 00:10:52

IP Address: 109.147.162.130

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PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Retired Dean ,Professor Emeritus

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Have taught at all levels ,painting sculpture ,fine art .

Q3: Do you know about the Coldstream Reports?If so, can you say simply what the Coldstream Reports recommended?

Focus on studio based learning and teaching supported by Art history plus contextual study

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

NDD diplomas were virtually all practical dlp AD bought in a compulsory 10% theory Art history component realised by a final year written thesis so this often took up a great deal of time I. The final year particularly for the less "academic " student .failure of the theory component meant failure of the diploma with one resubmit opportunity by the September after July graduation .some colleges limited diploma classification to a 3rd for resubmitting students .

Respondent #50



#50



COMPLETE

Collector: Web Link 1 (Web Link)

Started: Wednesday, May 13, 2015 4:27:37 PM

Last Modified: Wednesday, May 13, 2015 4:29:02 PM

Time Spent: 00:01:24

IP Address: 87.112.84.246

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Export

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Senior Lecturer in Writing Development

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Applying critical thinking to research/writing and creativ practices

Q3: Do you know about the Coldstream Reports?If so, can you say simply what the Coldstream Reports recommended?

I haven't heard of them before

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Respondent skipped this question

Respondent #51 ◀ ▶

#51  **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 5:01:51 PM
Last Modified: Wednesday, May 13, 2015 5:04:08 PM
Time Spent: 00:02:16
IP Address: 146.227.0.50

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Academic Team Manager (Informaion Literacy)

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Yes, information literacy

Q3: Do you know about the Coldstream Reports?If so, can you say simply what the Coldstream Reports recommended?

To add a written component and make Art and Design degress "more academic"

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Yes they did, introduction to contextual studies

Respondent #52 ◀ ▶

#52  **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 5:05:17 PM
Last Modified: Wednesday, May 13, 2015 5:08:18 PM
Time Spent: 00:03:00
IP Address: 188.39.86.173

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

lecturer, tutor, course leader, photography, fine art, PGCE (A&D specialism)

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Yes. Practice, theory, history, pedagogy

Q3: Do you know about the Coldstream Reports?If so, can you say simply what the Coldstream Reports recommended?

yes - academicisation of HE art education

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

well, insofar as that they need to work for a degree in the first place. though consequences of report have been in place way before I entered teaching

Respondent #53 ◀ ▶

#53 **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 5:10:17 PM
Last Modified: Wednesday, May 13, 2015 5:14:28 PM
Time Spent: 00:04:11
IP Address: 194.66.32.16

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Principal Lecturer, Programme Manager

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Graphic design students at all levels - I teach all their writing work

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Yes - in my field, it insisted on 'traditional' writing in art and design courses

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

It made writing seem anomalous once portfolio-based employability was emphasised

Respondent #54 ◀ ▶

#54 **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 5:26:25 PM
Last Modified: Wednesday, May 13, 2015 5:27:24 PM
Time Spent: 00:00:58
IP Address: 84.92.104.78

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

academic developer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

yes - pedagogy

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

no

Respondent #55



#55



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 5:33:20 PM
Last Modified: Wednesday, May 13, 2015 5:34:47 PM
Time Spent: 00:01:27
IP Address: 86.186.219.39

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PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Senior lecturer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Yes therapeutic potential of the arts

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

No

Respondent #56



#56



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 5:27:53 PM
Last Modified: Wednesday, May 13, 2015 5:51:54 PM
Time Spent: 00:24:00
IP Address: 81.159.81.101

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PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Associate Dean of Academic Support, University of the Arts London

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

I'm a manager, responsible for delivery & development of academic support across six colleges, enabling a wide range of students in all the above named aspects of the arts plus some related science and business orientated subjects, to achieve to the top of their potential.

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Yes. That arts students should be taught by professional practitioners, and that degree level qualifications in the arts should include theoretical & historical elements.

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Yes - a great deal of additional support outwith the core curriculum has been dedicated over the years to developing students' confidence in relation to academic (as opposed to professional/vocational) skills, understandings and personal learning /development strategies. The divide was sharper in the past - now understandings of what it takes to be a 'successful' professional in the arts is recognised as an integrated combination of qualities, skills and knowledges that are inherently just as academic or intellectual as might be the case for say doctors, lawyers etc. A highly talented individual lacking the abilities to communicate and apply their talent does not = success. It is essentially about developing informed practitioners with lifelong resources to draw on, not proving to the world that the arts are serious disciplines through some superficial add-on of essay writing.

Respondent #57 ◀ ▶

#57 **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 6:01:04 PM
Last Modified: Wednesday, May 13, 2015 6:04:38 PM
Time Spent: 00:03:34
IP Address: 195.195.80.216

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Teaching, Learning & Enhancement Co-ordinator

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Yes - CPD for academics, many of whom are also creative practitioners

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Introduction of art/design history into art school education

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

More text based work.

Respondent #58 ◀ ▶

#58 **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 6:26:16 PM
Last Modified: Wednesday, May 13, 2015 6:26:43 PM
Time Spent: 00:00:27
IP Address: 142.244.44.196

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Associate Professor

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Yes. Design. Critical Studies.

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No.

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

No.

Respondent #59

#59



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, May 13, 2015 8:04:30 PM
Last Modified: Wednesday, May 13, 2015 8:20:57 PM
Time Spent: 00:16:27
IP Address: 86.132.50.54

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PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Administrator and Postgraduate Mentor

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

No

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

I think it was a report on how to teach art/design but not 100% sure

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

I think it did require practitioners to change the way they worked and it concentrated on a more academic approach not just creative ability or talent in art and design. But this appeared to obstruct the creativity side of the practitioner and a more encompassing look at all aspects of these subjects resulted in less rigor and more creativity being allowed

Respondent #60

#60



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Thursday, May 14, 2015 12:53:43 AM
Last Modified: Thursday, May 14, 2015 12:54:42 AM
Time Spent: 00:00:59
IP Address: 165.120.244.108

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PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Lecturer in Design

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Craft design

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No

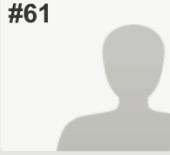
Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

No

Respondent #61



#61



COMPLETE

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Collector: Web Link 1 (Web Link)
Started: Thursday, May 14, 2015 7:48:36 AM
Last Modified: Thursday, May 14, 2015 8:09:36 AM
Time Spent: 00:21:00
IP Address: 86.151.241.2

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Senior Lecturer 0.6 Fractional co-ordinating Level 4 modules and team

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Illustration / Visual Communication teaching visual literacy, creative development/independence and studentship

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

no?

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

n/A

Respondent #62



#62



COMPLETE

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Export

Collector: Web Link 1 (Web Link)
Started: Thursday, May 14, 2015 8:16:02 AM
Last Modified: Thursday, May 14, 2015 8:16:48 AM
Time Spent: 00:00:46
IP Address: 81.157.225.207

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Independent consultant

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

No

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

No

Respondent #63



#63



COMPLETE

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Collector: Web Link 1 (Web Link)
Started: Thursday, May 14, 2015 8:30:23 AM
Last Modified: Thursday, May 14, 2015 8:32:25 AM
Time Spent: 00:02:02
IP Address: 82.42.28.203

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Director of Postgraduate Studies

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Yes; writing, art practice, curating.

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Yes. They recommended the introduction of Humanities to enable some art institutions to award DipAD.

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Yes. They required them to study the meta-discipline of Visual & Material Studies (within which art and design are disciplines.)

Respondent #64



#64



COMPLETE

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Collector: Web Link 1 (Web Link)
Started: Thursday, May 14, 2015 8:49:33 AM
Last Modified: Thursday, May 14, 2015 8:51:38 AM
Time Spent: 00:02:04
IP Address: 194.35.219.99

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Lecturer & Assistant Director of Curriculum & Quality

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Critical and Contextual Studies in Fine Art & Design

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Not totally sure although I have heard of the reports.

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Not clear on this.

Respondent #65



#65



COMPLETE

Collector: Web Link 1 (Web Link)

Started: Thursday, May 14, 2015 8:58:05 AM

Last Modified: Thursday, May 14, 2015 9:07:48 AM

Time Spent: 00:09:43

IP Address: 95.150.97.103

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PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Former PhD research student

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Occasional presentations (about my creative work and post PhD researches) to student groups

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

N/A

Respondent #66



#66



COMPLETE

Collector: Web Link 1 (Web Link)

Started: Thursday, May 14, 2015 9:28:18 AM

Last Modified: Thursday, May 14, 2015 9:29:08 AM

Time Spent: 00:00:49

IP Address: 195.195.80.203

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PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Programme Director

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Education for Sustainability

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

yes

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

yes

Respondent #67



#67



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Thursday, May 14, 2015 10:11:09 AM
Last Modified: Thursday, May 14, 2015 10:12:08 AM
Time Spent: 00:00:58
IP Address: 194.80.246.1

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PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Professor of Poetics

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Creative Writing

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

unknown

Respondent #68



#68



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Thursday, May 14, 2015 10:19:30 AM
Last Modified: Thursday, May 14, 2015 10:23:59 AM
Time Spent: 00:04:29
IP Address: 86.153.157.120

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PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Dean of Arts and Design

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Yes, design, design theory, practice-led research, writing skills

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Yes. That A&D subjects needed humanities input to give "academic grounding" to degree level study. This was interpreted as requiring history / theory written work and final dissertation as part of degree

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

I don't think creative practitioners were awarded degrees before Coldstream - I thought this was the move from diploma to degree

Respondent #69

#69 **COMPLETE** [Edit](#) [Delete](#) [Export](#)

Collector: Web Link 1 (Web Link)
Started: Thursday, May 14, 2015 10:45:40 AM
Last Modified: Thursday, May 14, 2015 10:47:22 AM
Time Spent: 00:01:41
IP Address: 195.194.178.30

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Senior Lecturer in Photography

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Photography

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

No

Respondent #70

#70 **COMPLETE** [Edit](#) [Delete](#) [Export](#)

Collector: Web Link 1 (Web Link)
Started: Thursday, May 14, 2015 11:06:27 AM
Last Modified: Thursday, May 14, 2015 11:16:06 AM
Time Spent: 00:09:38
IP Address: 152.71.118.138

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Principal lecturer/teaching and learning coordinator

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

research methods

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

no

Respondent #71

#71 **COMPLETE** [Edit](#) [Delete](#) [Export](#)
Collector: Web Link 1 (Web Link)
Started: Thursday, May 14, 2015 11:32:34 AM
Last Modified: Thursday, May 14, 2015 11:33:18 AM
Time Spent: 00:00:44
IP Address: 129.215.154.148

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?
Learning technology advice and support

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?
Staff development for use of elearning

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?
No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?
Not that I am aware of

Respondent #72

#72 **COMPLETE** [Edit](#) [Delete](#) [Export](#)
Collector: Web Link 1 (Web Link)
Started: Thursday, May 14, 2015 11:52:01 AM
Last Modified: Thursday, May 14, 2015 11:53:18 AM
Time Spent: 00:01:16
IP Address: 147.252.244.85

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?
Lecturer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?
Visual Communication

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?
No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?
N/A

Respondent #73

#73 **COMPLETE** [Edit](#) [Delete](#) [Export](#)
Collector: Web Link 1 (Web Link)
Started: Thursday, May 14, 2015 12:04:10 PM
Last Modified: Thursday, May 14, 2015 12:05:14 PM
Time Spent: 00:01:04
IP Address: 195.195.80.214

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?
Dean

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?
yes - creative practice education

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?
Yes- balance between theory and practice

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?
yes- more theory

Respondent #74

#74 **COMPLETE** [Edit](#) [Delete](#) [Export](#)
Collector: Web Link 1 (Web Link)
Started: Thursday, May 14, 2015 12:42:26 PM
Last Modified: Thursday, May 14, 2015 12:42:57 PM
Time Spent: 00:00:30
IP Address: 194.80.219.37

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?
PL

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?
Radio

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?
No

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?
I dont know

Respondent #75

#75 **COMPLETE** [Edit](#) [Delete](#) [Export](#)

Collector: Web Link 1 (Web Link)
Started: Thursday, May 14, 2015 6:20:27 PM
Last Modified: Thursday, May 14, 2015 6:30:30 PM
Time Spent: 00:10:02
IP Address: 88.91.241.167

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Course Leader

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Theory & Method & Process...

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

A process of reflection about practice which has been misinterpreted as art history or theory essay.

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Yes most definitely – and not for the better. It has created a polarity between practice and theory. In essence practice tutors have abdicated responsibility for reflection upon art, design and craft to a group of people from the Humanities (art history, linguistics and anthropology – theoretical studies) who do not share the essential sensibilities with visual spatial practitioners. The question one must ask after 60 years of this activity is, where is the Empirical and verifiable evidence that writing essays produces better art and design.

Respondent #76

#76 **COMPLETE** [Edit](#) [Delete](#) [Export](#)

Collector: Web Link 1 (Web Link)
Started: Friday, May 15, 2015 8:49:07 AM
Last Modified: Friday, May 15, 2015 8:50:52 AM
Time Spent: 00:01:45
IP Address: 131.231.169.230

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Specialist SpLD Tutor

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Foundation art students academic research and writing skills

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Introduction of academic study in degree courses

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Respondent skipped this question

Respondent #77



#77



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Friday, May 15, 2015 9:47:06 AM
Last Modified: Friday, May 15, 2015 9:56:46 AM
Time Spent: 00:09:40
IP Address: 86.145.231.1

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PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Lecturer in Fashion Media and Promotion at University for the Creative Arts

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

YEs - writing skills, research skills and dissertation support plus dyslexia support

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

A little. My thought is that it was about bring creative subjects 'into line' with other degrees in the humanities which are very different in nature and practise.

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Yes - cutting down on their creative practice in order to meet other requirements - changing the emphasis of their practice - sometimes making theory dominate instead of being fully integrated in the subject. Making areas like a dissertation too separate and dominant, - again instead of being integrated. This can alienate and discriminate against the more hands on subjects, and the more practical nature of art and design. We seem to have to follow the rules and practices of the humanities rather than set our own art and design parameters.

Respondent #78



#78



COMPLETE

Collector: Web Link 1 (Web Link)
Started: Friday, May 15, 2015 3:01:27 PM
Last Modified: Friday, May 15, 2015 3:04:13 PM
Time Spent: 00:02:46
IP Address: 146.227.0.14

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PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

lecturer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Contextual studies

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Yes, adding a Humanities-style written component to art-based courses in order for them to be classified as degrees

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

Coldstream happened before I started teaching so can't really comment - don't think that the 'tacked-on' essay model is the most relevant vehicle for research and critical thinking though

Respondent #79 ◀ ▶

#79 **COMPLETE** Edit Delete Export
Collector: Web Link 1 (Web Link)
Started: Saturday, May 16, 2015 4:08:29 PM
Last Modified: Saturday, May 16, 2015 4:09:35 PM
Time Spent: 00:01:06
IP Address: 161.112.232.103

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?
Subject Librarian

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?
Information skills/ literacy

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?
No, but I will now look them up!

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?
N/A

Respondent #80 ◀ ▶

#80 **COMPLETE** Edit Delete Export
Collector: Web Link 1 (Web Link)
Started: Tuesday, May 19, 2015 12:53:57 AM
Last Modified: Tuesday, May 19, 2015 12:55:00 AM
Time Spent: 00:01:03
IP Address: 213.249.185.47

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?
consultant in online learning and PT Lectuter

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?
video tdchnology

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?
no

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?
no

Respondent #81 ◻ ◀ ▶

#81 **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Tuesday, May 19, 2015 9:46:22 AM
Last Modified: Tuesday, May 19, 2015 9:50:00 AM
Time Spent: 00:03:38
IP Address: 129.215.116.29

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

Study development advisor

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

Academic writing development and good practice (but not art, design etc).

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

Vaguely - wasn't this about a move away from master and apprentice model.

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

I assume this might be why we have more of a Kolb reflective practitioner approach.

Respondent #82 ◻ ◀ ▶

#82 **COMPLETE** Edit Delete Export

Collector: Web Link 1 (Web Link)
Started: Sunday, May 24, 2015 2:37:38 PM
Last Modified: Sunday, May 24, 2015 2:43:34 PM
Time Spent: 00:05:56
IP Address: 131.111.184.102

PAGE 1: Thank you in advance for answering my questions.

Q1: Please give details of your role in Higher Education?

lecturer

Q2: Do you teach creative practitioners in art, design, performance or applied arts? If so, what do you teach them?

drawing, art history/contextual studies, dissertation support

Q3: Do you know about the Coldstream Reports? If so, can you say simply what the Coldstream Reports recommended?

i believe they recommended a change in the curriculum and format of arts education. Introduction of the foundation course, based on the Bauhaus model. I believe Coldstream also made recommendations about instructional methods for drawing and painting, but perhaps they were not in the report itself.

Q4: According to your experience in HE (as defined in your role in Q1 above), did the Coldstream Reports change the way that creative practitioners were required to work for their degrees? If so, can you explain how?

I'm too young to say, but many of my older colleagues have a strong nostalgia for the 60s and 70s, claiming it was a 'golden era' for arts education.

Appendix A3 - Email correspondence surrounding reflectionnaire

Writing in the Art and Design School Reflectionnaire.

Name:

I am seeking reflections on the impact of the recommendations of the Coldstream and Summerson reports on the HE Art and Design sector in the 1960s and 1970s up to the present day for my PhD study in the Design Department at Goldsmiths, University of London. More particularly, I am interested in the implementation of writing into the curriculum at this time and whether you are aware of having to write prior to this, and if so, what kind of writing? I would greatly appreciate it if you could give written reflections based on the following 7 questions:-

1. Which institution(s) did you teach/study in? (Please give a context including dates.)
2. Why was writing introduced into your institution?
3. How was writing introduced i.e. what format was chosen?
4. Who was asked to teach writing?
5. How was this writing quantified and measured (Please state the length and examination process)?
6. Who imposed these quantities and measures?
7. What was the impact of writing on your own teaching or studies?

Appendix A3 – Selected Email Correspondence with Alan Dyer.

Re: ART AND LANGUAGE some specific questions for when you have a spare moment. Please reply in your own time when you have a moment.
Wed 18/09/2013 22:58

Hello Julia, just a quick one.

I'm happy to use my written recollections in your thesis but, as you know, I'm just writing these emails semi-informally without proofing or revision. I would want to see what you intend using so I can check it to ensure it is clear and precise. I also want to let Graham Howard read what I've written and give him the opportunity to check my recollections where they affect his part in the Coventry theory teaching. Hopefully, he will also let you have some information about the Art & Language teaching prior to my arrival at Coventry. If I get a response from the student (Martin Small) I can also let you have examples of this theory based degree show.

I'll write again when I've read the remainder of the text below.

Kind regards,

Alan

ps

No problem if you can't get back to me while you're away. It will give me time to send some stuff to Graham.

Alan Dyer

Fri 01/11/2013 14:58

Inbox

You replied on 04/11/2013 11:36.

Checking quote:

To make what happened during that first term at Reading a bit clearer I'd like the quote to read...

'At Reading, on the MFA course (1970–72), my tutor was Terry Frost and he didn't appear to be interested in the theoretical work I was doing.

During my first term I was spending most of my time writing rather than painting and had become concerned about my assessment.

I spoke to the head of the course, professor Claude Rogers, and he told me that the external examiner (William Coldstream) had said he didn't want to see written material, only paintings, prints, sculpture, etc. I was advised that if I wanted to continue with my theoretical work I should withdraw from the MFA course at the end of the first term and re-apply to the university as an M.Phil research student (in the psychology of perception), which I did.

In retrospect, I feel that since the theoretical and text-based work I was doing at Reading had arisen from the fine art work I had been doing on my previous DipAD course at Bristol, it could have been considered a form of conceptual art practice, but on the MFA course at the time that wasn't possible. My work had to be submitted to the university in the form of an M.Phil thesis.'

This is closer to the actual events and times. The precise period I was on the MFA course was October to December 1970 (the Autumn Term). At the end of that term I left the MFA course, abandoned my studio and submitted a 10,000 word research proposal to the university to try to be accepted as an M.Phil student. I must have received a letter from the university confirming the approval of my application during the Christmas vacation because on my return I had no studio and no further contact with the MFA staff and students. I was based in the library with an architecture tutor (Kerry Downes) and a tutor in the psychology department whose name I forget. Anyway, they must have got together and decided that my hybrid research needed somebody who understood what I was doing. They contacted E H Gombrich who was Director of the Warburg Institute (University of London) and he agreed to be my external supervisor. I was researching perceptual responses to pictorial and symbolic form and he understood both the psychology and the aesthetics sides of what I was doing. Eventually, he was one of my examiners. After that, I continued the research at the QE Medical School Birmingham University... I'm rambling again!!!!

Anyway, Julia, let me know how you feel about using the modified quote & if you have any questions or want to suggest any changes.

The basic events are there – how they are described and contextualised in connection with your research can be a matter of agreement between us.

By the way, I was speaking recently with a friend who was head of art history and complementary studies at Coventry in the early 70s (actually, my boss at the time). He had been at other colleges prior to Coventry in the 60s and had been involved in setting up DipAD courses 'at the start' as it were, with the old Council for National Academic Awards. He said he'd be happy to answer any questions about the place of theory/text, etc., in those early DipAD days. His email is _____

If you write let him know I've suggested you contact him.

All the best,

Alan

Appendix A3 - Email Correspondence with David Phillips.

Fri 15/11/2013 18:22

Dear Julia,

Before I answer the questions I need to say I find the word 'writing' difficult to grasp. One understands the word in its manual sense but 'the implementation of writing into the curriculum at this time' is more difficult. As you know the Coldstream and Summerson reports led to the implementation of a new curriculum, where there was more emphasis on an analysis of practice and the construction of art-historical courses et al. The objective was to raise the old NDD, a vocational qualification up to degree equivalent status, so that Art and Design could be recognised as having the necessary status to get better funding. So teams of inspectors (art teachers in various art schools) could go round and inspect the proposed courses submitted and see whether they deserved Dip AD status (degree equivalent). The result in the main was that the big art schools in the large cities were recognised as acceptable centres whereas those in provincial towns had more of a struggle. Loughborough, for example got recognition for Textiles/Fashion first time round, 1967? but didn't for Fine Art, eventually getting recognition on second application.

I move on to your questions:

1. I was appointed Lecturer in Art History at Newcastle in 1964 and left in 1965 for a post as Senior Lecturer at Loughborough College of Art and Design. I then took up a post as Head of Department, Grade 3, at Stoke on Trent Poly Art Faculty at Burslem in 1970. I was the highest paid art historian outside the University Sector as Stoke was the first institution to establish a proper department of Art History, which eventually ran an approved art history course from 1974/5. I left in late 1973 having done all the preparation for formulating the course and moved to Coventry Poly Art Faculty as Head of Department Grade 5 - the highest at that time in the country, taking up my post in Jan 1974. I stayed in Coventry till 1989 where I retired early. My brief in Coventry was to formulate a course in the new area of Communications Studies, which I did and this included art historical courses, with professional outlets such as Arts Administration and Art and Psychology and Photography and so on.

2. Conceptual, Analytical and Historical thought underpinned the art history courses formulated, in order to obtain degree status.

3. Essays and Dissertations eg at Loughborough College of Art students sat two three hour examination papers unseen, from 1965 to 1970, with a 15 thousand word dissertation on an art historical subject - an ism, an artist et al. The demand grew less over the years but there were always essays/dissertations even if formal exams were dropped. Nowadays I think the amount of academic work demanded is woefully inadequate for proper academic standards of an art historical nature!

4. The Lecturers employed by the institution - remember the intake in the early days was unlikely to be more than 20 a year and these covered a range: Fine Art, 3 D, Textile Fashion, and Graphics

5. See answer 3 but the weighting was 20/80 and this could make a difference both ways to the level of awards finally given. Much depended on the examination board, the attitude of the main course examiners and the strength of the art historical examiners.

6. I have anticipated in 5 some of the answers to this question. The course document set out the balance for the distribution of the marks but there was much fluidity and interaction, a First usually had to be good in both areas and we did have some very fine students who could perform very well in both the academic and chief area. It was the collective decision of the board of examiners who made the final dispensation and determined who was to get a 1st or 2i or 2ii or 3 or even fail (which was a rarity and usually down to lack of work), and in my days both area of study were given due consideration, although sometimes you might have some difficulties.

7. As I said the use of the word 'writing' seems alien but in my own case the huge amount of work in the formulation of course documents, the writing of courses, the co-ordination necessary to bring the whole matter to a conclusion affected my academic work, so that for example the M.Phil/Ph.D I had submitted as a subject at the Courtauld Institute of Art, from which I had graduated earlier, on 'Picasso and English Art' (recently the subject of an exhibition at Tate Britain), I was unable to conclude. I did stay teaching right to the end of my career, which I am pleased to have done, even though I was a Head of Department, and noticed many other Heads usually dropped teaching, as they put administration first!

I have written this rapidly and am happy to answer any further questions you might wish to put to me. I wish you luck with your endeavours

Cheers DavidPhillips

On 4 Nov 2013, at 15:51, Julia Lockheart wrote:

Hi David,

This sounds really helpful and November 15th is great. I work on the PhD all the time but my delegated days for it are Mondays and Fridays - if ever I don't reply immediately. Thank you so very much.

Best wishes

Julia

Sent from my iPhone

On 4 Nov 2013, at 15:21, "David Phillips" wrote:

Hi Julia,

Am very willing to attempt to answer the questions BUT I have to meet a deadline for next Friday week 15th Nov, (review of books) for LSA's Journal 'ArtSpace', and then going down to stay at Robin Plummer's house, so will discuss the questions with him too, so will try and reply as from the 15th Nov. Good luck.

Cheers David

On 4 Nov 2013, at 11:12, Julia Lockheart wrote:

> Hello David,

> I have been given your email address from Alan Dyer with whom I have been in correspondence regarding the introduction of Complementary Studies and writing into the HE art and design curriculum after the recommendations of the Coldstream Reports in 1960 and 1970. Alan has been extremely helpful and suggested that you would be a really informative person to contact as you were involved in the process of applying for DipAD status at the time.

>

> I wondered whether you might answer a few questions about your memories of this period so I am attaching a reflectionnaire in which I hope to begin a discussion with you about writing. If you could use it to reflect on the period in writing and return it to me, I would be most grateful. If you are in agreement, I would then like to continue to

correspond with you for a short period to clarify any of the points you raise. I would like to use your reflections in my PhD text in the form of direct quotes. This is as a result of feedback that suggested that my revisionist historical text does not offer any voices from the period of people who went through the changes at the time.

>

> I would be most grateful if you could offer your memories in writing but I know that this will take up time and effort so please let me know if you do not feel able to do this at this time.

>

>

> Best wishes

> Julia

Appendix A3 - Email Correspondence with Stephanie Atkinson.

Writing in the Art and Design School Reflectionnaire.

I am seeking reflections on the impact of the recommendations of the Coldstream and Summerson reports on the HE Art and Design sector in the 1960s and 1970s up to the present day for my PhD study in the Design Department at Goldsmiths, University of London. More particularly, I am interested in the implementation of writing into the curriculum at this time and whether you are aware of having to write prior to this, and if so, what kind of writing? I would greatly appreciate it if you could give written reflections based on the following 7 questions:-

1. Which institution(s) did you study in? (Please give a context including dates.)

Newcastle-upon-Tyne College of Art and Industrial Design 1960 - 1964

2. Why was writing introduced into your institution?

I cannot answer this question as I was a student and reasons why we were asked to write were not discussed. My study was during National Diploma in Design days. The first two years led up to our Intermediate Examinations, which I studied in light metalwork/product design and cabinet making/furniture. We then went on to study for our finals over the next two years. The weeks were split up during the Intermediate Stage into: metalwork design one day per week, furniture design one day per week; plant drawing one day per week; practical metalwork one day per week and practical woodwork one day per week. During the Intermediate stage I had to produce a 'book' both written and illustrating the historical development of something man-made. I chose the iconic bridges over the River Tyne. This was the only piece of written work that I can remember, although during our first two years we did write theory notes on metalworking processes and woodworking processes and we may even have been examined on them – but that is only a hazy recollection.

I do not remember any written work during the last two years we were too busy entering furniture design competitions, RSA competitions and completing coursework - designing and making pieces of furniture. For our Intermediate piece of cabinet making I designed and made a wall mounted writing desk (which I still have) and a hotplate for food on a domestic dining room table (which I do not still have). Then two years later in our Finals I had to design and make an item of my own choosing as coursework (in my case it was a hall table which I still have) and our examination piece was to design and make a church chair that would stack, link and provide a space for a hymnbook and hassock. I still have this and it has a label underneath that gives my candidate number, the centre number and the fact that it was entered in the Ministry of Education Examination of Art Work, and the final percentage that I was awarded for the chair.

3. How was writing introduced i.e. what format was chosen?

As I have already said in answer to question 2 we were asked to produce an illustrated book describing the development of something man-made. The open brief meant that we found something that was of specific interest to ourselves and we were expected to research the history and development of our chosen artifact (in my case the bridges). In other words the writing was relevant to the development of our understanding of the importance of historical contexts as designers. I remember enjoying the research and having to go out and draw each bridge and then pulling the whole thing together in a designerly presented small book with of course sound written elements to the book too. I still have mine somewhere. At that time it was all hand-written, as we did not have computers. Although I do remember my mother helping me type up my metalwork notes!

4. Who was asked to teach writing?

It was the person who taught us product design, and really I do not remember us being “taught” to write. We were given the structure and word length, but otherwise I think we were left to get on with it – over a summer holiday if I remember correctly.

5. How was this writing quantified and measured (Please state the length and examination process)?

This I am not sure of. My ‘book’ doesn’t have a mark on it. However I do remember that we actually received a report (like a school report) each year and it was mentioned in that report. I do not think it was sent away with the rest of our Intermediate Examination work. I do remember having to make the enormous wooden crates to take our furniture so that it could be sent away to be externally assessed once it had been internally marked.

6. Who imposed these quantities and measures?

The lecturers themselves set the majority of work except for the examination pieces, which the Ministry of Education set. I am certain there was no such thing as cross moderation or external examiners in those days – but maybe there was and as students we were not made aware of such activities.

7. What was the impact of writing on your own teaching or studies?

It was only a small piece of work, inconsequential compared to the designing and making and even plant drawing, which we did. However, my enjoyment of researching the engineers who designed the bridges, and what they were made from and the structures involved, has never left me and to this day I still enjoy carrying out research across a wide spectrum of activities that are centered round understanding how people design and what needs to be understood to be a good teacher of design activity.

Appendix B – Case Study W1

Appendix B1 Narrative

Case Study Workshop 1 (W1) Context

The following is the full narrative of tool use and facilitation notes for my co-authorship workshop carried out in October, 2010.

This narrative review mirrors the observation and reflection of the facilitator, told through a narrative written according to the chronological order of the tools used on the day, and the participants articulated through two forms of feedback:

a) handwritten Post-it notes attached to 8 individual sheets at the end of the workshop, facilitated in the order of tool use.

b) A reflectionnaire (Francis, 2009) given out at the end of the workshop with stamp addressed envelopes, and emailed directly to participants after the event. The structure of the reflectionnaire (25 questions) was laid out according to tool use.

Notifying the participants of my research aims

The initial aims of W1 were highly experimental as can be seen from the preliminary email to participants:

The aim of this workshop is to see writing as -ing, as designing, as moving, as doing, as walking – in rhythm; to explore writing with a community of other thinkers when the development of the individual task is removed in order to give preference to a community of tasks.

One of the intentions of this workshop is to test tools and we would be most grateful if you would give clear and detailed feedback on your use of the tools at the end of the workshop.

All participants were volunteers and this preliminary email informed them about the research aims for the workshop. It also forewarned them about the need for feedback.

Preliminary aims and intentions

My intention for W1 was to test two things: -

a) Whether the guided use of choreographed performance and body based movement combined with silent, orchestrated movement of written ideas would encourage a more physical and tacit (Polanyi, 2009) understanding and use of words throughout the teams.

b) This was coupled with how awkwardness and an intentional break in the normal flow (Csikszentmihalyi, 1997) of the design process might inspire unexpected collaborations and synergies. This related to Barthes (1977) ideas about 'text' as a weave of everyday experiences and Wittgenstein's (1968) ideas about being able to look afresh at the world by 'hygienically' transforming

memories into assembled fragments of everyday understandings: “The aspects of things that are most important for us are hidden because of their simplicity and familiarity” (Wittgenstein 1968, para 129). This is something that has carried into later workshops.

The openness of W1 allowed for a series of decisions about what I was looking for allowing me to frame my PhD research question more clearly. Though I began with the ideas about the relationship between rhythm and physical movement to writing, I moved away from this towards the end to focus more on practice. W1 allowed later workshops to focus in on writing at MA level within HE.

Process

The sixteen participants were requested by email to bring one photo, image, or object (referred to in the brief as photo/image/object) of an example of ‘elegant and efficient design which demonstrates hidden consumption’. For example, the multiple socket cable.

Casting

Four teams were cast before the event began. Team casting of participants took place after the first sixteen people had requested a place. However, recasting took place during the week before, from the reserve list, and on the day, when four people did not arrive. We were able to assign the three members of the research team, and one other, to reach the required numbers.

Appendix B2 Stage 1 - Tool: Making team hats (Holding Task)

W1 was designed with a fifteen minute *holding task* (see Figures 6.3 and 6.4) for early and late arrivals. This is a tool which can contain people who wish to work at different speeds and can be expanded or contracted by the facilitator to suit circumstances. In this circumstance it was also aimed at preventing conversation or introductions taking place between the pre-cast teams. This was important as I was testing silence and the move from me to we as tools and practices. It also allowed for last minute recasting.

The holding task was to make coloured hats (Edward de Bono, 1985) according to four colour-based holding groups: pink, orange, green and purple (See Figs 6.3-6.6). In the holding groups the participants were encouraged to chat and introduce themselves. This was intended to prevent any introductions taking place in the pre-cast teams, to test the affect of the awkwardness of total silence coupled with the need for team cohesion on later tools. What kind of group dynamic would develop when a team had not been introduced and were asked to work, initially, through movement and gesture, in silence?

Appendix B3 A brief introduction to metadesign



Appendix B3 Image 1 A brief introduction to metadesign

After the hats were made, the participants were encouraged to wear them into the centre of the room where there was a circle of chairs (See Figure 6.7). Participants were asked to sit anywhere in the circle and to listen to a short introduction to metadesign given by the facilitator. They were also given a brief explanation of the tools to be used throughout the day, and were asked not to introduce themselves or to speak any more from this point. The next part of the workshop would be carried out in silence. Everyone stood in a circle and moved into a space where they felt a comfortable distance from the next participants. Next we went through a tool derived from 'Proxemics' (Hall, 1988) which encouraged the participants to trust their sense of personal space.

Appendix B4 Tool: Finding your neighbour



Appendix B4 Image 1 Standing in a circle

This tool was to prepare for the final section of the visualisation story in which the participants reach out to the person either side of them to hold hands, without opening their eyes. It is essential that they 'know' where the person is and so not need to fumble as this would break the flow of the words, which have been suggested, through the story, will now flow around the circle.

Tool procedure: The facilitator says: –

Looking straight ahead, stretch out your arms to the side and take hold of the person's hands either side of you. Do not look at them and try to find their hands through your peripheral vision and sense of where they are alone.

Adjust the circle so that you know exactly where the person is and can reach out for them with your eyes closed.

Lightly squeeze the person's hands and then gently release them.

After this we performed the Return Feet tool.

I did not request feedback on this tool.

Appendix B5 Tool: The return feet

This tool is based on the Return Beat, a tool developed by Olu Taiwo (1998). The Return Beat derives from African vocal traditions and references the internalised version of 'call and return' (Taiwo, 1998). Through the use of drumming and clapping, the Return Beat prompts 'a more curved and reciprocating sensation of rhythm' (Taiwo, 1998), allowing individuals to feel more "'at one' with the rest of the group when clapping in the 'return beat' mode" (Wood and Taiwo, 1997). This is set up as a foil to the simple 'metric' experience of 'linear' rhythm and movement (Taiwo, 1998). Through feedback from a previous metadesign event the Return Beat was shown to encourage the individual to swiftly undertake the journey from me to we with a move to the group identity; to take part in the somatic group experience; and to focus on the rhythm of the whole group and so become one with the group (Wood and Taiwo, 1997). It was shown to work equally well across cultures and languages (Wood and Taiwo, 1997).

In developing the Return Feet tool I aimed to create something which engaged the whole body in the reverberating somatic experience of rhythm, up through the feet, into the body; thus, facilitating a different experience of rhythm and one much more related to the heart beat and to walking. This was drawn from my own experience of needing to experience the rhythm of walking when thinking ideas through, which also led to my development of the Walk and Talk tool within the M21 team. The Return Feet tool maintained the movement from me to we, encouraged by the Return Beat.

Tool procedure: The facilitator says: -

*Please give us a rhythm to communicate who you are. Please slap your feet on the floor to tap out a **walking rhythm**.*"

We move once round the circle as each individual stamps out their rhythm.

This time just give us your rhythm that you can demonstrate so that each person can copy around the circle.

We move once round the circle as each individual stamps out their rhythm and it is copied around the circle by the other participants in turn.

This time just give us your rhythm which you can demonstrate so that the whole group can copy around the circle.

We move once round the circle as each individual stamps out their rhythm and it is copied by all the participants in unison.

*Next try slapping your feet on the floor to stamp out a **ripple rhythm**.*

Two people begin the rhythm together from one end of the circle and the rhythm ripples around both sides at the same time.

*Next do the **ripple rhythm** again but when we reach the other side of the circle send us another rhythm back in response.*

Two people begin the rhythm together from one end of the circle and the rhythm ripples around both sides at the same time. When it reaches the other side another rhythm is sent around the circle in response.

*Finally lets try slapping the feet on the floor to tap out a **working rhythm**.*

Everyone together creates a collaborative rhythm.

The tool took approximately 10 minutes to complete. There were 6 stages to the tool to assist the movement of the individual participants from me to we - the group.

1. Walking rhythm: The participants were asked to identify themselves with a rhythm that they could dance or stamp out. In order to help people to think of a pattern at this starting point, I used the metaphor of 'a walking rhythm' because this was an image we would focus on in the visualisation story. I also gave an example.

We then listened to everyone's rhythms as we moved, from individual to individual, around the circle.

2. Call and return: Next, I modelled my rhythm and asked everyone to copy me around the circle, one-by-one, as individuals.

Then, in turn around the circle, each participant modelled his or her rhythm, which was then repeated by the team, one-by-one, as individuals.

3. Collective call and return: After this, each participant modelled his or her rhythm, which was then repeated by the team, in unison.

4. Ripple rhythm: We started at one end with two people tapping a rhythm together, which was then mirrored down opposite sides of the circle.

5. Ripple rhythm response: This was then sent back through the circle as a response rhythm.

6. Working rhythm: Finally, we all stamped our own rhythms at the same time while watching each other and listening to see which rhythm might become dominant. It was mine, and this was very swift. As I was clearly the facilitator, it was perhaps obvious that people would look to my rhythm to dominate. It would have added to the experiment. This tool needs further testing.

The Return Feet was followed by a repeat of the Finding your Neighbour tool in order to balance the space between the participants and then we moved into the Visualisation Story.

Appendix B6 Narrating the visualisation story
Participants remain in the same positions around the circle as for Return Feet.



Appendix B6 Image 1 Visualisation story

This tool incorporates yogic breathing techniques that I have experienced for many years and so cannot reference, with a story, the main metaphor of which was taken from Metamorphosis of Ovid (Ovid, xii:45 – 78).

Procedure for guided imagery:

A set of instructions were read out to the participants:

** Please shut your eyes.*

** We are going to do a guided imagery story which will help us to work collaboratively with words. The story I will tell you and which I want you to visualise, in your own way, is to explore your relationship with words.*

** I would like you to take four deep breaths: When you breath in, slowly count to 8, and when you breath out, slowly count to 8.*

** Lets begin:*

**As you breathe in make sure that you fill your lungs from your stomach, up through your ribs, to your chest – hold it for a second - and release, slowly, from your stomach, through your ribs, to your chest.*

The facilitator counts from 1 – 8 slowly. “Now hold, 1, 2, and out.” The facilitator counts from 1-8 again.

** Now repeat this counting as you breath in to your stomach, 2, 3, 4, through your ribs, 6, 7, to your chest, 8, and – hold it for a second - and release, slowly, from your stomach, 2, 3, 4, through your ribs 6, 7, to your chest, 8.*

** One more time to your stomach, through your ribs, to your chest, and out – hold it for a second - and release, slowly, from your stomach, through your ribs, to your chest.*

** And again to your stomach, through your ribs, to your chest, and out – hold it for a second - and release, slowly, from your stomach, through your ribs, to your chest.*

** And, keeping your eyes shut, breathe normally.*

** You should feel your body relaxing.*

** Focus now on your heart beat.*

** Listen to the rhythm of your heart.*

** Take your breath and your mind to your feet as we start on our **word journey**. You need to take the item with you that you have brought to the workshop today.*

** You are in a landscape that is “in the middle of the world, between the land and the sea but beyond the confines of the universe” (Ovid, xii:45 – 78). Here “you can behold whatever anywhere exists” (Ibid).*

** You begin walking in rhythm with your heartbeat.*

** As you walk, you feel each step traveling up through your feet and into your body.*

** You notice that you are beginning to walk up an incline.*

** Walking uphill pulls differently on your body.*

** At the top of the hill you reach a clearing and from this vantage point you are able to see into the distance.*

** You see a large tower shining in the sunlight (the idea of the tower is taken from Ovid, xii:45 – 78)..*

** You want to get closer to this tower.*

** You walk down and at the bottom of the hill is the source of a stream. It is bubbling up, but it is not made of water but of words.*

** You take the item you have brought with you today and place it in the stream.*

** You watch it become engulfed in words.*

** You plunge your hand into the stream but you can only grasp words.*

** You pull out 4 words.*

They have a very particular feel, weight, surface and texture.

The words have become part of the air you are breathing into your body the words travel into and out of your nose and mouth.

The words are fluid.

They are lifted up and travel towards the tower.

As you get close you see that the tower is made of ‘innumerable avenues, and a thousand openings’ (Ovid, xii 45 – 78), there are no doors or window panes. ‘It is made of sounding brass. It is all resounding and it reechoes the voice, and repeats what it hears. Within there is no rest, and silence in no part. Nor yet is there a clamour, but the low murmur of a low voice, like listening to the waves of

the sea [...] from a distance, or like the sound which the end of thundering makes when [a storm] has clashed the black clouds together' (Ovid, xii 45 – 78). You see our team in the hall and you begin to climb together. You need to control the flow of words and to make them useful to this world. The winds carry your lost words into the tower and as they enter the words join to form questions, statements, sentences and compound words. The words are working to serve your ends.

** Keeping your eyes shut, reach out now and take the hand of the person next to you.*

Feel the words that you have experiences pulse up through each of your feet. They travel up through your legs and out through your hands as they leave you body they shoot around the circle so that each of the participants experiences them.

Now open your eyes and for the next part o the workshop please stay completely in silence. I will indicate which people should go to which tables. When I have shown your table to you please go there and you will have 15 minutes to write down or draw your personal experience of the story that you have just heard.

There is a hush in the room. People have been in very personal spaces which will be explored in the next tool.

Appendix B7 Tool: Silent Reflection - Writing the visualisation Story



Appendix B7 Image 1 Silent reflection

The facilitator now shows the individual which table they have been allocated. Each participant was now in a team of four containing one person from each of the colour groups (See Fig. 1 (Visualisation Story)). They were asked to write down or draw their experience of the story in silence. They were expected to revisit highly personal experiences in language (Pennebacker, 1997), in order to off load the individual and create space for the team. In the meantime, they were also negotiating the use of equipment from the tables, i.e. paper, pens, crayons etc., in silence. (See scans of the stories later in the appendices).

From this point onward, each tool is described as being a stage. Each 'stage' is the co-written work carried out by one group on one table. Each stage finishes as the work is published to the next table in the sequence.

Appendix B8 Stage 2 - Co-authoring tools: Languageing

Languageing



Appendix B8 Image 1: Languageing-diagrams 1 - 4

Tool Procedure: Stage 2

1: In silence each participant gets out their image/photo/object and passes it anti-clockwise to the next participant who writes 4 keywords to describe its positive aspects, values or qualities. (1 minute)

The image/photo/object + the 4 keywords are then passed anti-clockwise again to the next participant who defines the first 4 keywords in their own words and adds 4 keywords. (5 minutes)

The image/photo/object + the 8 keywords are then passed anti-clockwise again to the next participant who defines the remaining 4 keywords in their own words and adds 4 keywords (undefined). (6 minutes)

The image/photo/object + the 12 keywords are then passed anti-clockwise again to the next participant who defines the remaining 4 keywords in their own words and chooses 4 keywords with their definitions from the 12 that best describe what they were trying to communicate when they brought in their image/photo/object. (10 minutes)

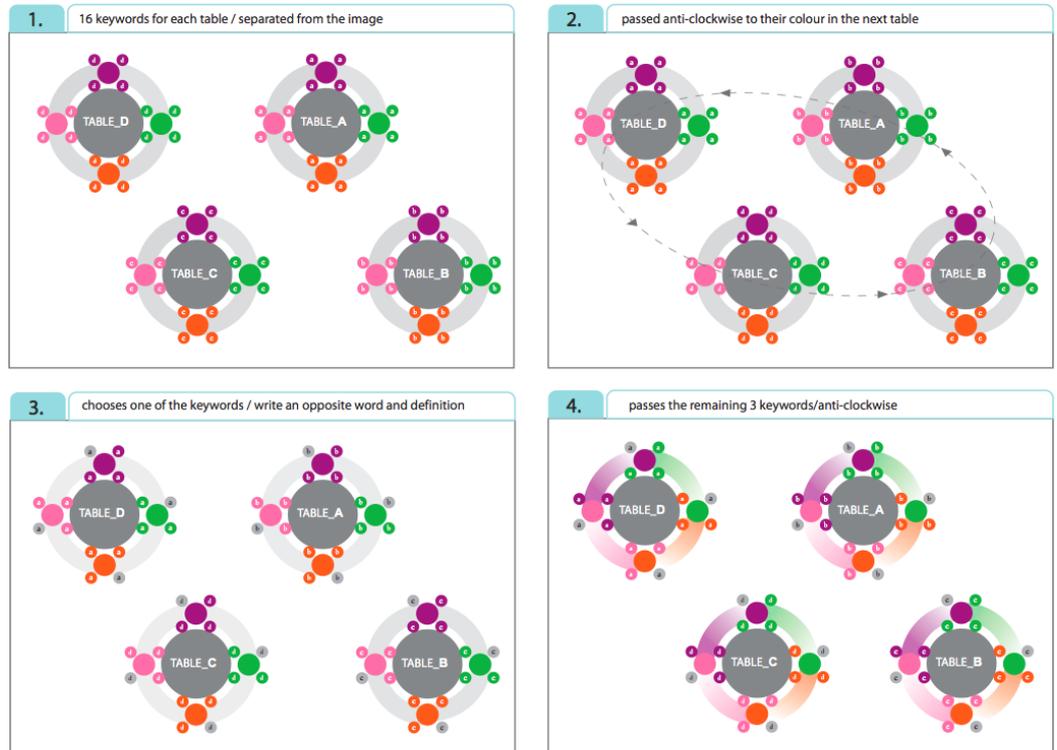
Once the 4 keywords are selected they are then written on individual post-it notes and are stuck onto a piece of paper matching the colour of the participant. This makes passing the words simple and facilitates their use by the next group.

(NOTE: This may be hard or surprising as they may not get the words they were hoping for or their mind may change according to insights that the participants may give them in the keywords.)

Appendix B9 Co-authoring tools: Relanguaging

The next stage is the beginning of the re-languaging process.

Relanguaging



Appendix B9 Image 1: Relanguaging-diagrams 1 - 4

Procedure:

The facilitator gives instructions to the group.

The person who initially produced the image/photo/object now has 4 keywords plus definitions. These are now separated from the image/photo/object, which is hidden away, and passed anti-clockwise to their corresponding colour on the next table (see below, purple to purple, etc.). The participants on the new table **do not** see the image/photo/object. **There is now a movement from the insularity of group around the table out into the community of the room.**

Green to green



Orange to orange

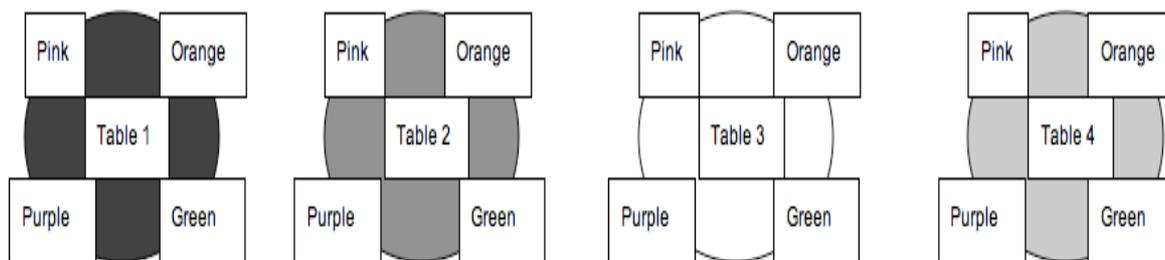


Pink to pink



Purple to purple...





Appendix B9 Image 2 Positioning of participants around the table

Now, each table has 16 new keywords + definitions. (4 purple, 4 orange, 4 pink and 4 green)

Each colour/participant should pass the keywords silently and without discussion. The word switch takes about 8 minutes.



Appendix B9 Image 3: Relanguaging-diagrams 5 - 8

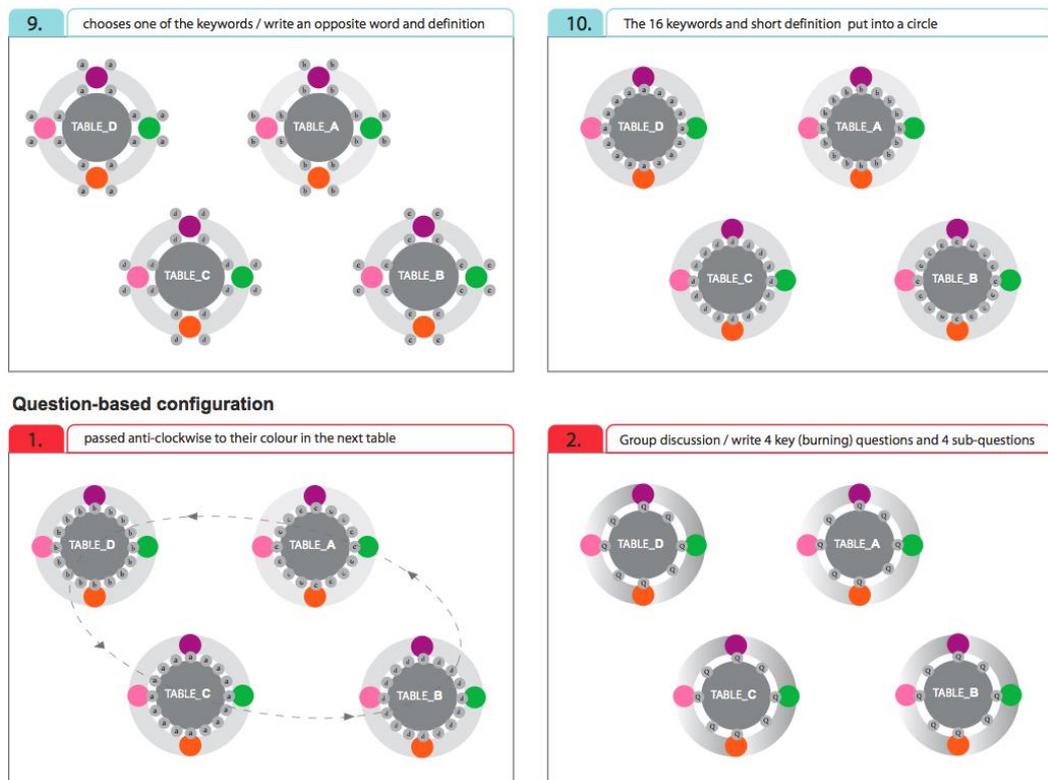
Tool Procedure: (See Figure 6.13: Relanguaging-diagrams 5 - 8).

1: Now the colour/receiver of the 4 keywords chooses an opposite to any one of the keywords (bearing in mind the definition), writes a definition and passes the remaining 3 keywords on. (2 minutes)

2: The next receiver changes the next keyword to an opposite (bearing in mind the definition), writes a definition and passes the remaining 2 keywords on. (2 minutes)

- 3: The next receiver changes the next keyword to an opposite (bearing in mind the definition), writes a definition and passes the remaining 1 keyword on. (2 minutes)
- 4: This final keyword is changed to an opposite (bearing in mind the definition), and a definition is written. (2 minutes)
- 5: The 16 keywords are written into a circle on a large sheet of A1 paper and passed on to the next table. (5 minutes)

The switch over should be easier as it is table to table but it should be done one by one, silently and without discussion. (allow 3 minutes)



Appendix B9 Image 4: Relanguaging-diagrams 9 – 10 and question based configuration tool -diagrams 1 – 2

Appendix B10 Co-authoring tools: Word circles and question formation

The facilitator explains what is required in this stage. (5 minutes)

The facilitator explains that all participants can now start to talk to each other.

1: Group discussion. Links are made across the word circle (Nicholls, 2005) from which questions are drafted. These questions should seek to identify problems by linking the new set of keywords together. Questions should be structured using the following questions words:

How
When
Why
Which
Where
Can
Do

When 4 key (burning) questions and 4 sub-questions have been identified they are passed to the remaining table. This is the table from which the original keywords were distributed (see Appendix B14 Figure 6).

The switch over should be easier as it is table to table but it was done one by one, silently and without discussion. (allow 3 minutes)

Appendix B11 Co-authoring Tools: Reconfiguration through co-writing

Reconfiguration through co-writing



Appendix B11 Image 1: Reconfiguration through co-writing



Relational relanguaging through imaging and co-writing



Appendix B11 Image 2: Relational relanguaging through imaging and co-writing

The facilitator explains what is required in this stage. (5 minutes)

1: At this point the team begins to write answers to the questions asked from the opposites of the original keywords, now grouped together.

2: Each person chooses a question to begin with and writes approximately 100 words in an attempt to answer it. These words may not be paragraphs they may be a stream of ideas or notes.

3: These 100 words are passed on around the table, edited and added to by the next writer. (Approximately 200 words are passed on)

4: These 200 words are added to and the 300 words are passed on.

5: The next person then edits and adds another 100 words. (Approximately 400 words)

6: The photos/images/objects are returned to the table and insights made during the process are discussed.

Now, the team can see the co-authored questions, 400 word responses and the original photos/images/objects on the table.

What conclusions can be drawn of the process? How helpful has it been?

Tool: The Quadrant (Ann Schlachter)

The four spaces of the quadrant were used to position the image/photo/object next to the key words or terms that came out of the co-writing. Then the sections were linked across the quadrant in order to analyse the links. In each part of the quadrant the objects were placed and relationships were highlighted.

The facilitator explains what is required in this stage. (1 minute)

Appendix B12 Group reflection process

Spoken: The objects and writings were brought back to the circle of chairs and the individuals were able to voice their experiences of the co-writing process.

Written: Post-it notes with keywords onto prepared sheets on which the tool names had been written.

The facilitator reminded each of the participants of the tool and when they had been given it during the day and then they were given a few minutes to write out post-it notes with keywords to describe their experiences of the day and reactions to the tools.

This was done very quickly with a couple of minutes spent on each page. Enough time for a few words on post-its to be written. Some of the post-its do not represent the whole group though at this point the whole group was present. It may be possible that the three mOn team members may not have given feedback at this point.

The following appendices show the data collection of the workshop tool processes: The Visualisation story outcomes (Appendix B13) and the Collaborative Tool Outcomes -

Appendix B14 Keywords

Appendix B15 Word circles

Appendix B16 Co-defining keywords

Appendix B17 Framing questions

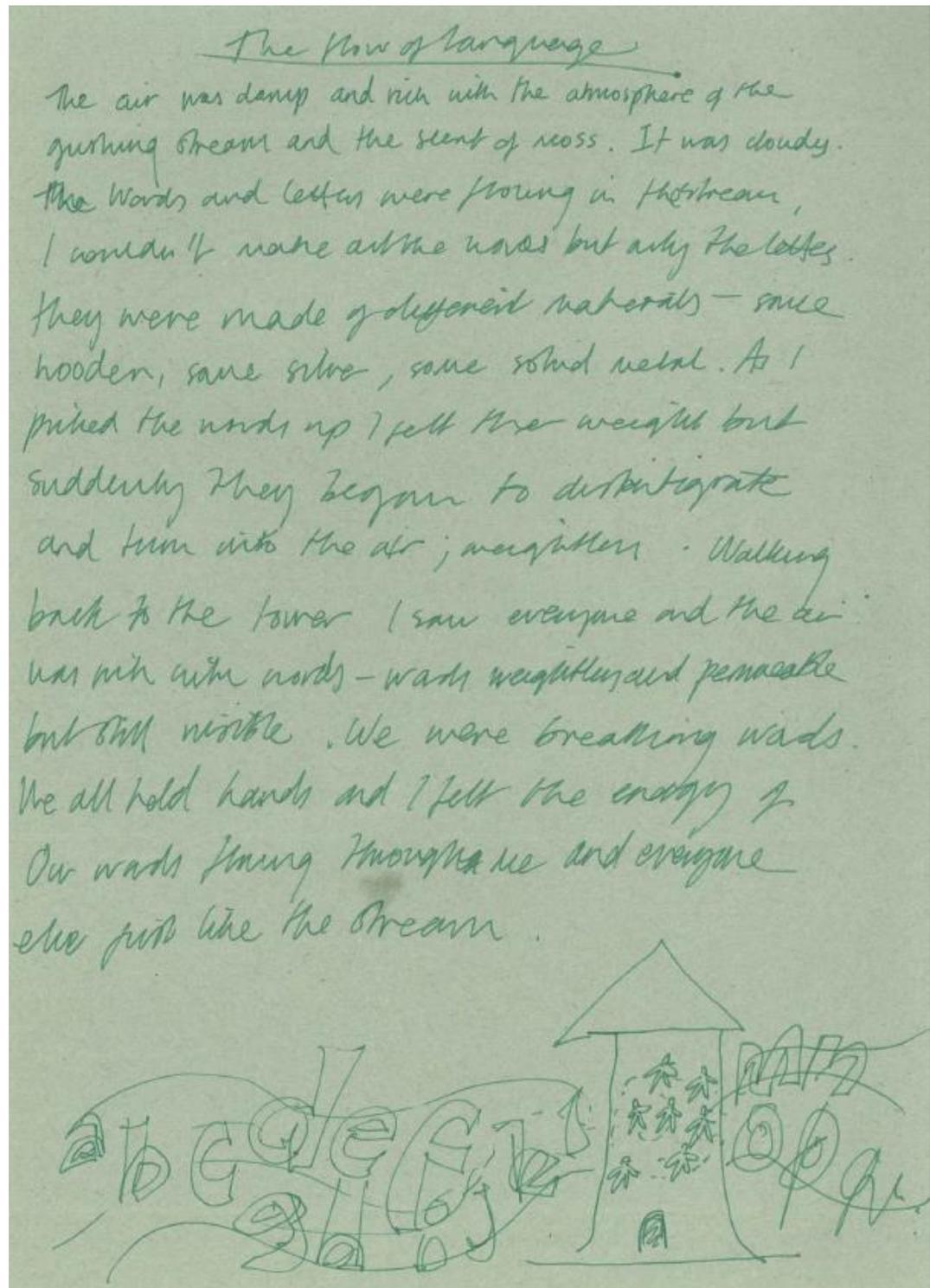
Appendix B18 Emergent ideas

Appendix B19 Questions

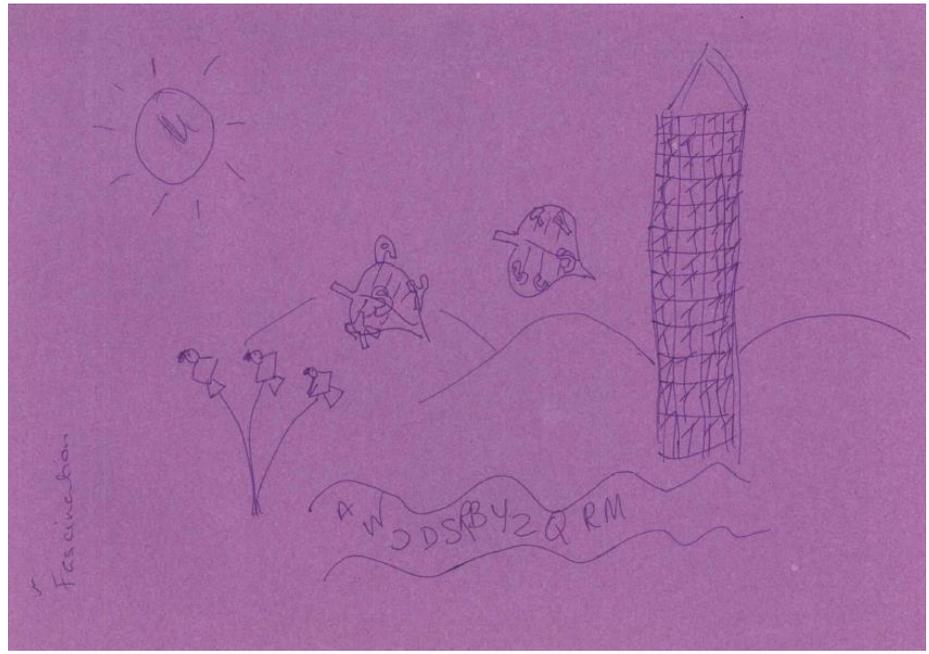
Appendix B20 Quadrant tool for each table

Appendix B21 Co-texts

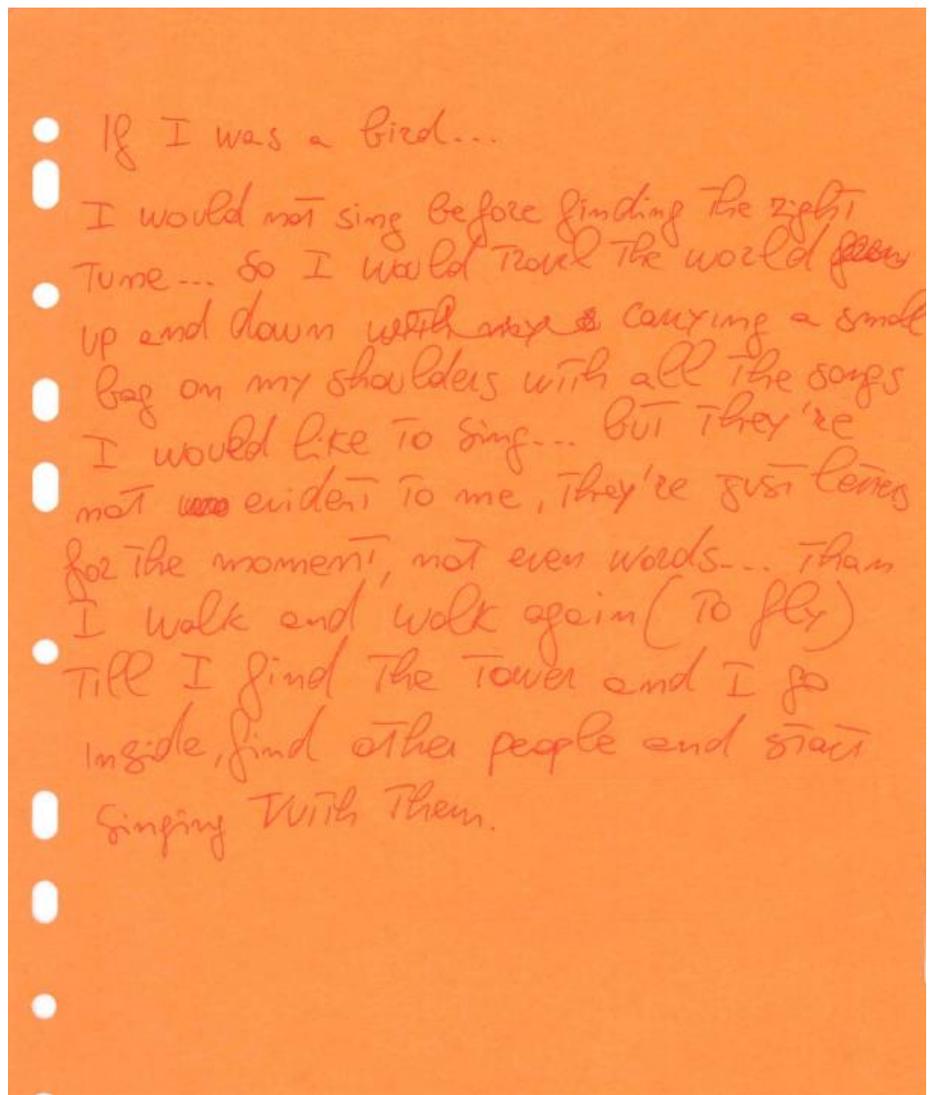
Appendix B13 Visualisation story outcomes



Appendix B13 Image 1 Silent Story Writing



Appendix B13 Image 2 Silent Story Writing



Appendix B13 Image 3 Silent Story Writing

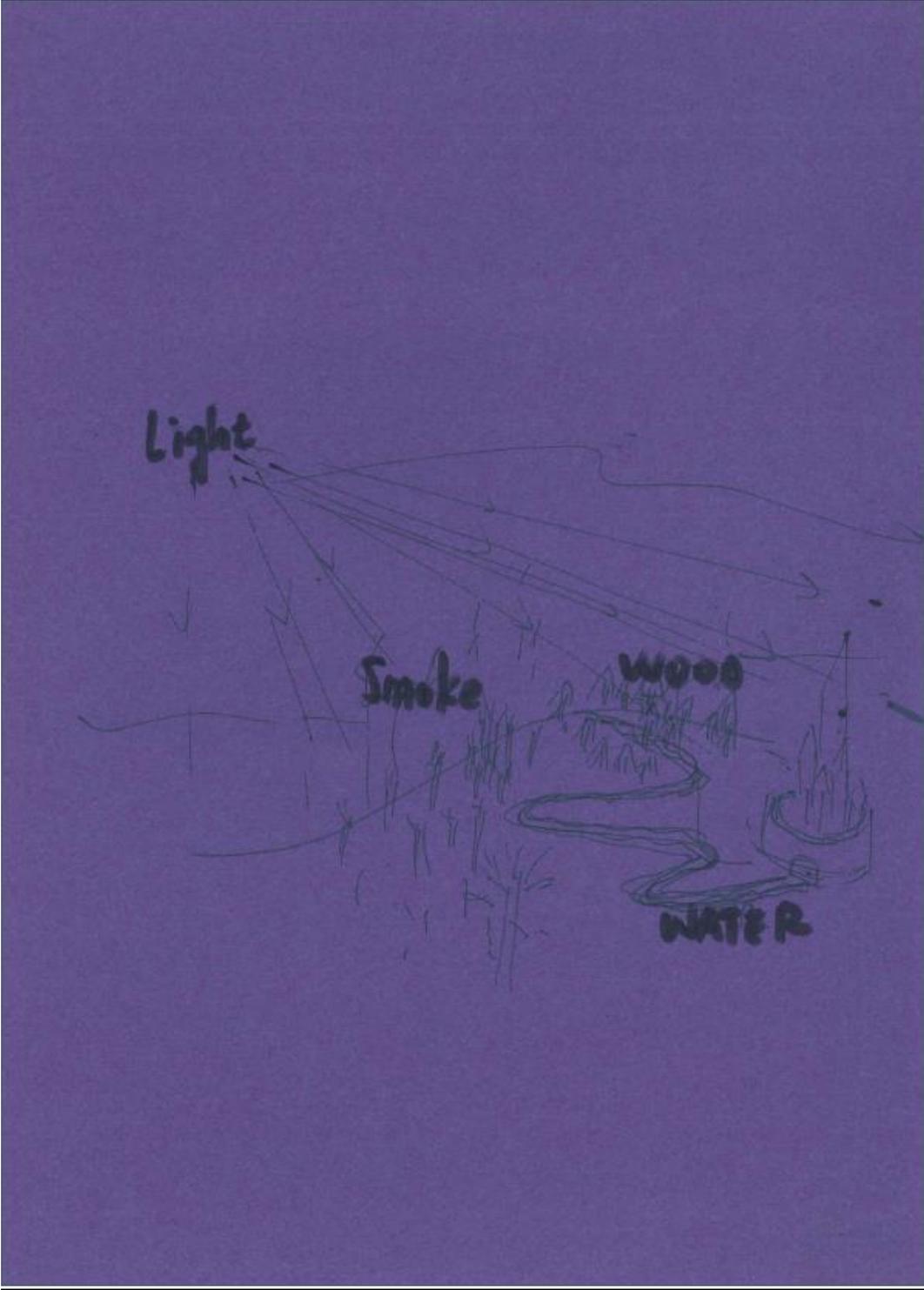
JAMES

Visualisation.

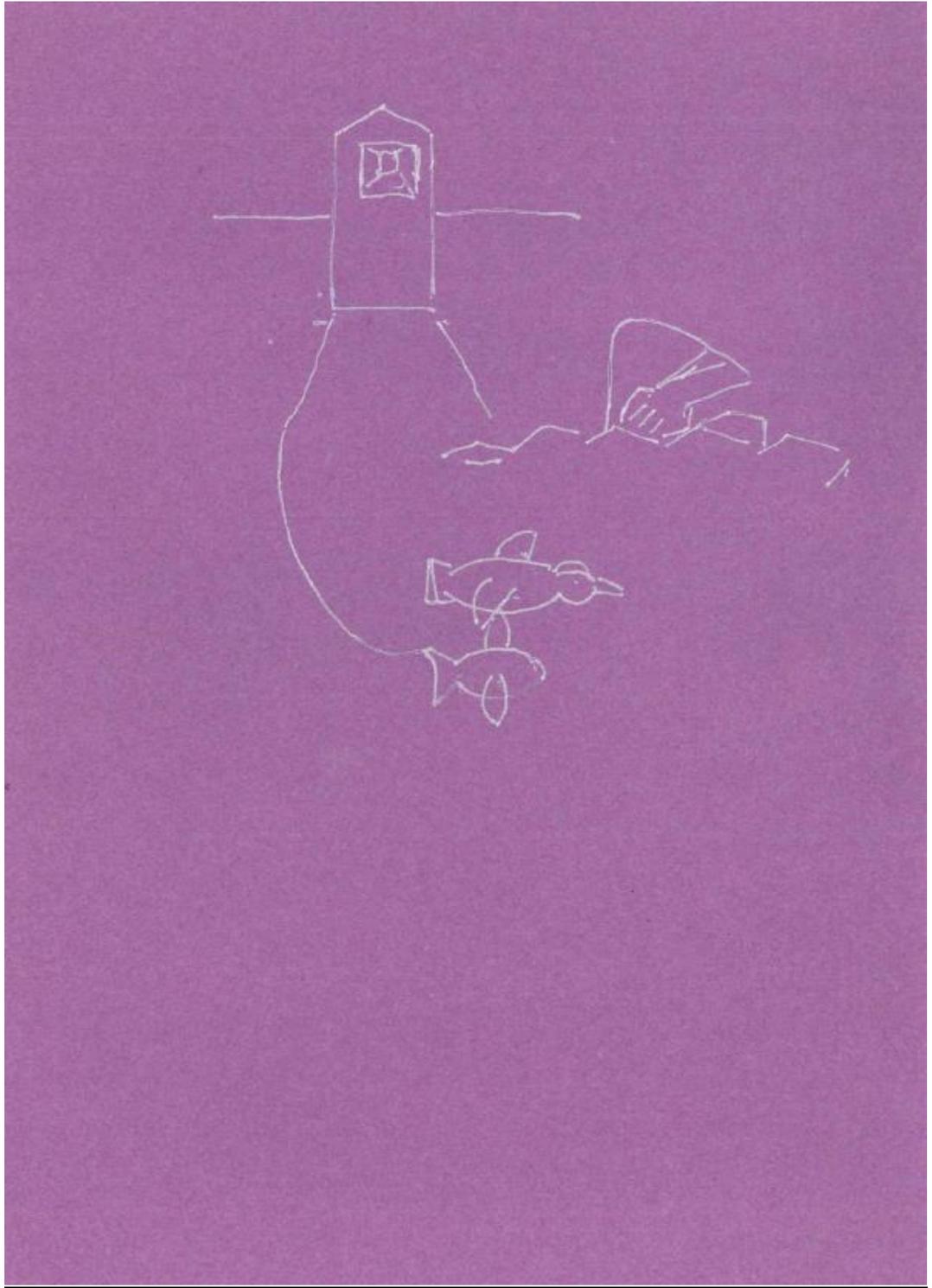
My object incorporates letters, initials, that are the primary feature of the object. When the object dropped into the stream these letters became mixed with the others, becoming a generic, uniform typeface. The four words emerging became the words the initials stood for without a subjective context.

The words mean nothing.

Appendix B13 Image 5 Silent Story Writing



Appendix B13 Image 6 Silent Story Writing



Appendix B13 Image 7 Silent Story Writing

Walking into "Wormhole" -

Surrealist landscape of paper and card -

lifelessness of landscape

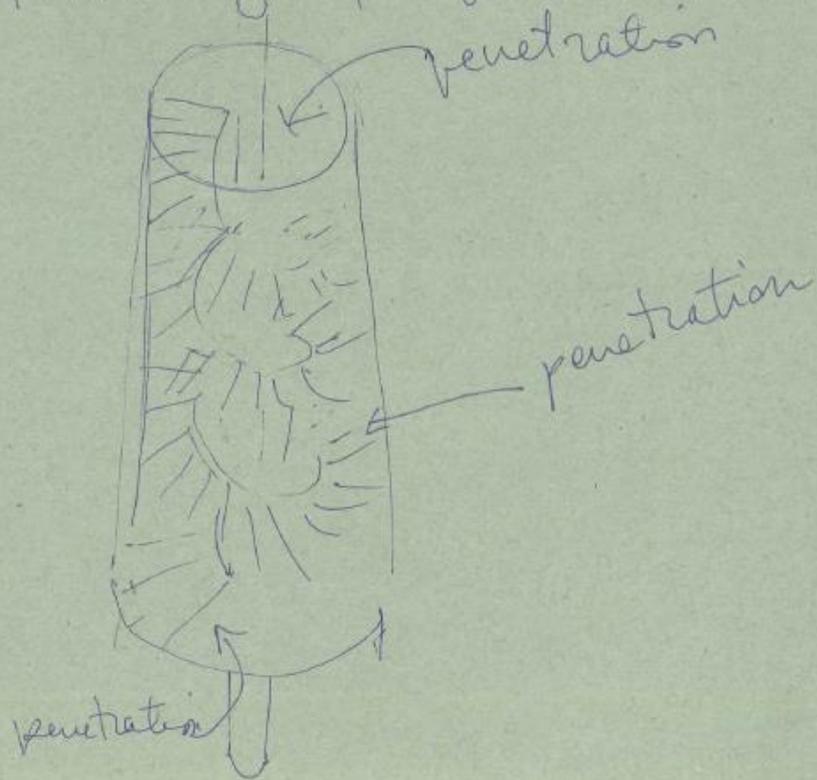
life in the interior of the book +
people at end of story.

What happens in the tower?

No door - how do you get in the hall
staircase - what happens at the top?

Speechlessness to avoid sound representation -

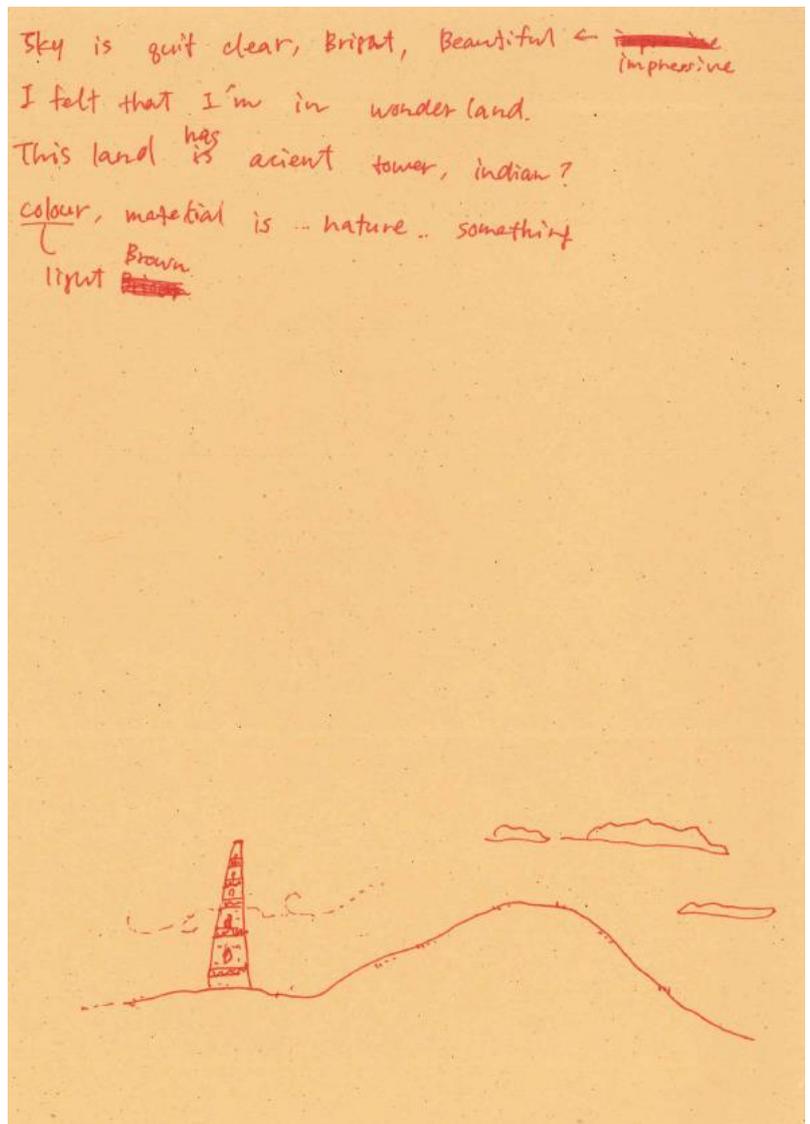
Eye contact + body language - expression -



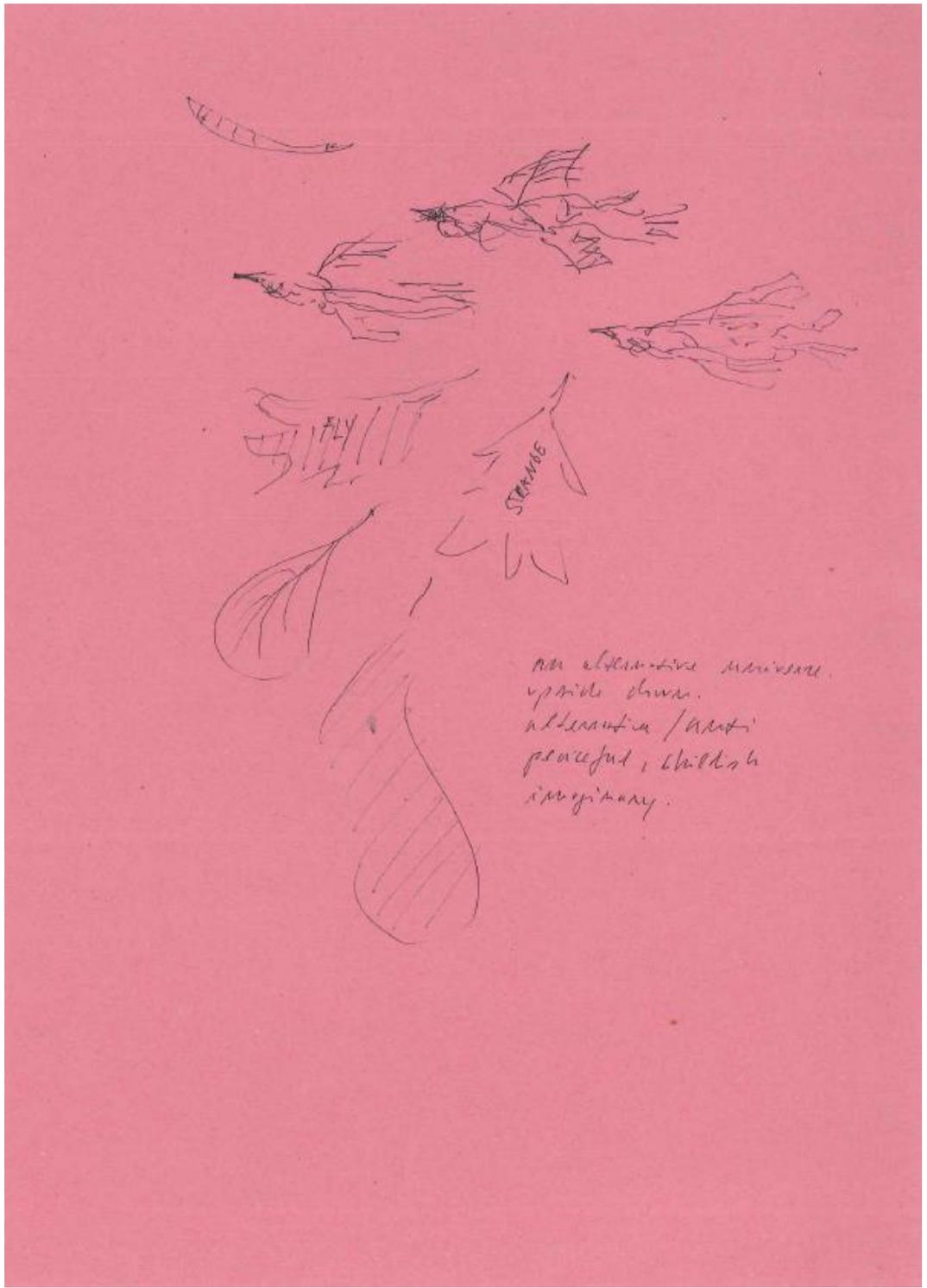
Appendix B13 Image 8 Silent Story Writing



Appendix B13 Image 9 Silent Story Writing



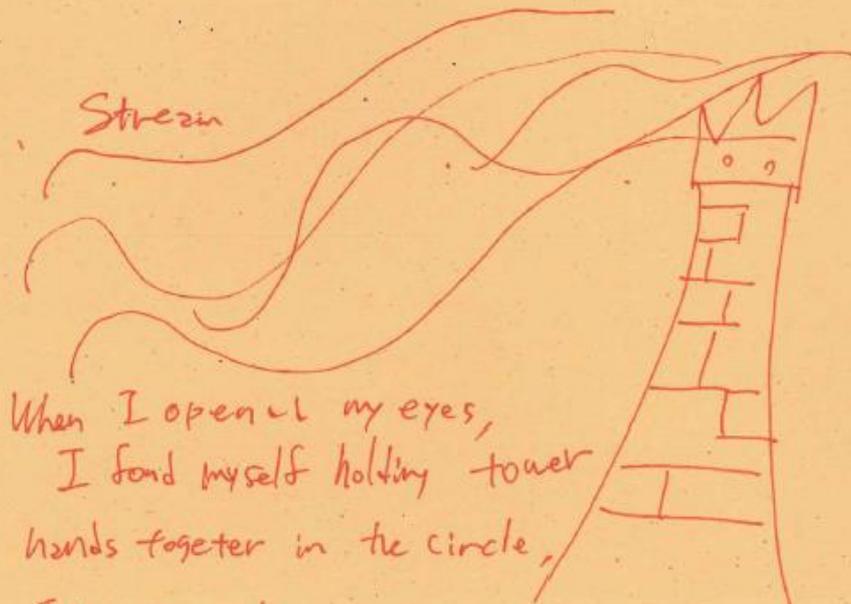
Appendix B13 Image 10 Silent Story Writing



an alternative measure,
upside down.
alternating / anti
peaceful, bold
improvisation.

Appendix B13 Image 11 Silent Story Writing

It was calm time, but, took time to concentrate...
Then, in the end of 'holding hand moment', I ~~missed~~ missed
we are supposed to be holding hands together: ...



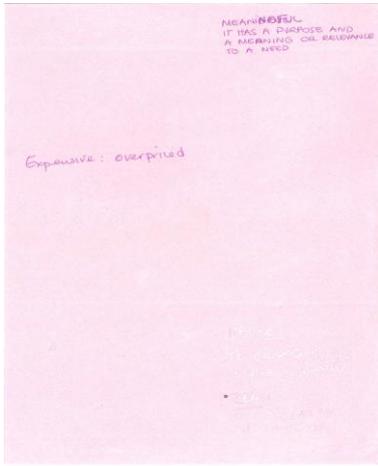
When I opened my eyes,
I found myself holding tower
hands together in the circle,

It was a bit surprising - and refreshing

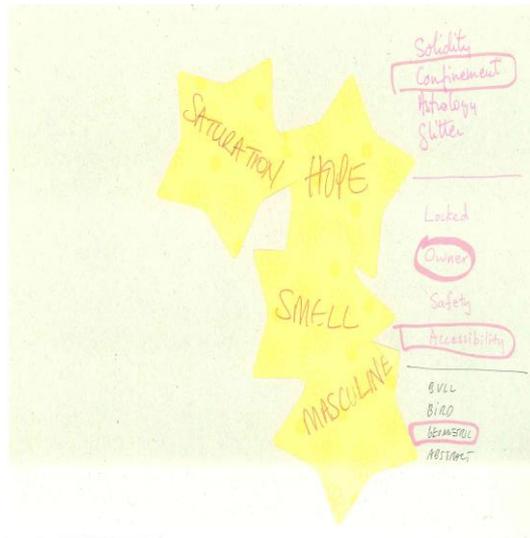
Forward

Appendix B13 Image 12 Silent Story Writing

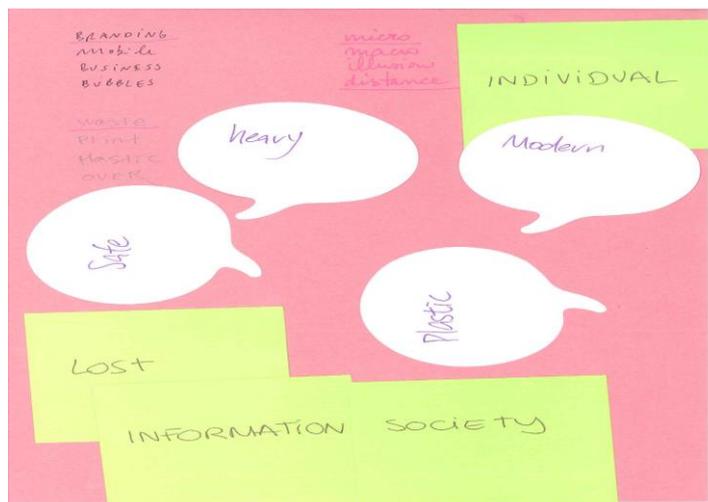
Appendix B14 Keywords



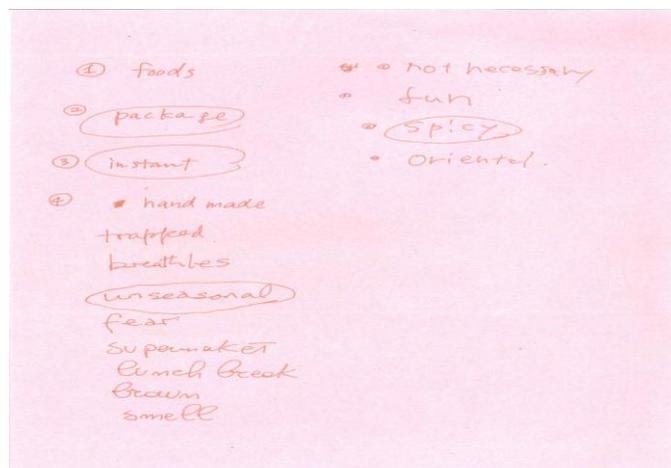
Appendix B14 Image 1. Keywords



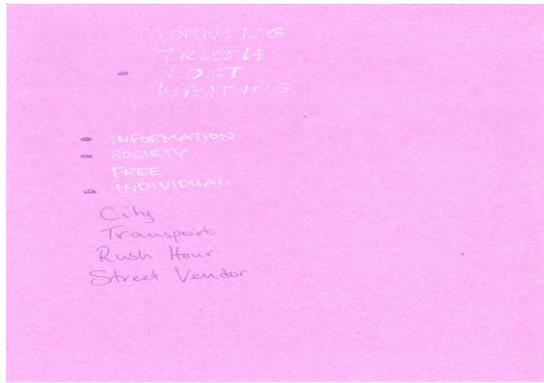
Appendix B14 Image 2. Keywords



Appendix B14 Image 3 Keywords



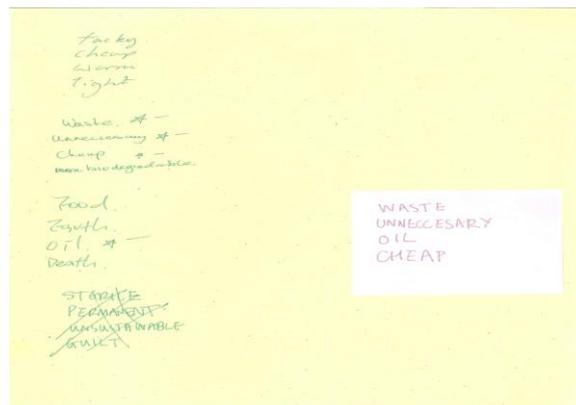
Appendix B14 Image 4 Keywords



Appendix B14 Image 5. Keywords



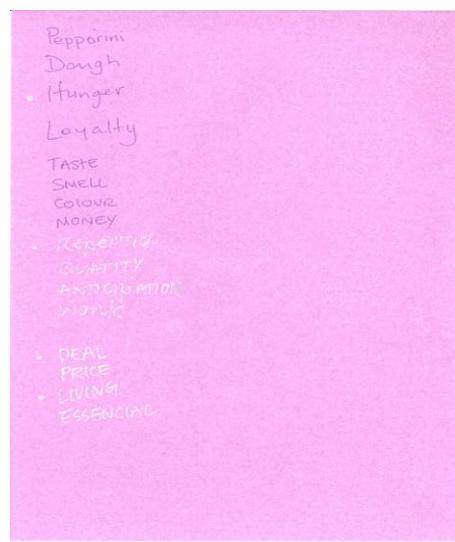
Appendix B14 Image 6. Keywords



Appendix B14 Image 7 Keywords



Appendix B14 Image 8. Keywords



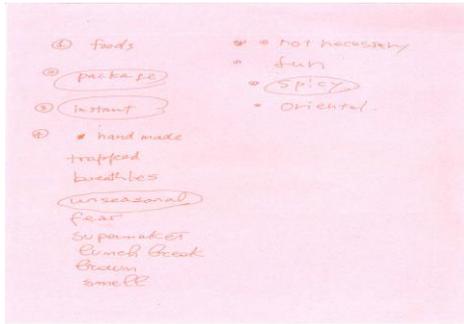
Appendix B14 Image 9 Keywords



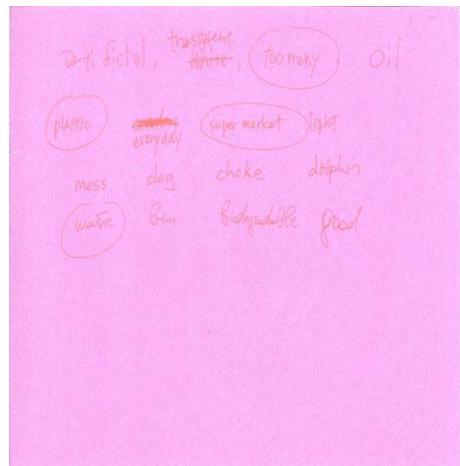
Appendix B14 Image 10. Keywords



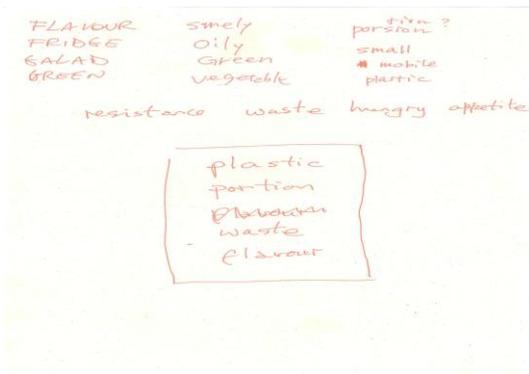
Appendix B14 Image 11 Keywords



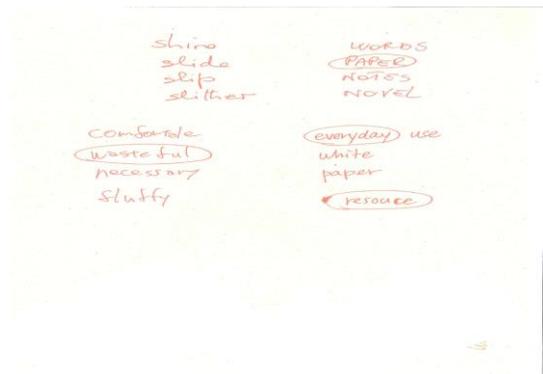
Appendix B14 Image 12 Keywords



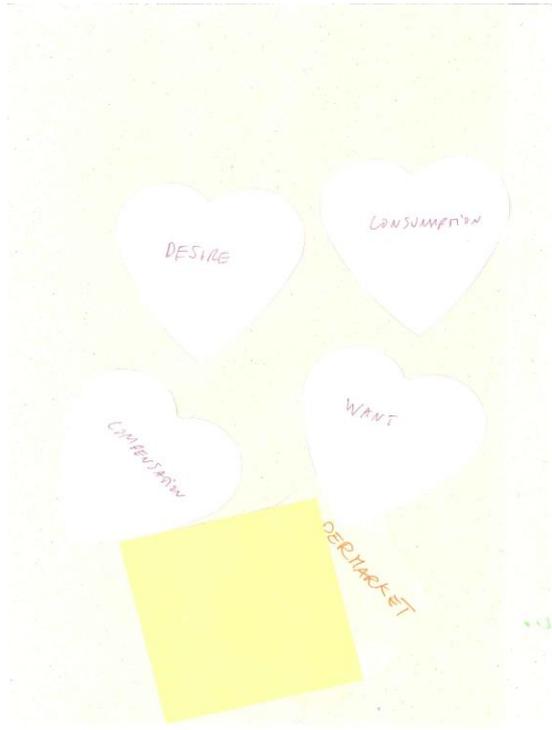
Appendix B14 Image 13. Keywords



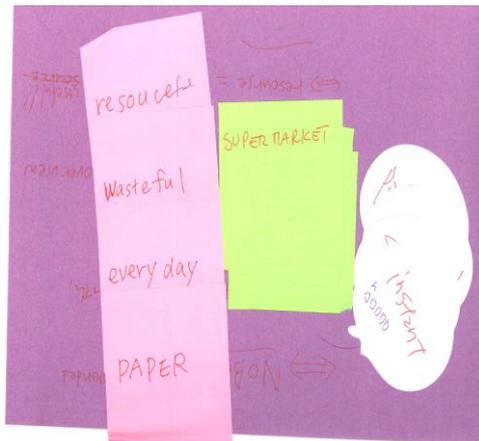
Appendix B14 Image 14 Keywords



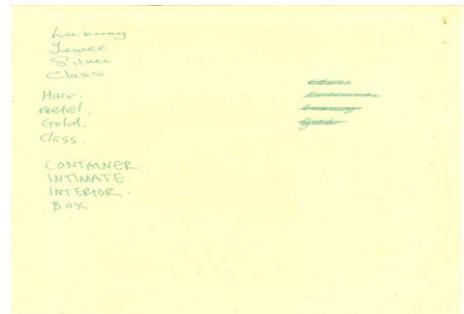
Appendix B14 Image 15 Keywords



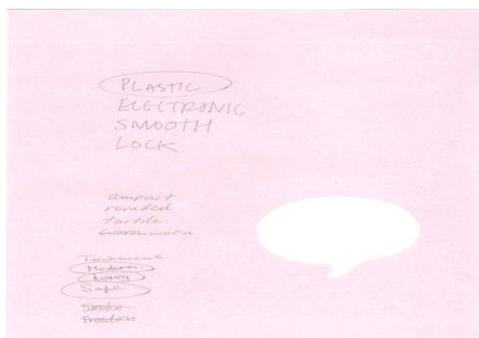
Appendix B14 Image 16 Keywords



Appendix B14 Image 17 Keywords



Appendix B14 Image 18 Keywords

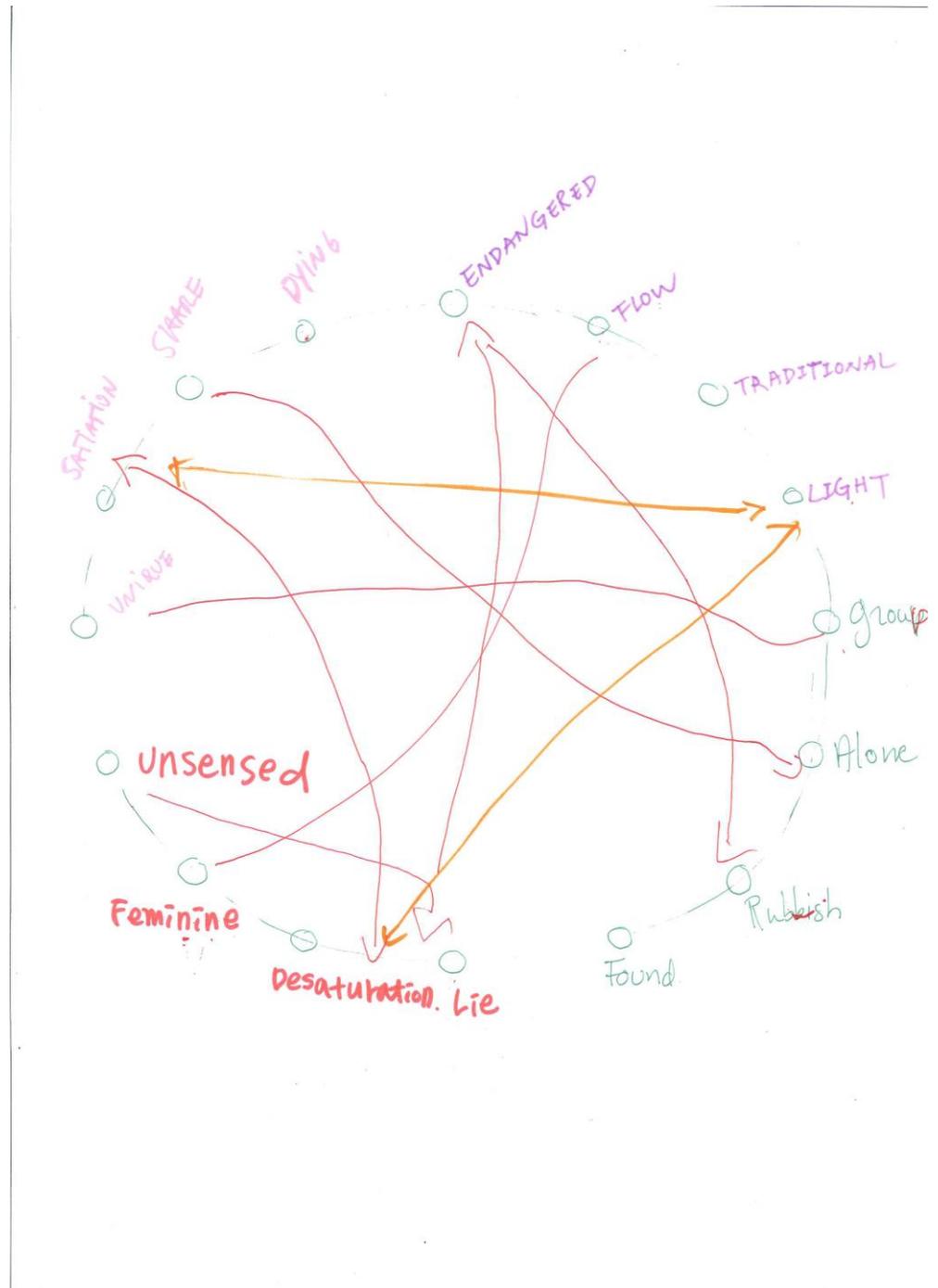


Appendix B14 Image 19 Keywords

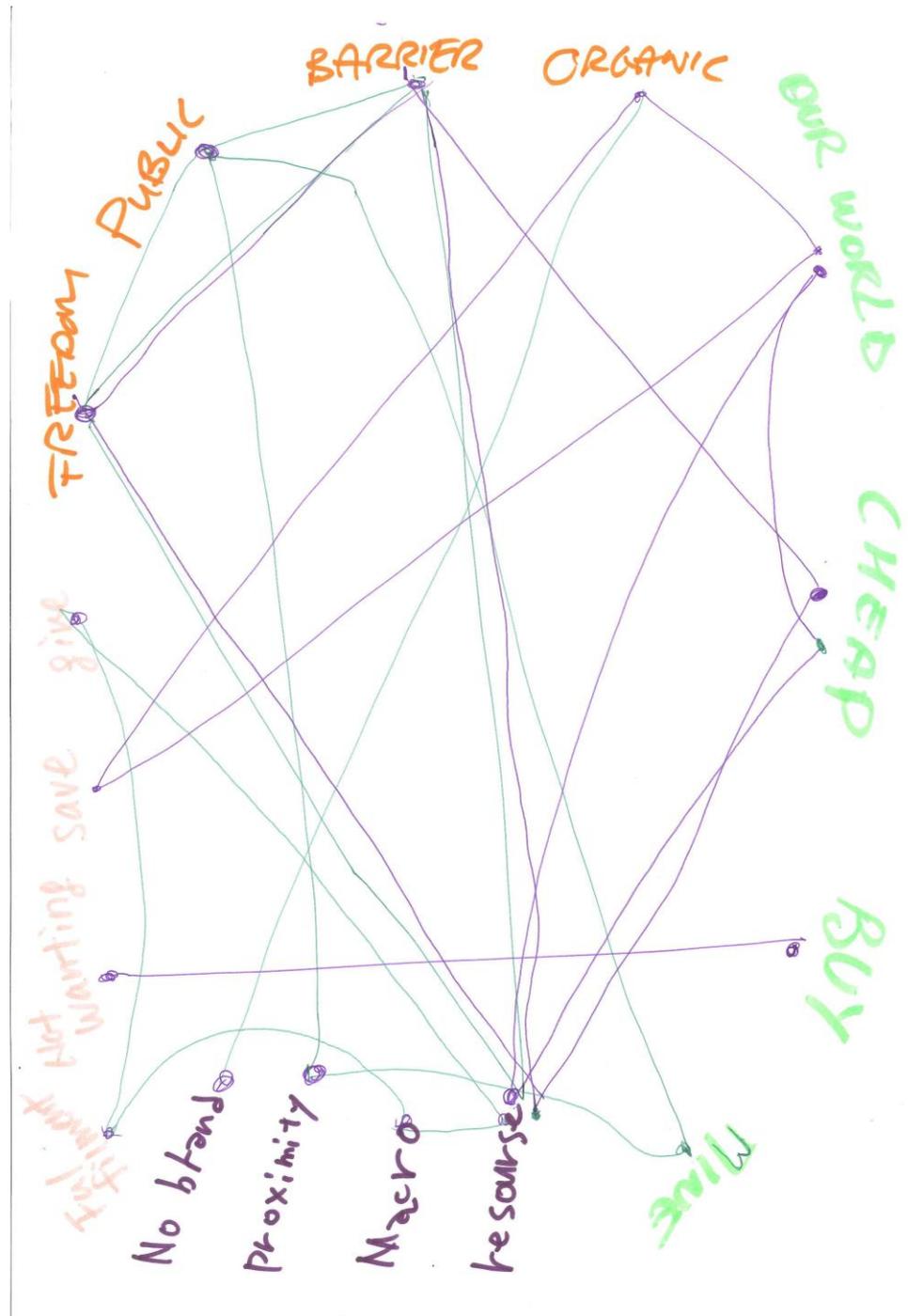


Appendix B14 Image 20 Keywords

Appendix B15 Word circles



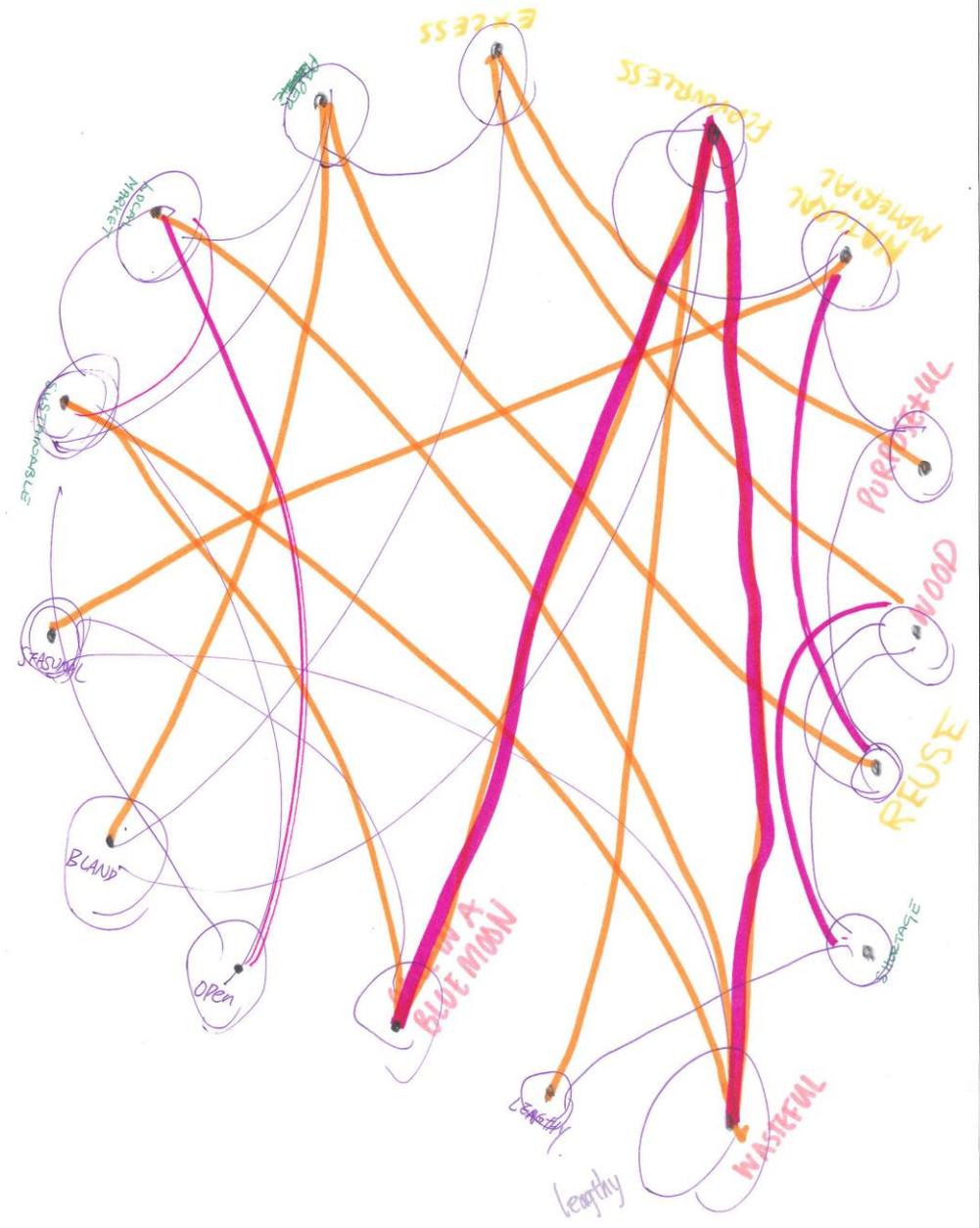
Appendix B15 Image 1 Word circle



Appendix B15 Image 2 Word circle

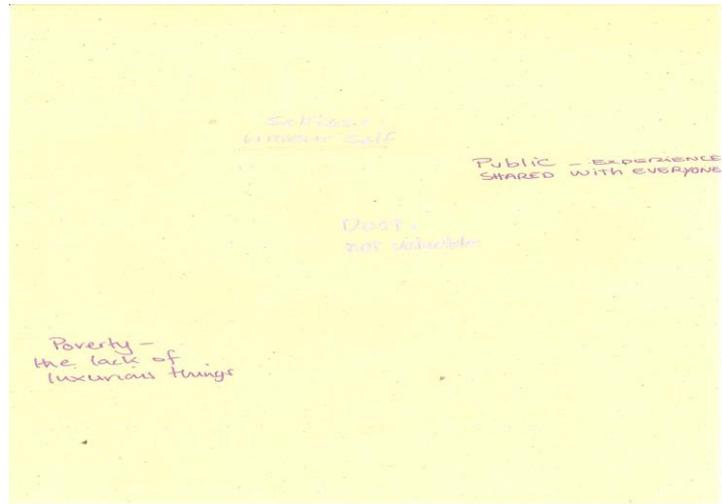


Appendix B15 Image 3 Word circle

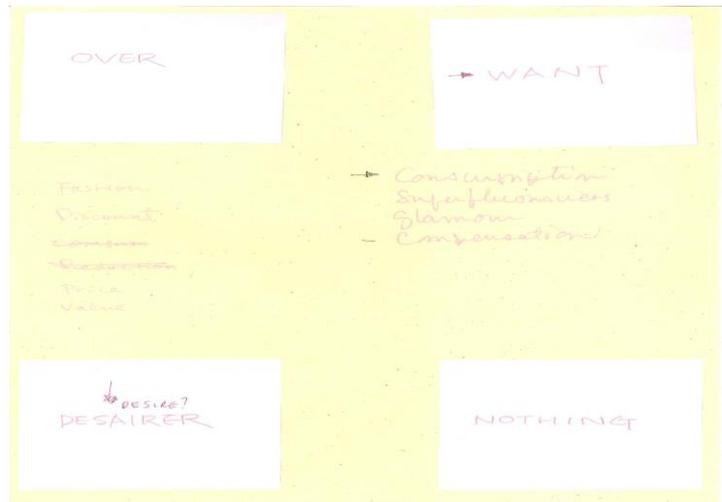


Appendix B15 Image 4 Word circle

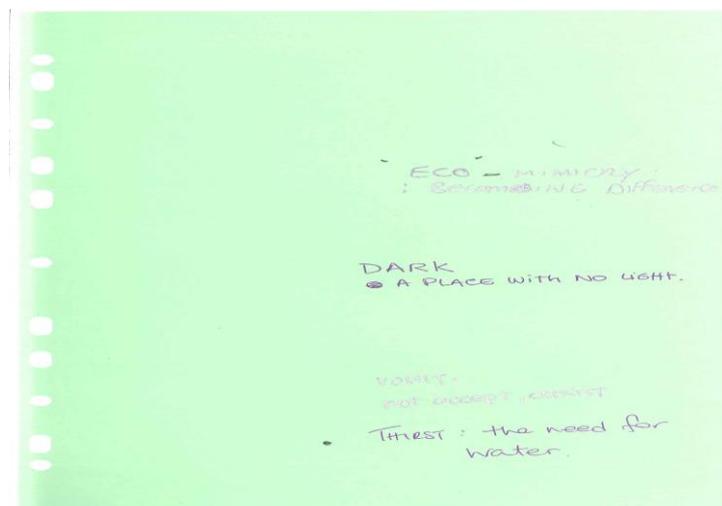
Appendix B16 Co-defining keywords



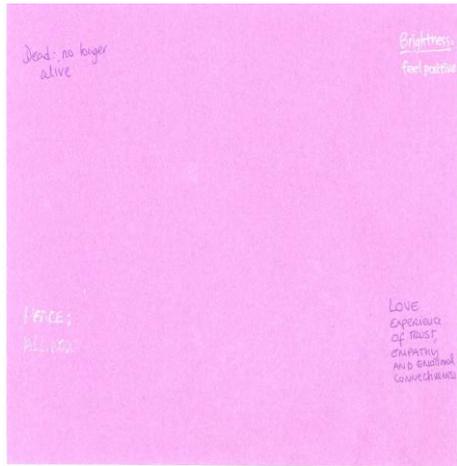
Appendix B16 Image 1.
Co-defining keywords



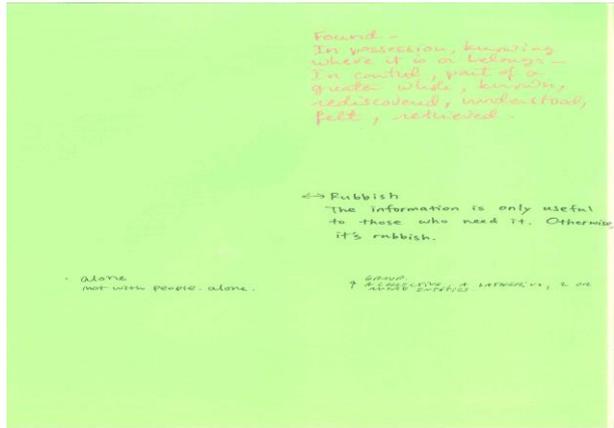
Appendix B16 Image 2.
Co-defining keyword



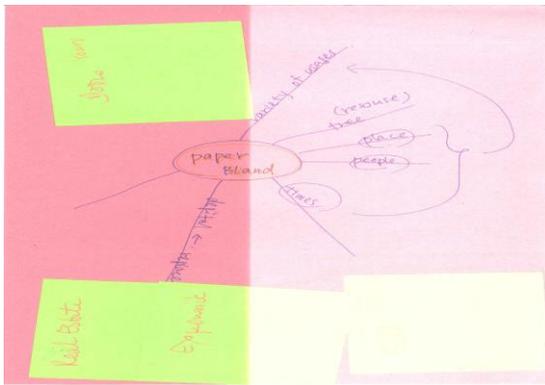
Appendix B16 Image 3.
Co-defining keyword



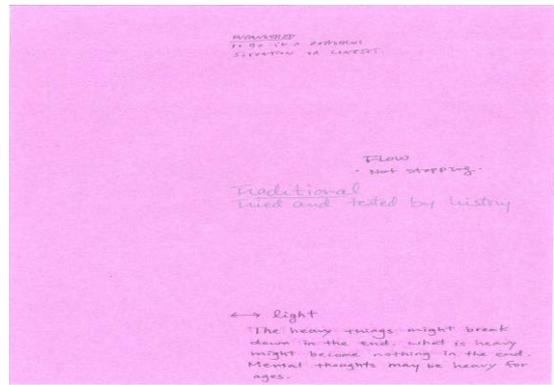
Appendix B16 Image 4.
Co-defining keyword.



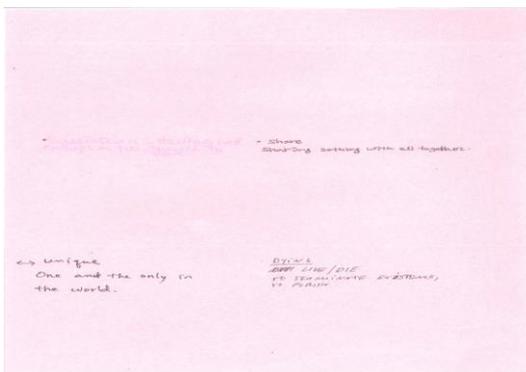
Appendix B16 Image 5
Co-defining keywords



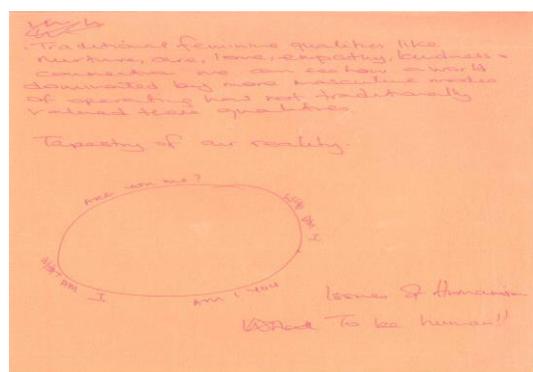
Appendix B16 Image 6.
Co-defining keywords



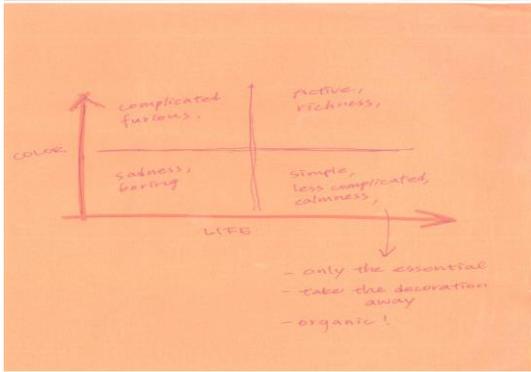
Appendix B16 Image 7.
Co-defining keywords



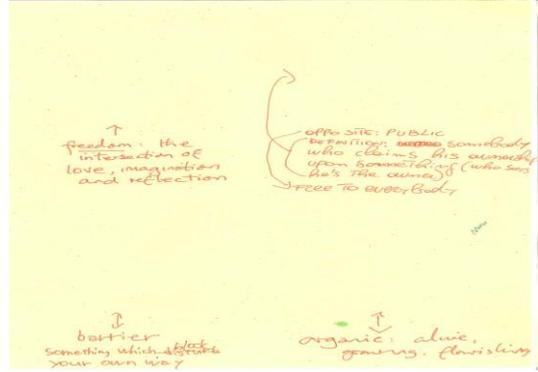
Appendix B16 Image 8.
Co-defining keywords



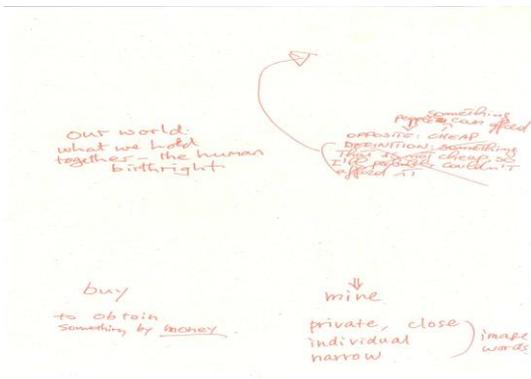
Appendix B16 Image 9.
Co-defining keywords



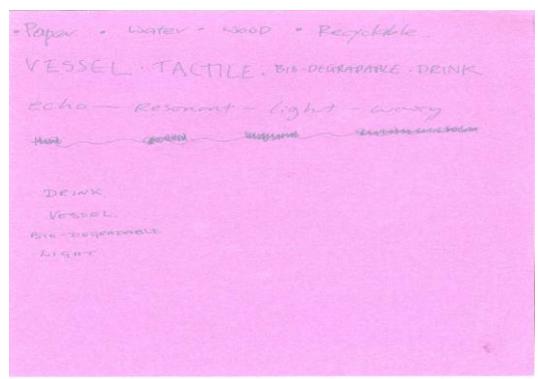
Appendix B16 Image 10.
Co-defining keywords



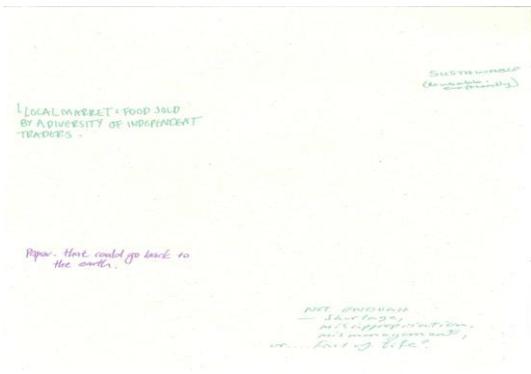
Appendix B16 Image 11.
Co-defining keywords



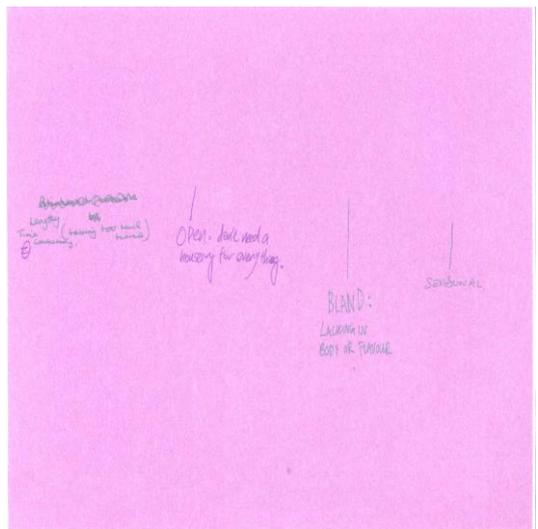
Appendix B16 Image 11.
Co-defining keywords



Appendix B16 Image 12.
Co-defining keywords

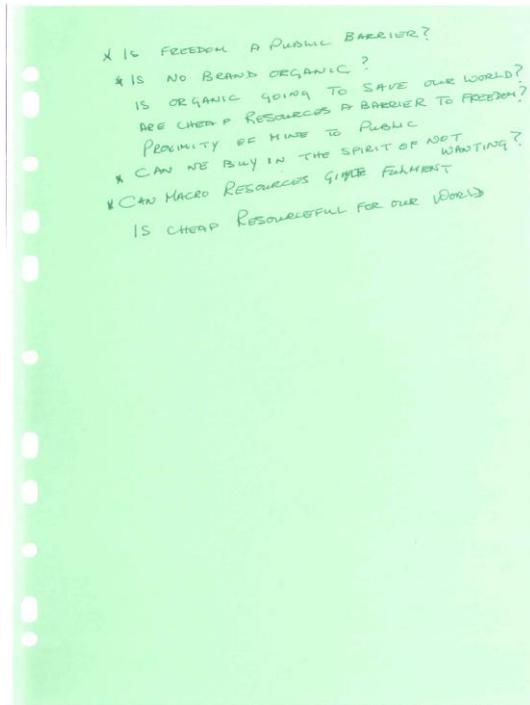


Appendix B16 Image 13.
Co-defining keywords

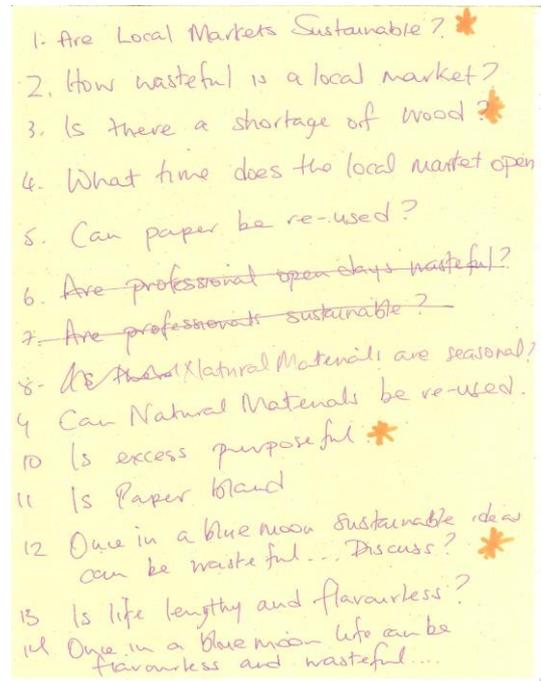


Appendix B16 Image 14
Co-defining keywords

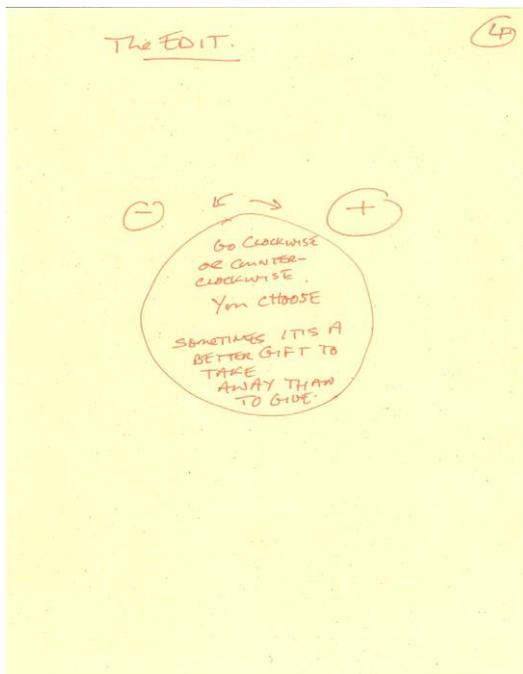
Appendix B17 Framing questions



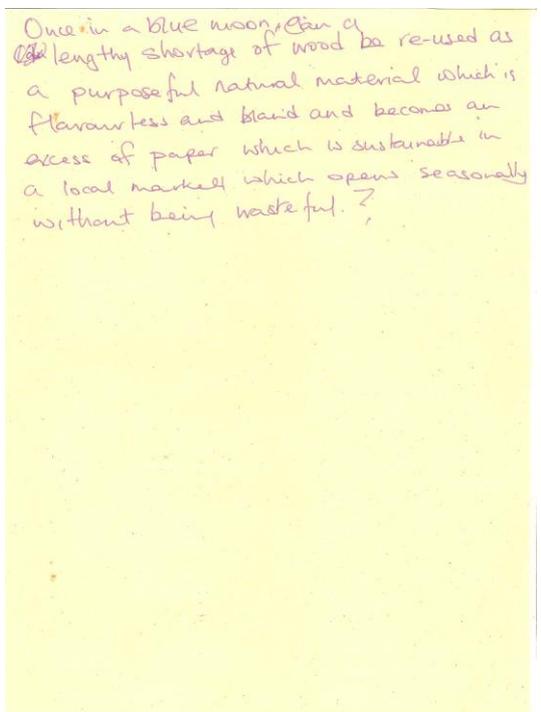
Appendix B17 Image 1. Framing Questions



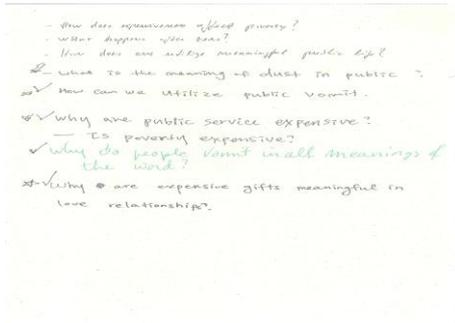
Appendix B17 Image 2. Framing Questions



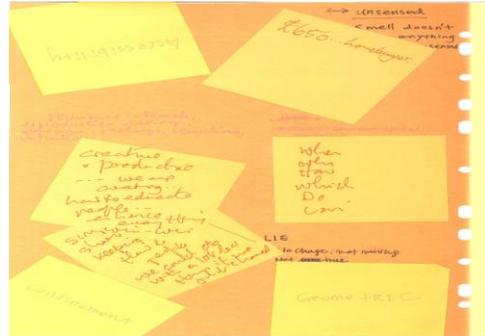
Appendix B17 Image 3. Framing Questions



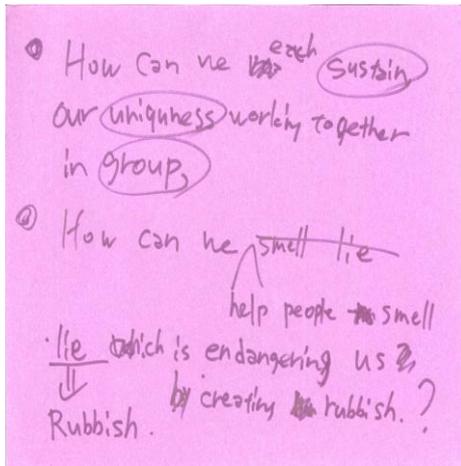
Appendix B17 Image 4. Framing Questions



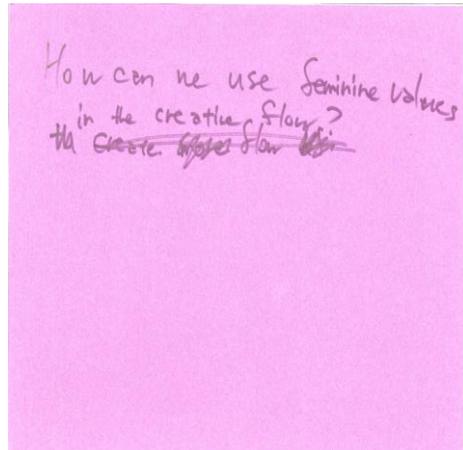
Appendix B17 Image 5.
Framing Questions



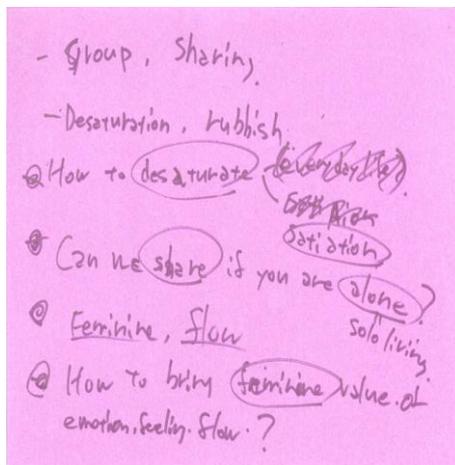
Appendix B17 Image 6.
Framing Questions



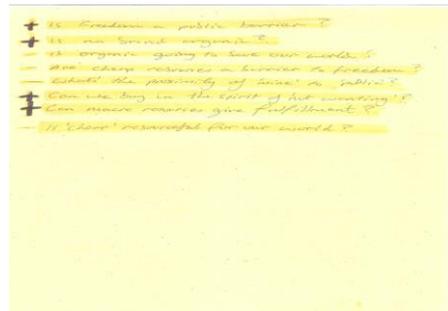
Appendix B17 Image 7.
Framing Questions



Appendix B17 Image 8.
Framing Questions



Appendix B17 Image 9.
Framing questions



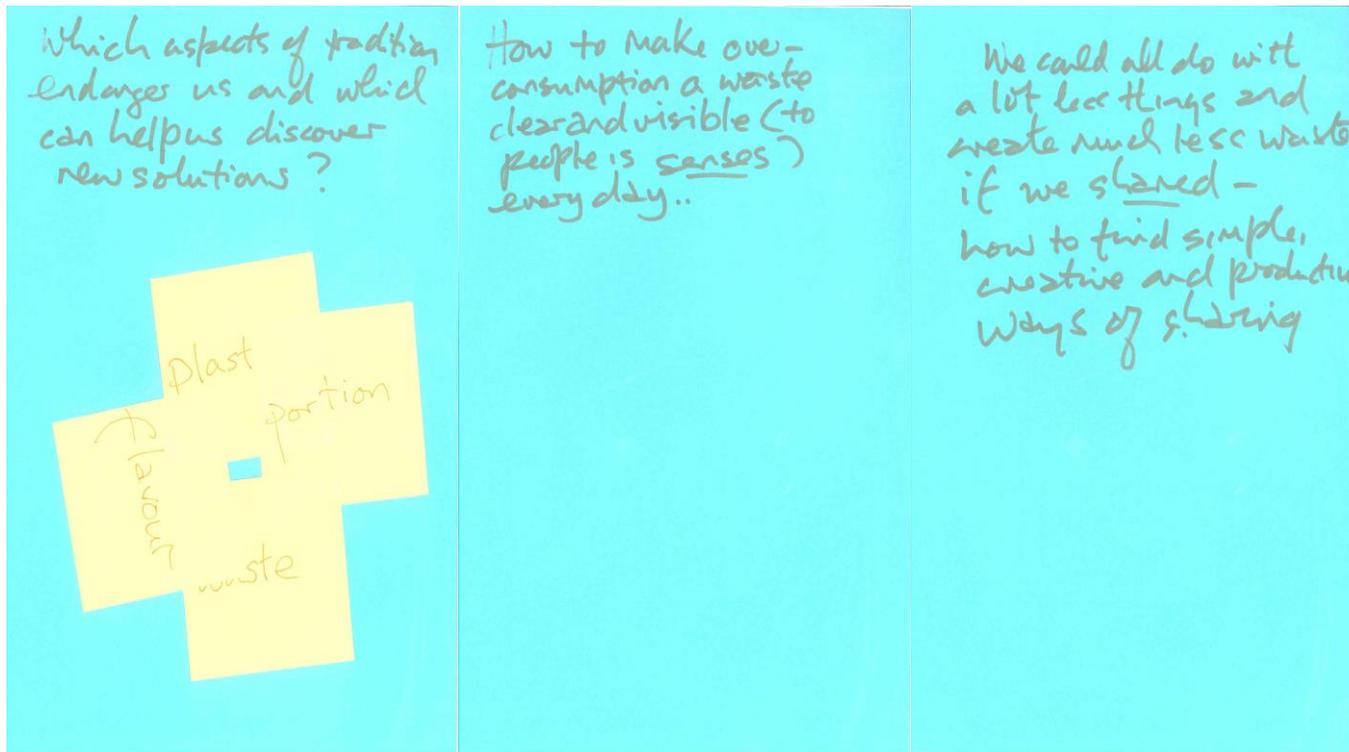
Appendix B17 Image 10.
Framing questions

Appendix B18 Emergent ideas



Appendix B18 Image 1. Emergent ideas

Appendix B19 Questions



* How can we utilize public vomit?

Appendix B19 Image 1 Questions

What is the meaning of dust in public?

* Why do people vomit in all meanings of the word?

How does one utilize meaningful public life?

IS 'CHEAP' RESOURCEFUL FOR OUR WORLD?

Appendix B19 Image 2 Questions

WHAT IS THE PROXIMITY
OF "MINE" TO "PUBLIC"?

ARE CHEAP RESOURCES A
BARRIER TO FREEDOM?

IS ORGANIC GOING
TO SAVE OUR WORLD?

NEPO KETRAM LACOL EHT SEOD
EMIT TAWN?

(THIS QUESTION IS TO
DECODE!)

Appendix B19 Image 3 Questions

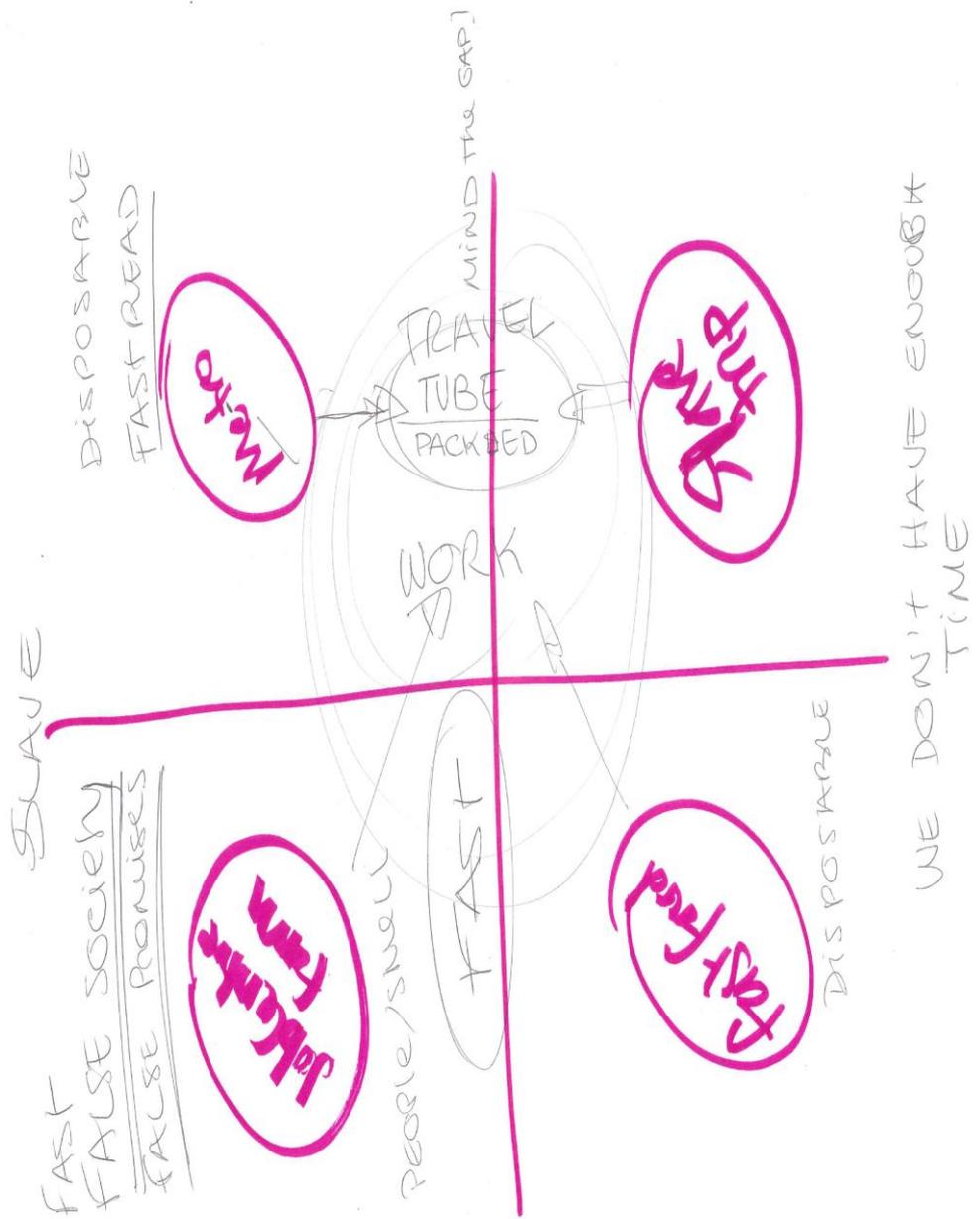
ONCE IN A BLUE MOON
SUSTAINABLE IDEAS CAN BE
WASTEFUL. DISCUSS?

IS THERE A SHORTAGE OF WOOD?

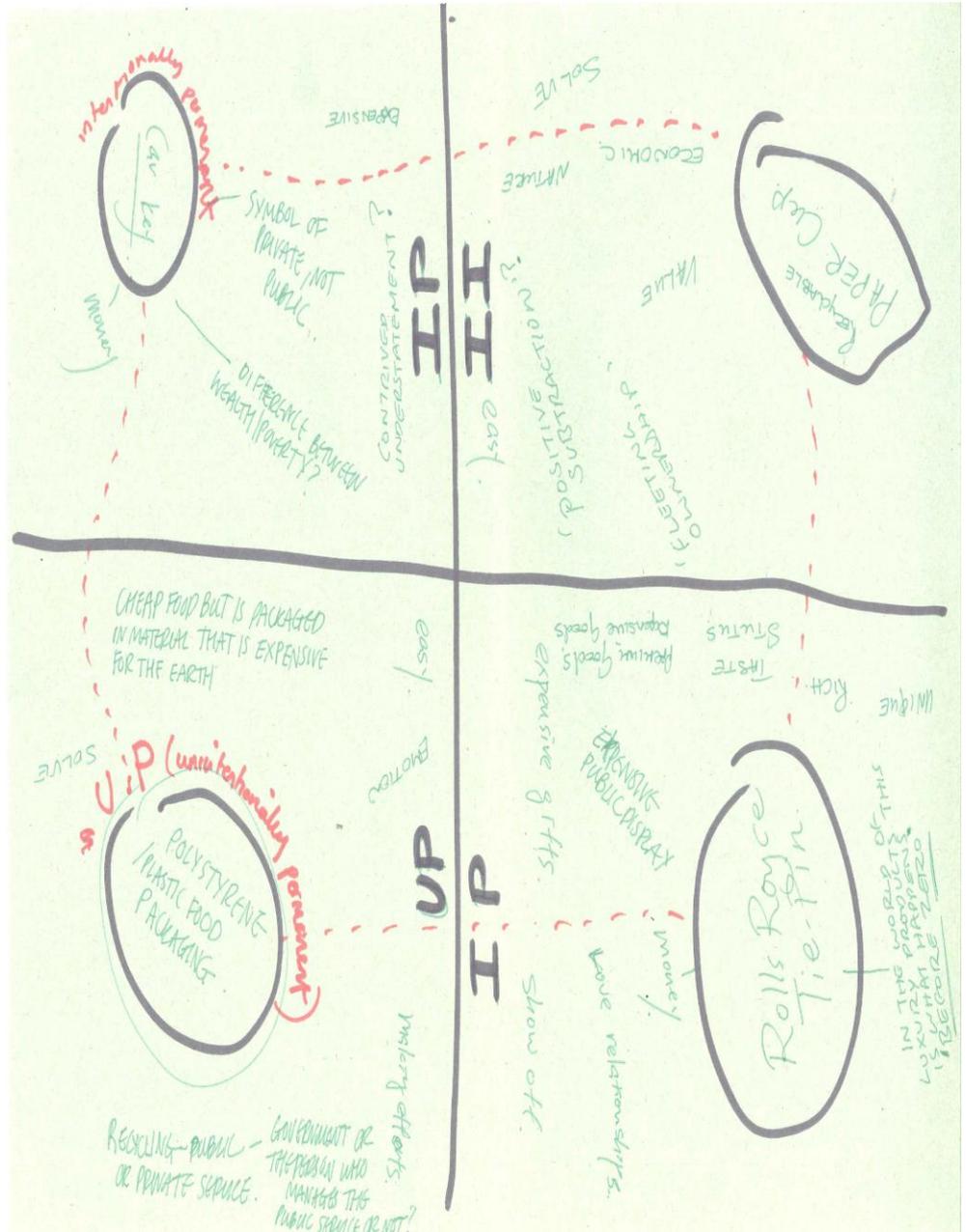
The absence of a brand can be just
as branding as the presence of a brand.

Appendix B19 Image 4 Questions

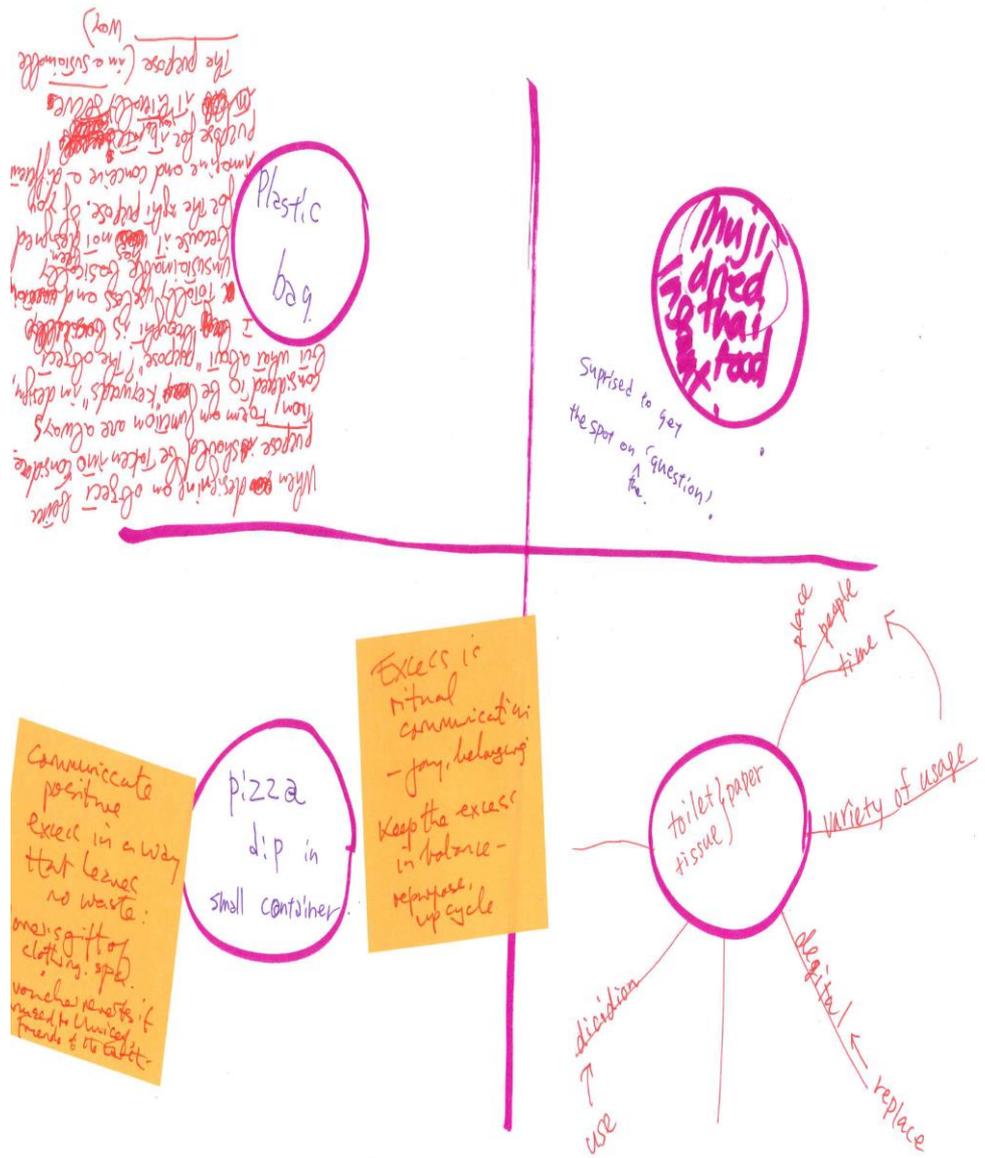
Appendix B20 Quadrant tool for each table



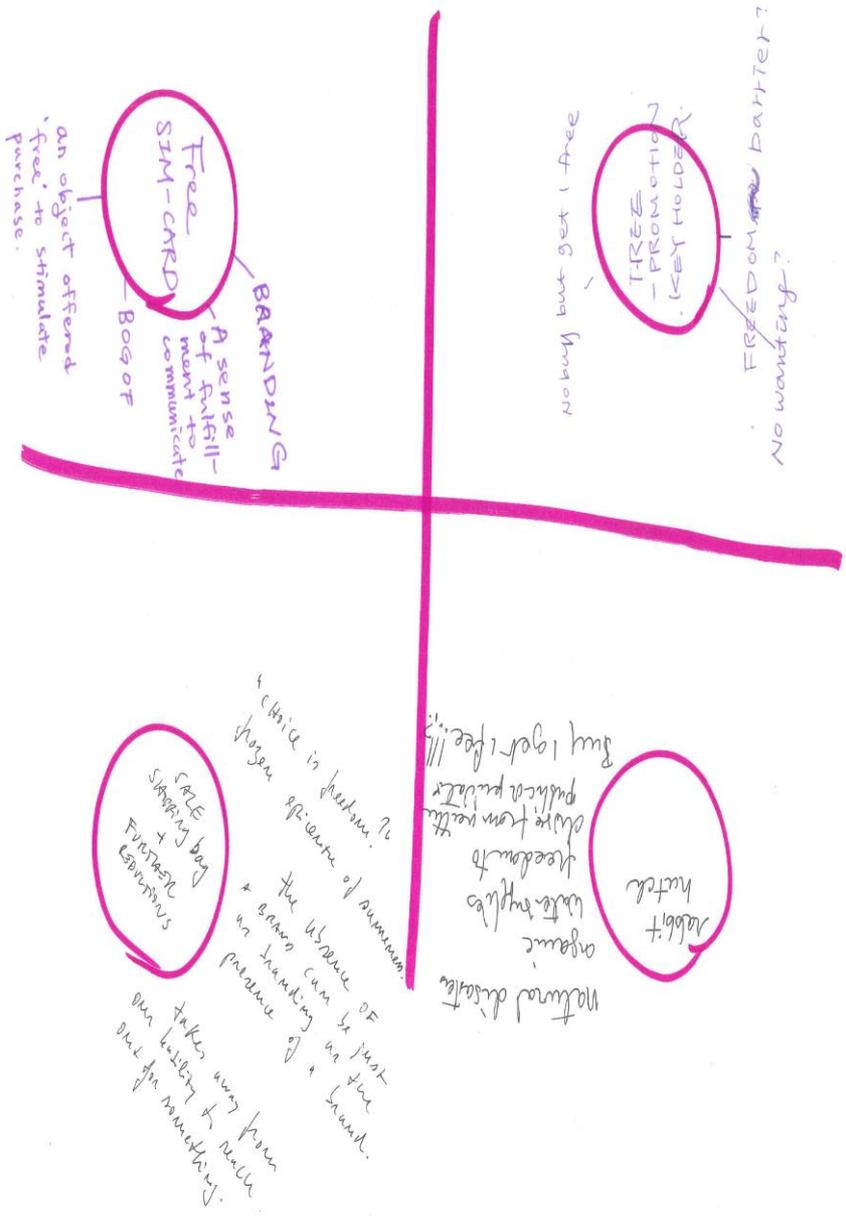
Appendix B20 Image 1 Quadrant tool Table A



Appendix B20 Image 2 Quadrant tool Table B



Appendix B20 Image 3 Quadrant tool Table C



Appendix B20 Image 4 Quadrant tool Table D

Appendix B21 Co-texts

IS PAPER BLAND?

Paper comes from the tree and carries the wind across centuries.

Paper was invented in China. It is a kind of miracle. It has texture, smell, colour, sound. Paper nestles under the fingers and moves with the pen. Paper is a book, a sculpture, a scuba pill, a tile pill, a papier mache sculpture. It is a bundle of news read sporadically by different people using a bunch of different times. It is an architect's basic modelling material, it is an architect's art. No - Paper was never bland.

Nowadays money other things replace paper: iPad and Amazon Kindle, etc. If we are thinking about a concept, paper should be banned. From this point, we can think widely.

However, paper will always be important and relevant when appropriate: be other words one has to decide when (and why) to go digital and when to embrace a material tradition, which is the basis of civilization.

What as if we change the perspective and we wonder why private services are so expensive? Why if the public service is expensive?

- Is poverty expensive?

-
- ① The World Bank and international monetary fund do not like governments who prioritise public service in their economic planning.
- ② Public service is represented as expensive so that people are offered as little public services as possible - so the market is expanded for private goods and services, for consumption, which is perceived to drive a healthy economy.
- ③ Big differences between wealth and poverty are signs of an unhappy society - there is more and more literature/analysis supporting this view. So poverty is expensive in terms of cost to happiness and wellbeing. Definitely in relation to the poor. Possibly the rich as well.
- ④ How can we break down in people's minds the opposition between public services (wasteful, inefficient, encouraging inefficiency and laziness) and private production and consumption (efficient markets, self-reliance, modern ways of doing business)?

- So poverty is 'expensive'! because...
- Can we compare 'public' sector and 'private' sector in terms of 'expensiveness'?
 - Government or the person who manage the public service
 - ↳ current? or not?

Appendix B20 Image 1 Co-texts

Can we buy in the spirit of 'not wanting'?

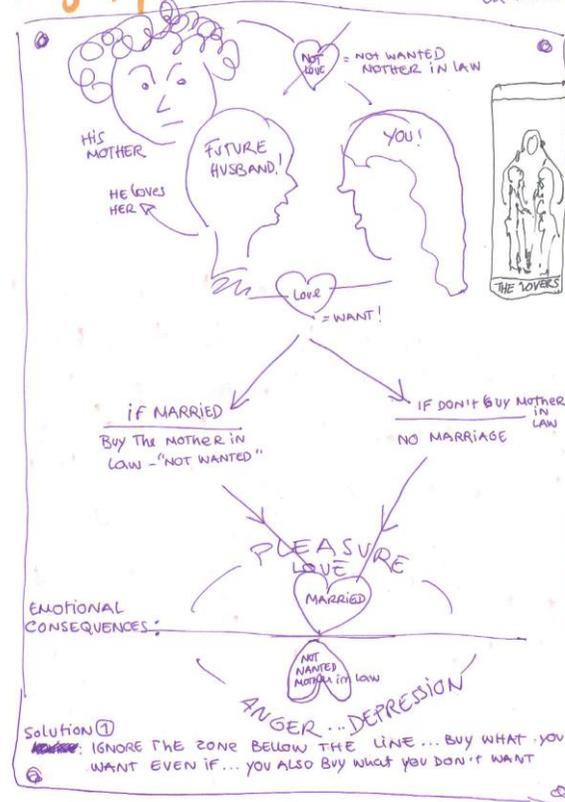
~~It's possible, when we~~

Yes, we can. There are several situations that we would ~~buy~~ ^{pay for it} even if we do not want. For example,

- when we don't have other better choice, ^{no other kind of production} ⇒ string (herp)
- when we do it by purpose, ^{out of resistance} ⇒ offer disagree ^{low merit}
- knowing it is bad, but it is the only solution ⇒ morphine

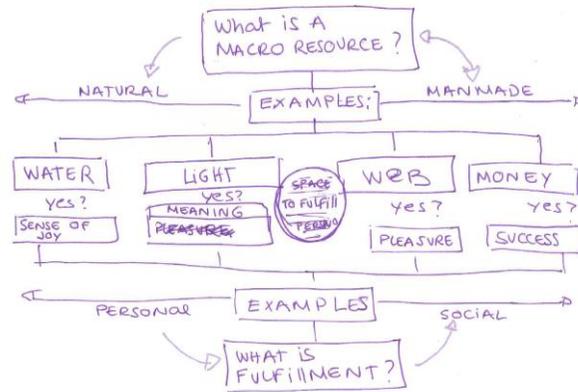
In agreement with the paragraph above, it is clear that certain kinds of addiction force people to make purchases that they do not want or need. Market Economy forces shoppers with special deals such as BOGOF which encourages the consumer to over consume on a particular product. The ~~extra~~ consumer does 'not want' or 'need' the product but buys it anyway. All of this

ties in with one's emotions - guilt, anger, pleasure, depression. AS AN EXAMPLE!



Appendix B20 Image 2 Co-texts

Can macro resources give fulfillment?



DEPENDING ON WHAT I DEFINE AS FULFILLMENT AND MACRO RESOURCES, AS WELL AS THE LEVEL OF "FULFILLMENT" (PERSONAL TO SOCIAL, SPIRITUAL, ETC) MAYBE MACRO RESOURCE CAN GIVE FULFILLMENT. HOWEVER FULFILLMENT MAY ALSO DEPEND ON THE INDIVIDUAL AS IF THE "RECIPIENT" IS FULL... NO MORE SPACE FOR FILLMENT!

Taking forward ^{one of} the above definitions of a macro resource, I wish to argue that water can be a source of non-fulfillment as well as a source of fulfillment.

The lack of running water in third world countries is an example of non-fulfillment. Also the devastation that can be caused by excess water, caused by natural disasters such as flooding etc.

MAYBE THE IDEA OF SCARCITY ^{resourcesful} keeps us LONGING for a ^{REAL} NATURE TO OUR ENDEAVOURS. EVEN THOUGH IT MAY NOT EXIST AT ALL BUT JUST keeps us BUSY.

Appendix B20 Image 3 Co-texts

Is no brand organic?

NOT Necessarily, as the absence of a brand can be just as 'branding' as the presence of a brand.

Most produce billed as organic tends to have some kind of logo/branding on it.

The deeper issue is whether or not the produce itself is truly organic. What then do we mean by 'organic'? Is the use of the word 'organic' a branding in its own right?

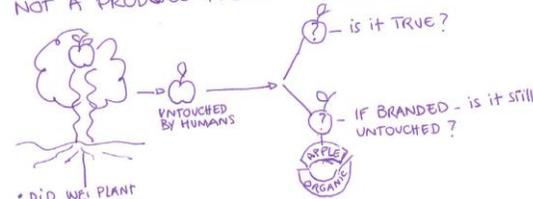
If we mean NOT HAVING A BRAND is an organic pattern, I would argue that is just a decision.

HOWEVER IF THE QUESTION MEANS: NO BRANDS ARE/ARE NOT ORGANIC → ORGANIC IN THE SENSE "CLEAN NATURE GROWTH" - I suppose we would have to explore a large number of "BRANDS" TO FIND EVIDENCE... AS QUESTIONED ABOVE

"What do we mean by organic?"

if 'organic' means "not adding something chemical, or something manmade ~~from~~, and let it develop naturally", while 'brand' refers to "to do a well-known ~~image~~ which has been modified ~~by humans~~ with purpose", then there is contradiction in this question. Unless the purpose ~~from~~ is been considered as "natural phenomenon", like "God".

What do we mean by ORGANIC? AND IS THE DEEPER QUESTION/ISSUE WHETHER OR NOT A PRODUCE ITSELF IS ORGANIC?



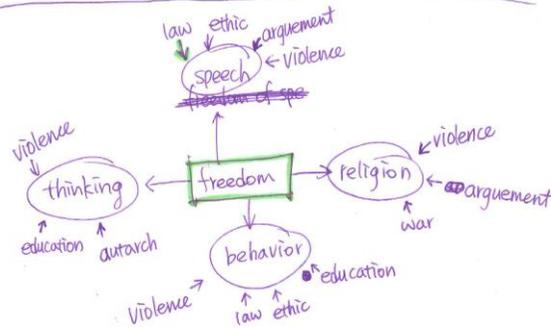
- DID WE PLANT THE PRODUCT?
- WAS THE AIR CLEAN?
- DID WE WATER?
- etc
-

OR... DID IT GROW ORGANICALLY?

Appendix B20 Image 4 Co-texts

Is freedom a public barrier?

I sometimes wonder if it is also a private opening for some. Freedom of listening gets overlooked by freedom of speech, which can be a barrier for language. I feel we humans over the years have become experiencing choice as freedom. The freedom to pursue over all that is available from a domain that is neither public nor private but rather a frozen epicentre of sameness. We take our pick and it also takes us away from our own ability to reach out for something that hasn't already arrived just in time, always just in time. But that is our dreamed 'now' both open and contained. Perhaps then we ~~are~~ have our freedom.



Appendix B20 Image 5 Co-texts

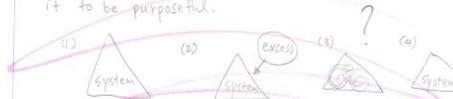
Are the barriers, the things that we, as humans, put in place when we don't understand. It sometimes feels like society itself does not know what it wants. How then can we all be free. What is freedom?

"Freedom's just another word for nothing left to lose"
Janis Joplin 1967.

IS EXCESS PURPOSEFUL?

It depends "what" excess. An excess of ideas, of creativity, of joy can be the outcome of an organized event or ritual - It is therefore purposeful. Most excesses however are the outcome of lack of control - in the process, in the product, in the desire, in the consumption. In nature, the re-absorption of excess into the equilibrium of the wider circumstances is all successful to a degree - if excess is not balanced by time/space for recuperation, it's only purpose is to disturb the system or the status quo.

To this question, I think it depends on 'how' it to be purposeful.



In different stages of system, excess can be purposeful in different ways. not clear

Having in mind this question is under the microscope of our consumption, then the question should be: how to make excess purposeful. However, this should be a last resort as even naturally means to maintain something. Each case should be analyzed and consistently studied in order to calculate the whole cycle of the product or system.

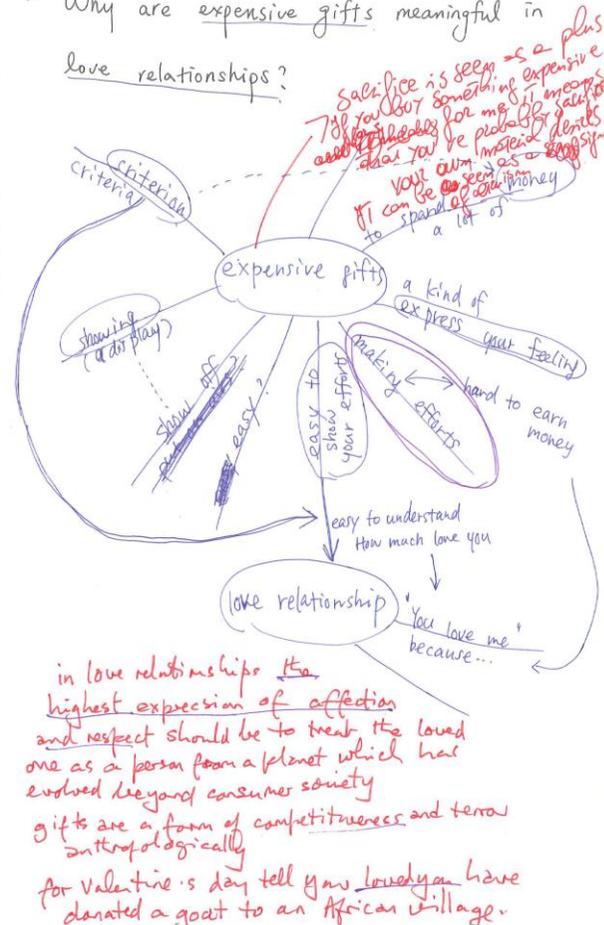
It can be, and I hope it should be. Like a sponge in p softly slowly but once you get it it's stable.

- o Excess is a ritual communication of joy, belonging, community
- o If the excess is out of control in relation to the totality the result will be detrimental
- o Excess needs to be modular, repurposeable (use for salad dressing tomorrow) upcyclable (the pack will dissolve in and nourish my potted plants.)
- o or the excess must be communicated in a way that leaves no waste - e.g. an unused gift token sent digitally which automatically reverts to UNICEF after 6 months.

Appendix B20 Image 6 Co-texts

In other words, if the gift is expensive, it is obvious that it is shouting to the receiver that the giver made effort ~~to show that~~ ^{saying} 'YOU ARE IMPORTANT!'. Since, luckily or unluckily, 'price' is such a clear measurement to ~~know~~ ^{know} the quality and quantity in the world, ~~the~~ 'expensive gifts' works in even very complicated 'love relationships'. In summary, it can be 'meaningful' and it is safer option anyway!

* Why are expensive gifts meaningful in love relationships?



Appendix B20 Image 7 Co-texts

HOW WASTEFUL IS A LOCAL MARKET?

the local market might be considered if they don't have proper storage equipments that is to say the fresh meat, seafood, vegetables, fruits might get bad at the end of the day. The same happened could be expected to other markets as well. A local market might waste the supplies that sitting there without any business for a whole day. would that be a waste?

perhaps not. perhaps what should be done is a serious analysis of the local community, in order to calculate the amount of workers.



- Is there any shop?
- Street cleaning? Self-cleaning? Street sweeper?
- Is there any parking?
- Members of the same are citizens.
- Are there any + no bands.

You know it's for those by cleaning the market of your people. The market is something

→ this is a good name. However, I don't know the players. I don't understand it. If a local market is this it's owned by local people. Still, if there's a local market, it should serve other people.

How can we define 'waste' in a local market?

If we only think about money, we can say that, but if we considering about other value, we can not say that. For example, we can meet people, we can have fresh walking through local market etc.

~~It's a local market need~~

If we need a local market we have to make

perhaps not. perhaps what should be done is a serious analysis of the local community, in order to calculate the amount of workers.

perhaps not. perhaps what should be done is a serious analysis of the local community, in order to calculate the amount of workers.



- Is there any shop?
- Street cleaning? Self-cleaning? Street sweeper?
- Is there any parking?
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- Are there any + no bands.

You know it's for those by cleaning the market of your people. The market is something

→ this is a good name. However, I don't know the players. I don't understand it. If a local market is this it's owned by local people. Still, if there's a local market, it should serve other people.

How can we define 'waste' in a local market?

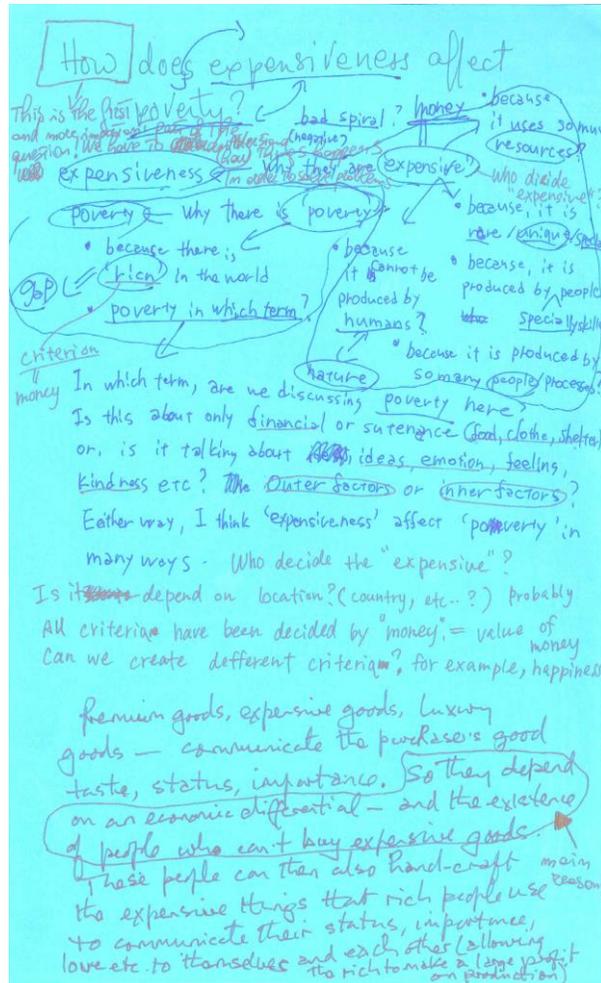
If we only think about money, we can say that, but if we considering about other value, we can not say that. For example, we can meet people, we can have fresh walking through local market etc.

~~It's a local market need~~

If we need a local market we have to make the place useful.

Markets, if linked to local city farms, could drop excess foods for the consumption of animals, i.e. fruit and vegetable. Cooked food could be collected by locals for free at the end of the day, who would need to bring their own tupperware - where market becomes wasteful is when packaging, plastic forks and spoons, etc come to be used in abundance. Everything else can be packed, unpacked and redistributed.

Appendix B20 Image 8 Co-texts



Appendix B20 Image 9 Co-texts

① What happens after / before zero?

As zero is a starting point, you can go forward or back, you can add or subtract, you can increase or decrease or you can grow or you can become smaller. What you can't do is being inactive. You have to choose your way.

Subtracting ^{might} be ^{more} difficult than adding, as when you have a few things / few ideas / few ingredients, it's always hard to make them work together in a good way and need to balance them very carefully. Nevertheless, it can be very challenging.

Adding might be easier, but it has its own risks. For instance, you can find out later that some elements / items / ideas are redundant, or it might happen that you get confused in the process of "assembling" them. At the same time, adding as well can be very challenging.

So, ~~the best~~ it's worth comparing the two places: adding and subtracting and see what happens. The result might be surprising!

- ② Ok, starting from zero is always difficult, but it's got great potentials. ~~On the one hand, the right elements happen automatically. On the other hand, combining challenging confused well, ~~the~~ I experimented ~~by~~ drawing 0 (zero) on the previous writing, and tried to find the word / letter ... but it seems not working well... But, First sentence says: 'You have ^{added} ingredients' ... this might be the clue to answer the question,~~
- ③ "Zero" = 0 ... I think, it is "perfect balance".
"0" figure shows "circle". It shows "continuing" / "endless". We should try to draw zero in our life.

③ I like the idea of positive subtraction. Take away your first paragraph because you're always too much in love with it. Cut back the words, cut the fat off the writing. Throw away the adjectives less is more. If you are playing jazz piano, play less notes. If you are a drummer, throw away one stick. Then try adding things back.

The circle on page 1 is a great idea. Consider subtracting as possibly being as important as adding. Don't allow the accumulation of wealth beyond on lifetime - you die and it all goes back into the communal pot. No accumulation of wealth as influence.

Appendix B20 Image 10 Co-texts

When I think of saturation I imagine a sponge. I think that sponges live in a pretty well saturated state. So if you were to desaturate a sponge it would probably die. Perhaps it's not a bad analogy.

Saturation here is a need to desaturate to survive.
• desaturation is the beginning of saturation??

How can we lighten our lives by making desaturation desirable?

Conclusion: Reduce the viscosity of experience. Create space for experience, attention, intent.
Total desaturation will also come from experiences that

This is about to pop

Desaturation can mean expelling excess from your life. To make your life easier of less complicated

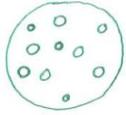
the 'developed' world, become saturated with products, media etc... Our lives would be virtually unrecognizable if it was all taken away overnight. Desaturation of uncomplained living = Mathematical Delusion

For example an urban car by memory

and what would we do? Would we know how to navigate the world and our realities if it all suddenly disappeared?

How can that be a desirable outcome? Is there a way of substituting the fluid being soaked up for something lighter? Or perhaps something thicker that can't be soaked up? So we might experience without involuntary consumption.

Appendix B20 Image 11 Co-texts



opposites attract

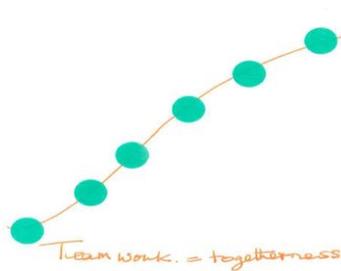
to create
we are together



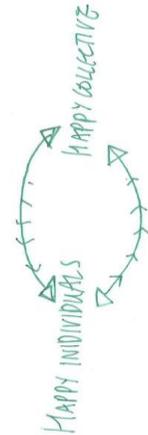
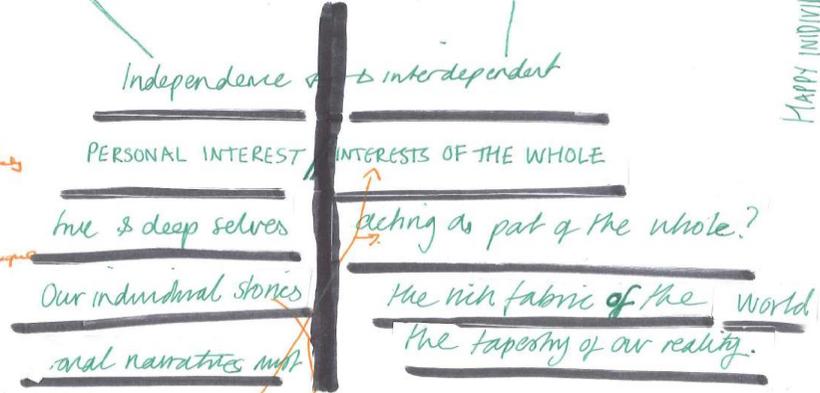
Individualism endangers us, but is essential to a diverse society?



How do we act together as a group while sustaining our uniqueness?



Individuality can be construed as unique. Individuals can form strong teams using individual/unique strengths to bond into one strong team.

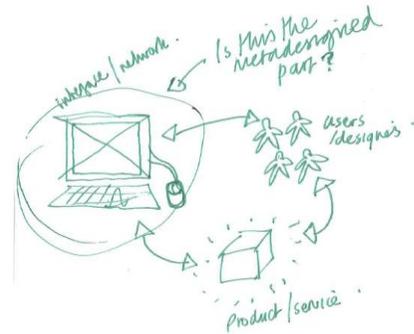


Appendix B20 Image 12 Co-texts

HOW CAN WE HELP PEOPLE SMELL THE LIE WHICH IS ENDANGERING US BY CREATING RUBBISH?

→ This is a very loaded question!

- We could have a programme that on internet or TV for these people or groups of people telling us what they have created or done for the world, and having by having the interface we could "see" for our self that ~~is~~ what they are saying is true or a lie.



But how could such an interface work? Who decides whether something is true or a lie... is it that black & white? Perhaps groups would have to decide/vote rather than individual judgement. Can a representation ever be truly transparent/objective

OR from the platform we have created, we could have these users/consumers to feed back to the platform/system tell us what is the sub-product(s) of the product/service after using it, which is a better idea (so user influences the service). In this case do users design the service?

Could a concept like [Facebook for Creators] be a model of a social-network form of design which aligns what we want with what we need, not just as individuals but as a society?

WE CAN ONLY SMELL THE LIE IF WE KNOW WHERE TO SNIFF

Appendix B22 Keyword feedback

Keyword feedback from post-it notes: -

These feedback sheets have been written up in order to copy the patterns created on the day. Each word or phrase was on a post-it note.

B22.1 Warm-up: Hat making

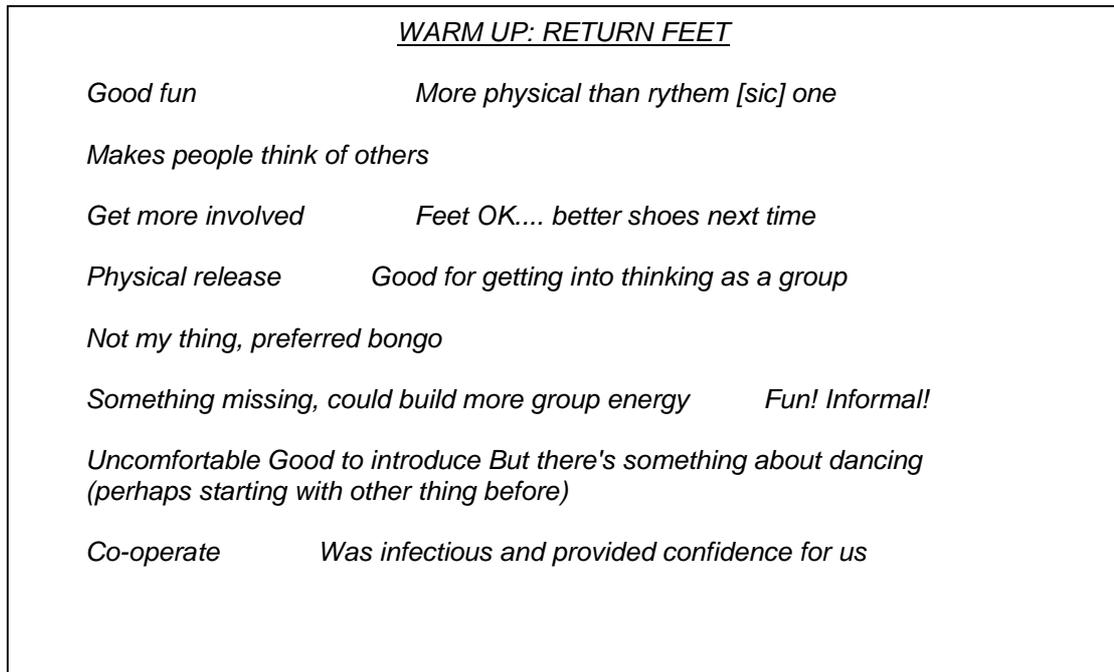
<u>WARM UP: HAT MAKING</u>		
<i>Icebreaker</i>	<i>Add staples</i>	<i>Good Icebreaker + fun!</i>
<i>Joyful</i>	<i>good fun a challenge</i>	<i>a creation process</i>
<i>Hat: nice to know each other</i>		<i>great conversation piece</i>
<i>Hat: fun</i>	<i>Lose self consciousness</i>	<i>Creative</i>
<i>Enlightening!</i>	<i>Fun Icebreaking</i>	<i>Wonderful</i>

Appendix B22 Image 1 Post-it note feedback from warm up: hat making (14 post-its)

Figure 6.4 shows the post it note feedback collected on the feedback sheet on the day. From a grouping of the 14 feedback post-its four Reflective Categories emerged. These were formed from:

- (i) Effect on the person
- (ii) Adjectival expressions
- (iii) Comment on the process
- (iv) Future suggestions

B22.2 Warm-up: Return feet



Appendix B22 Image 2 Post-it note feedback from warm up: return feet (13 post-its)

Table (b): Return feet shows three of the four Reflective Categories, with one additional subcategory. These were formed from 13 feedback post-its:

- (i) Effect on the person
 - (a) Transformative
- (ii) Adjectival expressions
- (iii) Comment on the process
 - (a) Collaborative
- (iv) Future suggestions

Co-authoring tools

B22.4 Languaging tool

<u>LANGUAGING TOOL</u>		
<i>Found that they really worked with my image</i>		<i>Challenge disorder</i>
<i>Clear simple to do</i>		<i>Finding words out of images is not easy for me</i>
<i>Trying to find abstract of object</i>		
<i>Good approach forces us to reconsider</i>		<i>Challenging</i>
<i>Straightforward</i>	<i>Useful</i>	<i>Uses</i>
<i>Think more about our own interest</i>		
<i>Found it easy straightforward</i>		<i>Helped with accuracy</i>

Appendix B22 Image 4 Post-it note feedback from languaging tool (14 post-its)

Table (d): Languaging tool shows three Reflective Categories and one subcategory. These were formed from 14 feedback post-its:.

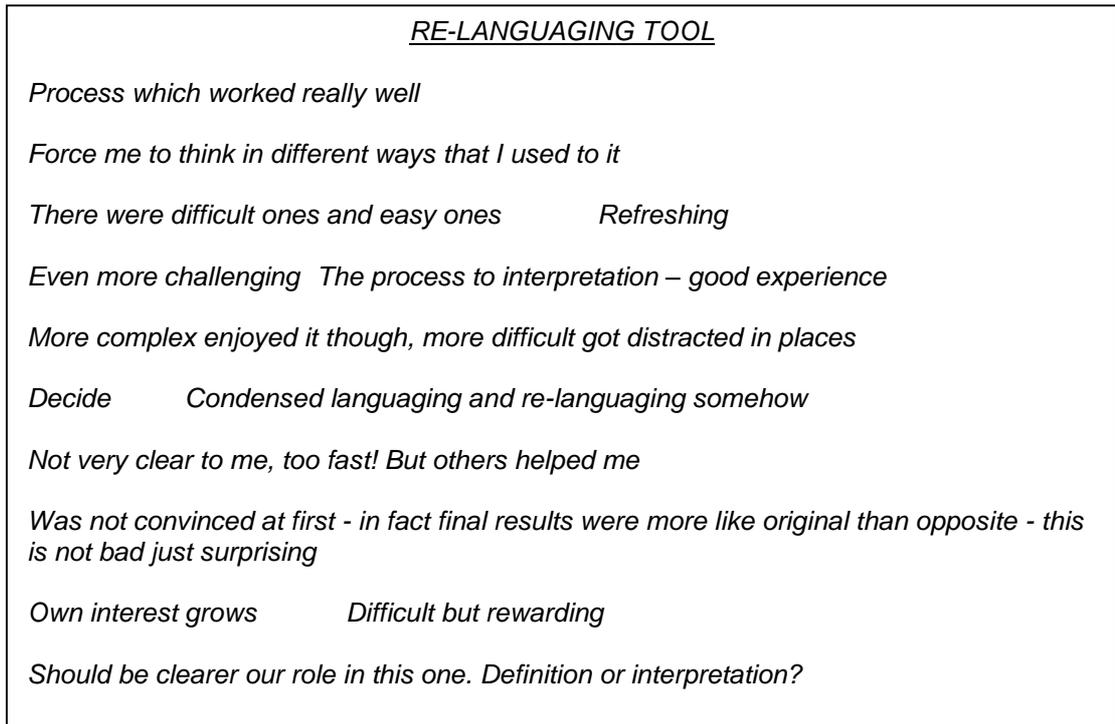
(i) Effect on the person

(b) Challenging

(ii) Adjectival expressions

(iii) Comment on the process

B22.5 Relanguaging tool

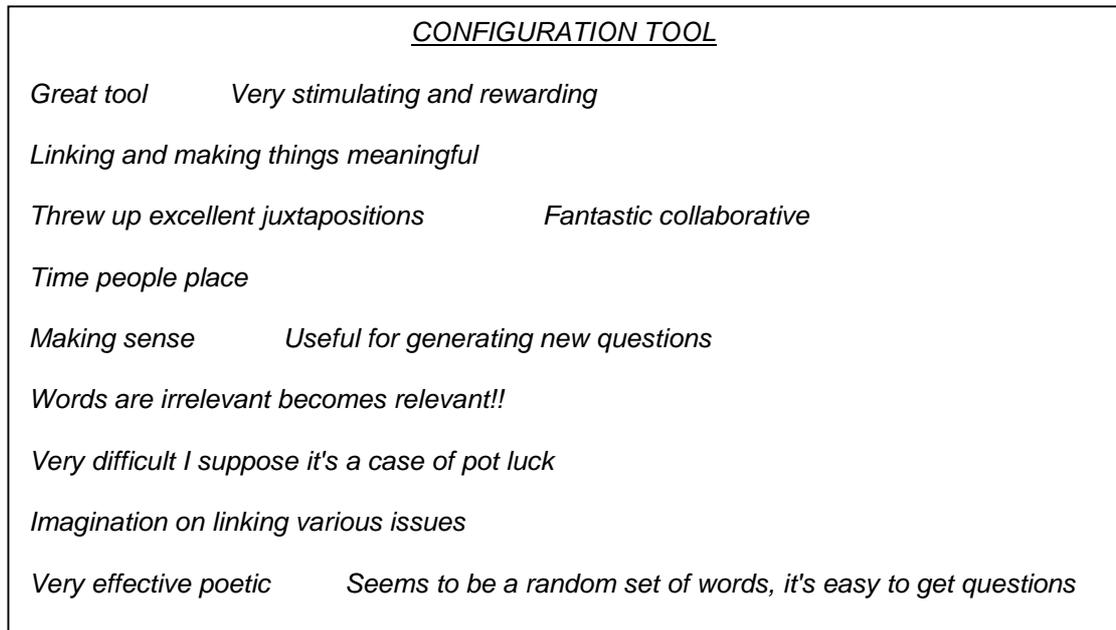


Appendix B22 Image 5 Post-it note feedback from re-languaging tool (14 post-its)

Table (e): Relanguaging tool shows four Reflective Categories and two subcategories. These were formed from 14 feedback post-its:

- (i) Effect on the person
 - (a) Transformative
 - (b) Challenging
- (ii) Adjectival expressions
- (iii) Comment on the process
- (iv) Future suggestions

B22.6 Configuration tool



Appendix B22 Image 6 Post-it note feedback from configuration tool (13 post-its)

Table (f): Configuration tool shows two Reflective Categories and two subcategories of (iii). These were formed from 13 feedback post-its:

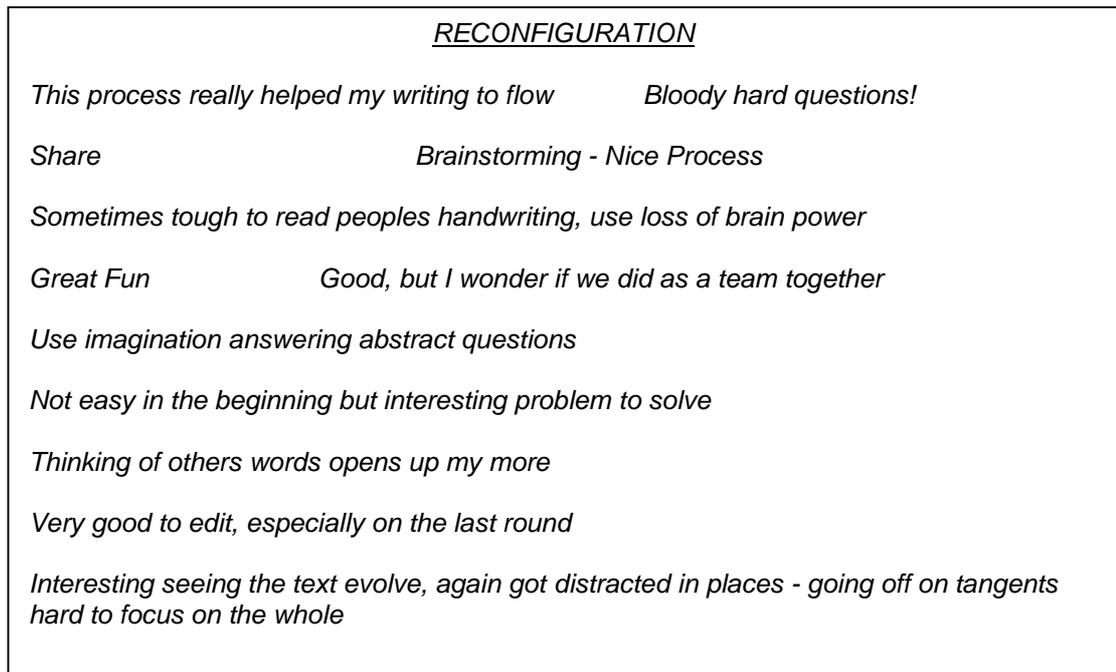
(ii) Adjectival expressions

(iii) Comment on the process

(a) Collaborative

(b) Sensemaking

B22.7 Reconfiguration tool

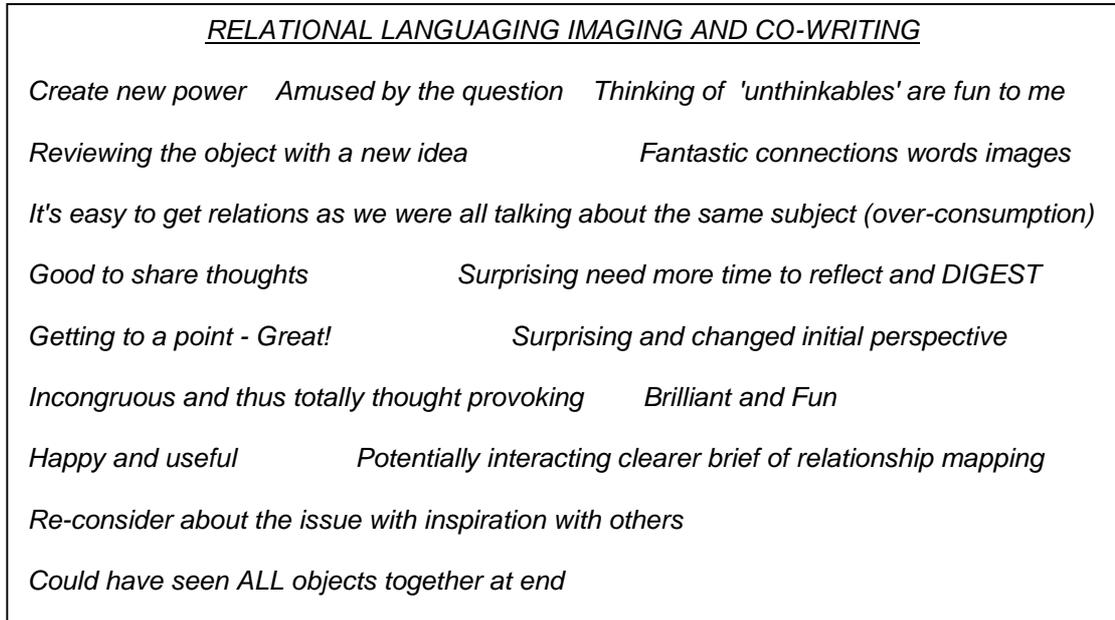


Appendix B22 Image 7 Post-it note feedback from reconfiguration tool (12 post-its)

Table (g): Reconfiguration tool shows three Reflective Categories and three subcategories. These were formed from 12 feedback post-its:

- (i) Effect on the person
 - (a) Transformational
 - (b) Challenging
- (ii) Adjectival expressions
- (iii) Comment on the process
 - (b) Collaborative

B22.8 Relational languaging imaging and co-writing



Appendix B22 Image 8 Post-it note feedback from relational languaging imaging and co-writing (14 post-its)

Table (h): Relational Languaging Imaging and Co-writing shows five Reflective Categories. These were formed from 14 feedback post-its:.

(i) Effect on the person

(a) Transformational

(ii) Adjectival expressions

(iii) Comment on the process

(a) Collaborative

(b) Sensemaking

(iv) Future suggestions

From the post-it feedback (above) I created 4 themes and 4 subthemes for use in my narrative review.

Appendix B23 Reflectionnaire questions

NB. The spacing below has been reformatted.

Thank you for attending this MoN workshop.

We would like you to reflect in writing on the workshop:

Introductions

1. How did you feel when you arrived at the workshop today?
2. There were no formal introductions at the beginning of the workshop. Can you give your reflections on how it felt to begin the workshop with hat making?
3. (Please circle) Did you find the hats **useful / somewhat useful / useless** throughout the workshop.

Please add any extra comments here:

4. Can you give your reflections on the **return feet** tool?
(Have you taken part in the **return beat** (drumming) tool in previous MoN workshops? If so, can you comment on the use of the two tools? Which do you prefer and why?)

5. Can you give your reflections on the **visualisation story** tool?

Did you find the tool affected your attitude to words in any way?

Can you write your experiences of the visualisation story:

Co-Authoring Tools

The Linguaging tool

Can you give your reflections on **not** speaking to your team before the workshop began?

Can you give your reflections on **not** commenting or explaining your chosen item to the team?

Can you give your reflections on receiving the 12 words from your team mates and reducing them to 4?

The Re-Linguaging tool

Can you give your reflections on passing the words onto the next table and working with other people's words?

Can you give your reflections on searching for opposites to the 4 keywords?

At this stage did you think about what was happening to the keywords you had chosen, or had you forgotten them?

Can you give your reflections on what it was like to write definitions?

Languaging and re-languaging tools

Can you give your reflections on what it was like to work in silence?

Question-based configuration tool

Can you give your reflections on what it was like to work with your group and to begin discussing things together? Did the dynamics of the team change?

Can you give your reflections on what it was like to make connections through the circle and create questions and statements?

Reconfiguration through co-writing tool.

Can you give your reflections on what it was like to answer the questions given to you and to begin to write in a team?

Can you give your reflections on the conclusions that were reached?

Were these conclusions unusual or surprising to you? If so, how? If not, why not?

Relational relanguaging through imaging and co-writing

Can you give your reflections on the reintroduction of the images?

Can you give your reflections on the conclusions that were reached?

Were these conclusions unusual or surprising to you? If so, how? If not, why not?

Co-authorship as a tool for metadesign

Can you make any comments on the workshop as a whole. Did you find it a useful way to write collaboratively?

Would you like to work together again and perhaps to continue with these ideas?

If so, how? If not, why?

Summary of focus of the questions in the reflectionnaire:

Introduction (5 questions)

The Languaging Tool (3 questions);

The Re-Languaging Tool (4 questions);

Languaging and Re-Languaging Tools (1 question);

Question-based configuration tool (2 questions);

Reconfiguration through co-writing tool (3 questions);

Relational relanguaging through imaging and co-writing (3 questions);

Co-authorship as a Tool for Metadesign (2 questions).

Appendix B24 Observations drawn from the reflectionnaires

These observations about the participants' reflectionnaires give a fuller picture than the table can offer. I have noted the grammatical and spelling errors using [*sic*] as is convention; however, the grammatical construction of the English used is not of importance in this study.

Participant A: Hand written in blue biro.

The participant does not appear to be a native speaker of English.

Participant B: Hand written in back fountain pen and all in capitals. (Both the style of writing and the answers to the questions in the reflectionnaire suggest that this participant may be dyslexic.)

Participant C: Via email; type written. Answers are distinguished by italic script. This participant identifies themselves as Italian and a Journalist.

Participant D: hand written in black biro all in capital letters.

In *Section 1: Introductions*, in answer to, *question 4: Can you give your reflections on the return feet tool?* the participant mentions that they do not have to worry about how to spell the word 'beat'. In the text the word 'beat' was written over and corrected as if to illustrate the reality this tension.

(This participant was dyslexic. This is reflected in both the style of writing and the answers to the questions in the reflectionnaire.)

Participant E: Via email; type written. In original text, answers are distinguished by blue font colour.

Participant F: Via email; type written. The participant does not appear to be a native speaker of English. This may have been one of the mOn team as they state that they were unable to take part in the visualisation story.

Participant G: Via email; type written. This reflectionnaire was returned some weeks after the event and the participant has forgotten how the tool names relate to the tools. This is a mature participant who runs a design consultancy in the south of England, and is already an established and confident writer with a PhD.

Participant H: hand written in blue biro. A non-native speaker of English.

Participant I: hand written in pencil. A non-native speaker of English from Japan who was a current student on the MA DF course.

Participant J: Via email; type written

Participant K: hand written in black biro. Writes in normal cursive script but begins to write in capitals around Q7 Introductions. The capitals then continue throughout the second half of the reflectionnaire.

The following tables show all responses to the questionnaire:

Appendix B25 Tabulated reflectionnaires

Stage 1: Introductions. Questions 1 - 3

Questions → Participant ↓	Question 1: How did you feel when you arrived at the workshop?	Question 2: There were no formal introductions at the beginning of the workshop. Can you give your reflections on how it felt to begin the workshop with hat making?	Question 3: a) (Please circle) Did you find the hats useful / somewhat useful / useless throughout the workshop. b) Please add any extra comments here:
A	I felt curious and felt free at each stage	Good to have a [<i>sic</i>] time to know others a bit, and observe others' creativity and talent through their hats.	a) somewhat useful b) It is not necessarily useful during the workshop but it is a good way to observe others.
B	A little apprehensive, but more relaxed at seeing some familiar faces. Also felt very engaged, interested and perhaps inspired by the unique history of the building.	It was quite relaxing to be able to focus on a creative, individual objective. There was still interaction but not laden with conventional rules.	a) useful b) I'm not very good at remembering names so the hats that clearly showed their wearers name were great. Also a good talking point and way to avoid being serious.
C	I was very curious to find out what you meant, in practice, by "collaborative writing". I was fascinated by the idea of "doing" something together with words.	In the beginning I was literally terrified, as I am not very dexterous and had no idea how to use my hands to make the hat. I must confess that my deeper thoughts were something like: "Oh my God, these are all designers or people trained as designers. I'm a poor (Italian and left-handed) journalist, I'd better run away right now!" But in the end I took heart, asked for help and managed to make – more or less – the hat I had in mind.	a) very useful b) As I said the hat making was very challenging for me, as I have a very low opinion of myself as a craftsman (craftswoman?). I also enjoyed very much looking at other people's hats and trying to guess from that what kind of persons they were. I found this part very useful to warm up, get to know each other and feel at our ease together.
D	Nervous, underprepared, but happy.	It was so much better than formal intros. It allowed us to be more confident. And to improvise our names to each other.	a) useful b) They were memorable. It's 3 days later and I remember the hats in the present and I have a terrible memory.
E	Happy excited looking forward to the	Very good idea, broke the ice, people helped	a) useful if you couldn't remember names

	day [sic].	each other.	b) Must remember to have sellotape/double sided tape/staples etc to make it easier.
F			a) useful (highlighted in red) b) - While we ere making the hat, we chat each other. It was really good for initial stage for ice breaking, making and talking together.
G	Positive, upbeat, excited to be reconnecting with the group. Also a great venue, nice combination of buzz and informal relaxed feeling in the group. Good pre-work as well.	Fantastic. Great bonding, And a good way of getting an initial impression of people. I knew immediately from Sumiko's hat that she was at a higher stage of aesthetic and crafts(wo)manlike evolution – confirmed when we talked over lunch.	a) Somewhat useful b) Hate [sic] were somewhat useful – better if they had [sic] been an immediate and LOUD constant reminder of people's names
H	Warmed with cookies and tea. Nice start for strangers.	It's fun, but somehow feeling frustrated with bad hand making [sic].	a) Somewhat useful
I	Just a little scared, because I'm not familiar with that situation.	Hatmaking was very interesting because it can express myself through making hat. Could be ...easy to understand my personality → instead of introducing [sic].	a) useful b) When I meet the person the first time, I usually get nervous. But, we made a hat respectively (and together) so, we could make a relationship naturally and through making a hat.
J	I was looking forward to it.	Great, a good 'ice-breaker'	a) Somewhat useful b) The hats were so funny, their design was the focus, not the name on them!:-)
K	Good and optimistic: let's "metadesign"!	I have done this before, like this a lot.	a) Somewhat useful b) A poorly designed/made hat can be a terrible thing to wear.

Stage 1: Introductions Questions 4 - 6

Questions → Participant ↓	Question 4: Can you give your reflections on the return feet tool? (Have you taken part in the return beat (drumming) tool in previous MoN workshops? If so, can you comment on the use of the two tools? Which do you prefer and why?)	Question 5: Can you give your reflections on the visualisation story tool?	Question 6: Did you find the tool affected your attitude to words in any way?
A	Same as “making hat” [<i>sic</i>] to know/observe others through what they gave	None	None
B	I’ve used the drum method once before in a much larger group. I think feet are better because you are less inclined to try and live up to preconceptions of drum beats you’ve known. It also used the whole body.		The visualisation did make me look at words a bit differently. My object was a tie-pin with initials on it. They started to become separated from their usual meaning as their form & colour became uniform in the visualisation.
C	This was the first MonN [<i>sic</i>] workshop I took part in. The return feet was pretty fun for me. I usually enjoy everything that has to do with rhythm and music and I think it was a marvellous [<i>sic</i>] way to inspire a mutual empathy.	This was a tool I was more accustomed to, as I experienced it before in a workshop I attended while working in a publishing company. I liked this part very much and found it very stimulating. I would have appreciated it to be a little longer. After the visualisation, I felt I had not enough time to gather my impressions and feelings and traduce them into words. I have to say that this was probably due to English not being my mother tongue. By the way, from my experience as both a foreign languages student and a teacher (I did a lot of professional Italian teaching in my career), I think this visualisation story could be very useful for improving writing skills. I guess it	Yes, it did. When writing in English, I always wonder how far I can “push” the language and allow myself to do it. I’m afraid of “re-languaging” a language that is not actually mine. Is it possible to handle creatively a non-native language, without compromising the meaning? Or, anyway, without invalidating the communication with the reader? This is a huge dilemma, which is by the way a focal-point in my work as a journalist.

		could be successfully used within a method called “cooperative-learning”.	
D	I have done the return beat tool. I would say I prefer the return feet because it didn't require an instrument so I wasn't anxious fallin [sic] out of time. Or spelling the beat wrong (see notes re: participant D, above).		Oh yes! This was very special. It made words not seem so rigid and flat. And it joined voice with words which is something I struggle to do usually.
E	I like both, foot beating may be less embarrassing as everyone standing up not sitting down looking directly at drummer, but both are good ice breakers [sic].	Very relaxing for me, just long enough to with good ending [sic].	Very useful as so many words were in the stream and I thought about these when doing the workshop tasks later.
F	- I had to move all my body and I had to see the others eyes. - At the beginning was concerning the whole group and then I had to concern each individual. It helps to understand the group as well as individual with the detail. - In the return beat I could enjoy the delicate rhythm, In the return feet I could enjoy the physical movement.		
G	Feet was OK but felt like standard business ideation warm-up. Return beat drumming was much more extended and felt intrinsically like learning something and really worthwhile.		Visualisation story tool was good. Excellent right-brain trigger for language. Creeps up on the language-producing bit of the brain and catches them by surprise. So a refreshing sense of spontaneity.
H	1. No, it's my first time. 2. Return feet is useful for knowing		Not really. For me, there were some images in my brain, but not easy to

	others. I prefer Return Feet		picture them on paper.
I	Return feet I got same feeling. Return beat		To tell the truth... I could not tell why we need to do visualisation story...
J	I preferred the drumming. It is difficult to treat feet as separate from the body.	I found it interesting but because the words conveyed pictorial images, I focused on the images in my head rather than the words. Nice images though.	Not really
K	Prefer the drums. There is something with sound waves that is not happening with feet.	Fantastic	Yes – made me think of words as <u>3D</u> entities (things)

Stage 1: Introductions Question 7

Questions → Participant ↓	Question 7: Can you write your experiences of the visualisation story:
A	Even if I heard it all, I only took the parts that interested me. Not 100% information were [sic] accepted in my imagination.
B	To begin with I was creating montages from memories of actual places to fit the story being told, I was having some difficulty keeping up with the pace of the story. When the stream was described in quite generous detail I was able to really experience the scene and throwing my object into it. I was a bit lost when 4 words were described as emerging, not sure if I could see them, was supposed to be able to read them etc., would have liked more time and description.
C	It was an inspiring experience, a sort of revelation about how I see myself speaking and writing in a non-native language. I saw myself as a bird singing a tune made of metal notes. Those notes were actually letters and I could see [sic] them coming out of my mouth randomly and floating in the air. They were made of iron, to be precise, and so heavy that I had to carry them on my shoulders around the world. However, at a certain point, when I joined the others, they formed words, melted and became liquid. Well, the whole metaphor is quite clear to me. I have a chance to become an Italian to English alchemist one day, with a little help from my friends!
D	I find it incredibly difficult to visualise anything so at first I panicked a bit. But the breathing pattern and holding hands pattern helped me forget about that. I saw a tower and a hand going into a sea of words, the birds flying upside down and something [sic] sounding.
E	Amazing, got into the zone and saw the words instead of the objects – the words TREES on the horizon in a row instead of trees, the word RIVER/STREAM several times winding along. I walked up the word HILL not a hill (capitals original).

F	I am sorry I could not join the visualisation story.
G	I can't remember a lot about it. I make up stories all the time – I remember the visualisation stimulus being helpful to get started, taking the slog out of it.
H	It was fun, but I would like to know more use of this stage, though.
I	Sorry ...it was hard to understand the story (it's just a English skill problem)
J	Upside down birds took me straight to a 'mirror mask' world and I found myself pondering far too long on whether one could enter the tower when there were no doors and windows.. but then again, as an architect who's just been working on my piece on boundaries (treating walls and openings as separate things) I would have done that!!
K	(begins to write some words in capitals) Not sure what your question is about – so: <u>Emotion</u> : Fun – intrigued – have sense of beauty <u>Functional</u> ": Had to slow down my normal rhythm to follow the story, which was great! Curious to "see" what others saw! Would be fun to draw what we saw together.

Stage 2: Co-authoring Tools:
The Languageing Tool Questions 1 - 3

Questions → Participant ↓	Question 1: Can you give your reflections on not speaking to your team before the workshop began?	Question 2: Can you give your reflections on not commenting or explaining your chosen item to the team?	Question 3: Can you give your reflections on receiving the 12 words from your team mates and reducing them to 4?
A	Keep my own opinion/interest in my head, no sharing.	Same as above.	To pick out the thing that interests me, ignoring lots of other aspects.
B	I think it was a good thing (I spoke to other people, but, by chance, not the team I first joined). It allowed the relationship to be based in the context of the hat task & not other status etc... issues	It was a little frustrating. I hadn't chosen something that was an obvious manifestation of over-consumption, but rather a symbol of it. I felt I needed to explain it.	I don't remember any difficulty, it seemed like there were 4 obvious choices.
C	I think it helped the group to have a free, open-minded and creative approach to this experience.	Same as above.	It was a very interesting part. It suggested me how easier, more stimulating and productive could be to do collaboratively an editing work of any kind.

D	Very, very helpful. And it provided tensions though I do worry about seeming rude. Politeness anxiety.	I think I integrated it into the writing more than if we had talked about it first, because we didn't have time to form opinions from which to talk.	Seemed to be getting closer to some kind of shared meaning. Like a sauce thickening.
E	Good exercise in self-control, made you think more about what YOU were writing rather than what others were thinking/writing Expressions on faces were fascinating.	I like a little mystery and wondered what they would think made me choose it as I wondered why they had chosen their items	I had no problem as used to summarising lengthy texts, I like that kind of challenge in writing. It was interesting to see what the words were and how many linked or were the same.
F	- We had to contact eyes for each other a lot - At the beginning it was a bit strange without saying anything because I used be in the other team(the purple team while I was making the hat). It took time to get the understanding as a team. I wanted to talk the others.	- I wanted to explain the object to the others. It was a bit stuffy at the beginning but it was fine when we started writing the keywords.	- It was totally different feeling toward my object. - The key words were totally different then I was thinking before. - So I choose interesting key words rather than negative meaning.
G	Good experience – cut through the little formalities and rituals.	Better to come at it later, so good	See my comment at the end...
H	No special reflection.	It was alright not to talk. I could think about it more.	For me it was hard to pick up, but some words surprised.
I	What happen now? My feeling. What's going on?	I could not expect where we go forward.	I could realize (perceive) which words are more important for me.
J	I had no problem with this, kept the focus in the right place	Comments would have influenced other people's interpretation of the object.	Our table found this difficult. It was for mixed reasons: two of our team had never done this kind of thing before and were baffled as to the purpose of this and the words themselves did seem out of context, unrelated.
K	Don't know if this had an impact. Can you explain? Is this part of the "de-ego"?	Unsure this was relevant, trust you know!	Simple and challenging too.

Stage 2: Co-authoring Tools

The Re-Languaging Tool Questions 1 - 3

Questions → Participant ↓	Question 1: Can you give your reflections on passing the words onto the next table and working with other people's words?	Question 2: Can you give your reflections on searching for opposites to the 4 keywords?	Question 3: At this stage did you think about what was happening to the keywords you had chosen, or had you forgotten them?
A	To disrupt any connections, and let more/wider opinion to be considered/involved.	Same as above.	Forgotten.
B	Sort of liberating, not feeling attached to concepts, mixing it up with ego or anything.	Recall some frustration at the fact that some were phrases, but apart from that it was quite simple. Also seemed to employ a different part of the brain.	Forgotten
C	This was quite difficult but very challenging, as the process was more complicated than the previous. We had to work a lot about the meaning of words, which most of the time is taken for granted but it's far from being so. I think this activity helped us to understand that meaning is more a process rather than a fact. This is the part of the workshop where I really got the impression we were "doing" the language. We often think that words are our "own" possession, given to us to express our world. They are, in a way, but not only. They give voice to multiple worlds, which sometimes we don't know at all and need to explore.	By searching the opposites, we had the opportunity to read the 4 keywords under unexpected perspectives and this helped us to find new meanings to them.	I guess I have already explained this above, in the previous question. Have I?!
D	I felt a part of something very beautiful here. Like Julia was	Difficult. Gd [sic] for tensions. I always feel like I don't know enough words. We (our	It like [sic] we were mourning for them to happen. But yes I also forgot about them

	articulating a way of writing that we or not anyone has known before. I heard someone at the other end of the room talking bout [sic] one of the words I'd written which was weird.	group) began helping each other with this.	a bit as well.
E	Thoroughly enjoyed this, as stated previously, I like word challenges	Quite a challenge as you had to be inventive at times as there were no clear opposites – you had to look at the words in different contexts.	No too much concentration on my own task
F	- I did not feel it was other's work or keywords. when I got the 12 keywords for my object I already feel that it is something ours not mine.	- It was interesting, I came up with more then couple of the opposites keywords for one keywords.	- It was almost conversation, I was writing the opposite key words but in my mind I was talking to the words (or tried convince some one in my mind about why I choose the opposite key words) { Is that right answer? sorry I can not really understand the question. } - I didn't have any idea what happen the keywords while I was writing.
G			
H	Interesting. Like giving clues on the treasure map.	Kind of hard to find.	I forgot.....
I	I could recognise the word's meaning again.	I was more respecting first words/original words before replacing opposites.	Probably I had forgotten my chosen words
J	Thought-provoking.	It wasn't as obvious as all that - it is difficult to divine the meaning of a word out of its context	No, I just let the other words move on.
K	Fun. Is interesting to make words out of context. Stimulating.	The "opposites" was easy the definition was more challenging – but in a positive way.	Yes, I thought about that as was curious to see the changes!

Stage 2: Co-authoring Tools
 The Re-Languaging Tool Question 4

Questions → Participant ↓	Question 4: Can you give your reflections on what it was like to write definitions?
A	To assume others' words, and to transcribe in my own understanding.
B	I remember feeling a bit pushed for time, wanting to write something quite correct and pedantic, but settling on something more loose & conversational.
C	Apart from being very difficult, you mean?! It was a great experience to build definitions together and realize that none of ourselves, working alone, would have ever been able to reach such an excellent result.
D	Difficult but felt more in control of words than usual (like now).
E	If word not familiar good fun, enjoyed defining unfamiliar words best
F	- Again it was almost conversation. In a way I knew that I am going to pass the writing to the others, so I was writing something by my self but at the same time I was concerning others.
G	
H	Really hard to define words under context of over-consumption.
I	
J	Same as above. Difficult when you don't know what the words were intended to describe
K	Challenging.

Stage 2: Co-authoring Tools

The Languageing and Re-Languageing Tools Question 1

Question → Participant ↓	Question 1: Can you give your reflections on what it was like to work in silence?
A	Being free on express my own opinion without any disruption from outside.
B	At the start of everything it seemed to work well at preventing the kind of introductions that can see people adopting practiced social roles. Which meant that the subject was approached with less inhibition.
C	This part was maybe too fast for me and I would have appreciated it to be more "silent" than it was effectively. I felt I was in a hurry and I couldn't concentrate very much on what I was writing.
D	It made it easier to concentrate. And was relaxing and made words cleaner.
E	I was surprised at how well it worked considering designers and the majority of the workshop teams were used to expressing and presenting their thoughts. It certainly made you think more about what you did/thought
F	- While I wrote the keywords I could concentrate to write in silence - But whenever I passed the keywords to the next person I felt disconnect with the others in silence.
G	
H	Good, can focus on own thoughts.
I	I could recognise the word's meaning again.
J	I liked it.
K	Slightly strange to be on a team around the table working in silence. I think it helped the process.

Stage 2: Co-authoring Tools

Question-based configuration tool Questions 1 - 2

Questions → Participant ↓	Question 1: Can you give your reflections on what it was like to work with your group and to begin discussing things together? Did the dynamics of the team change?	Question 2: Can you give your reflections on what it was like to make connections through the circle and create questions and statements?
A	We started to sharing the opinion from each other. Individual → sharing.	The new concerning issues might come out.
B	There was a palpable sense of relief at being allowed to talk and not watch ourselves in case we spoke. I guess the silence was also a mutually shared experience that brought us together in a sense.	I think our group was more playful than others. We put questions together that sounded profound: but we didn't look too hard or try to answer them, Refreshing.
C	It was interesting in many respects. Not only each of us contributed to the discussion with different opinions but also helped the others to shape their own ideas and express them in a clearer, more communicative way. The dynamics changed a bit after the lunch break, when everybody, included the most reserved people among us, joined the conversation actively.	I think this was one of the most creative moment we shared as a group. The collective brainstorming session we had was very exciting and productive. We generated a fair number of unexpected connections and formulated several brilliant questions.
D	They did change. I think the Return Feet came in handy here. We started getting quite rhythmic with the questions. To try and get answers out of them. And we could all admit we didn't know the answers.	We loved it. One in the group joined all the circle up to make a long statement that was lovely nonsense.
E	No it was good to be able to talk together and although we were mixed in our expertise, we gelled well. I thought our team really enjoyed the tasks and we really worked as a TEAM listening and then coming to mutual agreement	This was harder than I thought it would be, but once you got your mind into action it became easier
F	- I felt we don't know each other that much, and somehow the group discuss were stuck.	- I tried to understand keywords first, and at the same time thinking about questions as well. - But often I forgot the theme (over consumption design)
G		
H	At the beginning it was a little awkward but its [sic] fine in the end.	
I	We could discuss about the questions so, we could make	In my case, I'm not native speaker so, I tended to be observer.

	team split. And I could understand where we go forward.	
J	Our team took some time to warm up. These things have to be done with a degree of playful spontaneity and those who were not accustomed to this found it puzzling. After I explained this to them (during lunch) they were much happier.	This was extremely difficult. Again, the same issue of words out of context and also the fact that they did not always have obvious relevance to key questions on 'un'sustainability. They seemed rather vague.
K	It was brilliant. Dynamics changed through fun and humour	Difficult at the beginning, and very engaging at the end. I even wondered if we could combine 2 circles, 3 circles & 4!

Stage 2: Co-authoring Tools

Reconfiguration through co-writing tool Questions 1 - 3

Questions → Participant ↓	Question 1: Can you give your reflections on what it was like to answer the questions given to you and to begin to write in a team?	Question 2: Can you give your reflections on the conclusions that were reached?	Question 3: Were these conclusions unusual or surprising to you? If so, how? If not, why not?
A	To express my own opinion, and then to know how others think on the same question.	The conclusion has been considered deeper and wider (maybe).	Interesting! Out of expectation! Because it combines of [<i>sic</i>] different voices.
B	I was conscious of trampling on someone else's [<i>sic</i>] expressions when I found something to be wrong or ill-thought-out. That was inhibiting. But I was also quite glad for sensible answers, enlightening me on things I know nothing about.	A bit messy, partial, fragmented, ... but a beginning that is probably a more fair representation of the complexity involved than a smart answer.	I was surprised to achieve a sense of agreement over issues that I thought would be contentious & divisive.
C	I remember that, in the beginning, we were not very happy about the questions given to us. Some of them seemed bizarre, almost nonsense, or too abstract. We discussed a lot about how to sort this out but in the	I'm getting a little confused at this point. Do you mean the conclusions we reached by answering to the questions? I think our group, at this stage, didn't actually reach any conclusion but rather analysed in depth the topics we had discussed previously and found	Some of the issues we raised were really unusual. It was like observing an object carefully at a close range and from different angles and then widening the view and looking at it in its own environment, from a more distant

	end each of us picked up a question that made sense to him/her. I think that after answering everybody was quite satisfied with the result.	new connections between them.	perspective. I had the same impression I get while walking around a single sculpture/installation at an art exhibition or wandering inside a huge design/art installation and then look at it from far away. It also reminded me an extremely enjoyable and surprising collaborative translation work I did when I studied literature at University.
D	We were coming up with answers that had a way about them that none of us had individually. There seemed to be some leverage. When it came to the technical writing of hand to page it flowed more because it was less important.	Surprising. Very warm. Quite funny.	Yes, someone mentioned something about water being not always a good thing as it causes floods and disasters. And as a resource it's not always helpful. I never saw that coming.
E	We initially laughed at how to come up with answers thinking the questions were a bit ambiguous unclear, but again, working as a team and discussing what we thought the question was about we enjoyed the task	Total teamwork everyone was happy with what conclusions were	Yes surprising just didn't think the conclusions would be what they were. But had no idea what I was expecting them to be???
F	- I didn't feel any pressure about writing, because I knew that I am writing with others. So I didn't feel any duty (or heavy responsibility) to write. - To be honest, some writing, it was a bit hard to read hand writing.	- Rater then [<i>sic</i>] writing the answer, somehow I felt I was writing another question.	- Some conclusions were totally beyond my idea. - I had to write next to others one, so some of my idea was not the idea which I used be concerning. It was very interesting.
G			
H	It was fun to see other's opinion.	I am not so sure if there is agreement on all statements, but it's alright.	
I	Firstly, I was very hard to understand	In my case, it's quite vage [<i>sic</i>]. (my item was	It is not surprising. However, I could

	another author's writing, because word meaning was quite complex. I mean, It was very hard to grasp [sic] the definitions = word meaning. The participants changed the new meaning from conventional meaning	paper) but 5 got the positive perspective.	feedback the solution about using "paper". When I received the conclusions.
J	This was my favourite part. Very interesting to follow the thread composed by different people with different approaches.	Some were obscure, some were surprising, some were enlightening.	I was particularly surprised by the suggestion that paper was a bad thing. Shows my age I suppose.. Also by the 'dogmatism', the tendency to see the coin from one side only.
K	Was finding the connections between the 4 objects done at this stage? Can't remember details – but answering the questions was a new way for me and really enjoyed.	Unexpected in some cases. The questions were quite ambiguous.	It depends Some questions were ambiguous, some conclusions were not reached as one member was delayed (stuck) on the first question – so we missed the last stage.

Stage 2: Co-authoring Tools

Relational relanguaging through imaging and co-writing Questions 1 - 3

Questions → Participant ↓	Question 1: Can you give your reflections on the reintroduction of the images?	Question 2: Can you give your reflections on the conclusions that were reached?	Question 3: Were these conclusions unusual or surprising to you? If so, how? If not, why not?
A	To think wider/deeper. Sometimes, it changed my primary opinion.	Same as above.	Same as above.
B	I remember feeling more objective about the whole thing, more analytical. Less like an 'owner' of the object.	The conclusions were along the lines that a thread of some quality seemed to run through each of the objects. A theme of 'status' and 'consumption'.	I had brought an object that I felt symbolized something of a consumer society, an extreme , but I wasn't clearer than that. It is an obvious status symbol, but I didn't see how status could be evident in less precious objects. I was surprised to see examples of status in even the most banal, undesirable packaging etc. Status is perceived

			potency. Determining the fate of matter delivers potency?
C	It was a rewarding moment, as we were all very curious about someone else's stuff and eager to speak about our own's. By a strange coincidence, all of us had chosen an object, not an image. I believe each of us was very concerned about objects' overconsumption in our society and, on one hand, this might have helped us working collaboratively. On the other hand, we would not have reached the same results if we were not exposed to the work other groups, who shared different concerns and approaches.	I probably have already explained this above. At least, I hope so.	They were indeed. It was an epiphany when, after receiving the papers from the other groups, I picked up a text that seemed to be focusing on my object. I started looking at it from a perspective I had not considered before. I was also impressed by how this text was connected, at the same time, to the question I had chosen during the Reconfiguration session and to my answer as well.
D	I'm struggling to remember much about this. The other folk in the group understood its meaning much better than I did.	I think the conclusions of it were different and better than why I reached out for it in the first place. Because it seemed more in time with everything goin [sic] on.	Yes surprising how we managed to stick t the over consumption thing. Amongst all the changes. Also I was surprised that all 4 of us in the group had brought in 2D images on paper.
E	Uncanny how many of the words/descriptions matched the objects	Surprising, unexpected	It was interesting how not talking or discussing things at the beginning seemed to make the team 'think alike'
F	- When I reintroduced my image to the others, my perception toward the image was totally different then [sic] before. It was really interesting experience.	- It was really great share my ideas with others, and it was good to know others opinions. I realize that we have similar ideas but I am not really sure it would be same if we introduce the idea at the beginning. I think somehow through the process the whole group shared ideas together.	- When I brought the object it was almost out of my mind, I thought it was almost waste in term of design (failure design because it is over consumption) but through the process I found another potential of the object. The process give me an idea of another

			possibility- finding.
G			
H	Good to see the changes after the process.	Interesting.	Not particularly surprising.
I	My item toilet paper (small drawing) tissue paper ⇒ “Bland paper” received conclusion answer → I could not expect this word...”Bland” it could be expand the meaning of paper [<i>sic</i>].	Took back our behaviour of using paper. Feed back.	
J	It was like a sort of verbal kaleidoscope	Some of them were more predictable than others. The surprise was more in the choice of objects than in the statements about them, although the methods and ways of thinking which were clearly different from table to table were interesting to see through.	What I found most fascinating was the way each table had its own dynamic and projected it as a mature ‘body’ of thought.
K	I think at this stage I had forgotten our objects!	Excellent. We explored the connections immediately and of course ideas to solve the problems – and how to turn negatives into positives were flowing!	The connections were not surprising, as we had some briefing, the “objects” were connected. It really helped when Julia gave us the paper with the quadrants to work with. Simple and effective.

Stage 2: Co-authoring tools

Co-authorship as a tool for metadesign questions 1 - 2

Questions → Participant ↓	Question 1: Can you make any comments on the workshop as a whole? Did you find it a useful way to write collaboratively?	Question 2: Would you like to work together again and perhaps to continue with these ideas? If so, how? If not, why?
A	Yes, useful. With the cooperation, some gap of thinking can be filled.	Yes. Everyone generates their opinion and idea based on their back-ground and experiences. That could make the issue be considered more comprehensively. And everyone could summerise [sic] their own opinion more completely.
B	Definitely useful, seemed to free up ways of thinking about things. Establishing a more intelligent approach and breaking free of traditional nursery-time narratives that usually blind us to the true meaning/processes.	I would definitely like to continue to explore the idea of potency and ,atter [sic]. If I did the same workshop again I'd be interested to see if the co-authoring could be carried out anonymously (so that there wasn't the obstacle to editing others ideas in not wishing to offend) perhaps a document with a format for layering i.e. 3 sheets of tracing paper attached to one original sheet?
C	As I see it, writing collaboratively could be used as an extremely useful tool for both analysing a given topic or solving a problem and generating, developing and structuring new ideas and contents. As I have already pointed out, I think it might be useful for improving writing skills, especially for non-native speakers or people who are not accustomed to writing.	Yes, definitely. I would like to find out what kind of practical applications this tool might have in a working environment, for instance. While I was working as a book editor in a publishing house, I had the opportunity to attend a workshop which was meant to encourage the use of "creativity" in our department. I found it very useful from a personal point of you, but none of the editorial teams ever used the tools in a real situation, due to lack of time basically. At that time, I thought it would have been useful to re-think and re-design the tools in order to make them more flexible and suitable for an effective working environment. As I wrote previously, I am also very interested in testing this tool in a language learning context. Nonetheless, I am curious to find out if this tool could work as well in a creative writing context as a tool to produce a piece

		of collective art.
D	Very very important and useful. It is the first time I have written collaboratively and I hope not the last. The workshop was highly enjoyable, quite hard at times though.	Would love to work together again and continue with these ideas. I'm not sure how. I do have kind of a selfish interest, radio plays and kind of practical playing with voices. So maybe voices that are writing themselves as a play that's recorded. To be a food label or something. Also I love the hats. I thought maybe a little card game where you draw the hat you'd like to wear that someone else made. The drawing goes onto a card which is your suit. As it has a little drawing in the corner of your hat. And we sit around in a circle with the cards in a circle and just draw each others hats till we make complete suits. I've not thought this through so it makes sense yet but anyway. Yes would like to continue with something.
E	The discussion at the end with our team was that it was a brilliant workshop and would be helpful in writing collaboratively. It gave a different slant to how to start – maybe completely alone from your co-author and then meet and discuss before final piece of writing. Sure a simplified workshop for co-authors with their own brief for their piece of writing would come up with some brilliant ideas not thought of by using the 'normal/usual' way of collaborating	Yes would love to see this tool used in a specific piece of co-authorship and find out exactly how different the ideas were than when initial suggestion to co-write piece were
F	<ul style="list-style-type: none"> - It was really useful for me. - I think It can be used for other propose as well. Rather than writing it self, through the process we can bring other benefit more than just writing. - Also somehow we can have some tangible result through writing. If we share the writing with others who did not attend the workshop, it can also bring another interesting effect I guess. 	- I would like to work it again, but next time I would like to work for very specific theme. This workshop also had it but somehow I couldn't concentrate it. Because I concentrated to follow co-writing process it self.
G	To be honest, at the stage above where I stop commenting on specific steps I found the process a bit drawn out and contrived – also mechanical at times (missing something more organic, with more of a flow to it). The briefings lost me on occasions too. Having gone through experiences that felt really challenging and	

	<p>stretchy at Pines Calyx – going deep into yourself, the group dynamic and the theme – the tools, steps, briefings seemed to be what was leading the dance here rather than individual or collective creative energies. I'd love to stay involved and I know that things can be done collaboratively/ creatively with language in workshops. Maybe the clear political agenda behind the task pushed this into too linear and predictable a pathway. The fact that in the end people came to appreciate their objects in spite of their strong junk & waste connotations attests more to a wish to be creative rather than a breakthrough substantive learning. So a less seemingly 'loaded' more creative task might be a better set up for verbal workshopping. And there needs to be an injection of poetry – just some presences who are clearly artists in words. I have a big problem with the word 'linguaging' as well. A really good dramatic writer might give that word in dialogue to someone who was a bit pedantic, in love with jargon. It's like not wanting to say 'verbal expression' only because it sounds boring and normal. But perhaps I'm missing something.</p>	
H		
I	<p>I can get positive way for my over consuming items. If I think about only me, probably I would consider negative side only. It may be good way for wide broden [sic] thinking.</p>	<p>I would like to work together again, because I'm really interested in metadesign/solutiuon etc.</p>
J	<p>There was a sense of outcome, of having benefitted from the collaborative thinking and sharing of ideas. As the last group said, it did encourage new ways of looking at things and ideas.</p>	<p>Yes, I would. It was constructive. I would say that the 'boat' session felt more purposeful because it had a very specific design question whereas this session felt more 'surreal' but insightful nevertheless.</p>

K	Yes, extremely useful and probably effective. I also felt that this removes the danger of leaving one participant behind those who are more proactive.	Yes. With real problems, real clients and stakeholders involved. Also - taking the ideas (emerged) forward: make things happen. e.g. we got the idea of invite the free paper METRO to run one edition without content (just adds) and invite passengers to write what they want: i.e. the ME-TRO. Would be great to take this forward!
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Appendix C – Case Study W2 narrative

Appendix C1 Narrative Review (W2): WritingGOLD



Writing Practice: A Workshop on Writing Between the Disciplines at Goldsmiths

Friday 4 May 2012
9.00am – 1.00pm
Ben Pimlott Lecture Theatre
Goldsmiths, University of London

This half-day workshop aims to inspire writers and practitioners to work together to create collaborative articles of up to 5000 words for the forthcoming issue (5.2) of the Journal of Writing in Creative Practice (JWCP). These papers may be derived from articles published in issue 5.1 of JWCP that you are asked to read prior to attending the workshop. The authors of these articles will give short presentations of their work at the start of the event.



Participants must register. You will then be provided with the link in order to read the articles prior to the event. Places are limited.

Please contact: m.edwin@gold.ac.uk to reserve your place.



Writing Productively in Art & Design
WRITING PAD

Goldsmiths
UNIVERSITY OF LONDON

Hosted by Centre for English Language and Academic Writing, Department of Design and the Graduate School

Appendix C1 Image 1 Poster for WritingGOLD

The following is the full narrative of tool use with my co-authorship workshop carried out in May, 2012.

Outline of the day:

Stage 1

9-15 - 9.30 - Julia Lockheart Writing-PAD & Journal of Writing in Creative Practice (JWCP). Outline for the day

9.30 - 10.30 - Speakers précis their articles for JWCP and answer questions

Stage 2

Working in silence for 30 minutes...

10.30 - creating synthesis keywords for use within the word circle

10.40 - co-writing framework put on the wall - cross-championing

10.45 - shifting frameworks to make groups

End of silent period

11.00 - 11.15 - tea or coffee break

11.15 - 12.15 getting into the groups as created on the wall and placing keywords into a word circle to create questions and group image created and key questions chosen.

12.15 short presentations of questions to other participants

12.45 - Names and email addresses swapped and contact elected. Roles defined.

12.55 - feedback forms

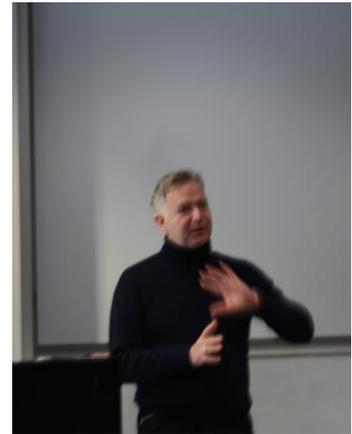
1.00pm end.

Prior to the workshop a series of talks were given by the authors in an attempt to make concise their ideas for an audience of readers.

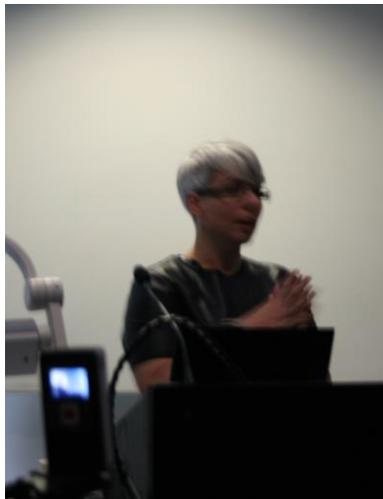
Appendix C2 W2 Stage 1: Morning talks



Appendix C2 Image 1



Appendix C2 Image 2



Appendix C2 Image 3



Appendix C2 Image 4

John Wood: In the cultivation of research excellence – is rigour a no-brainer?
(Appendix C1 Figure 1)

Bernard Walsh: Bernard Walsh's World Series. (Appendix C1 Figure 2)

Tara Page: Finding your way: the purpose and relevance of writing for artist researcher teacher practices. (Appendix C1 Figure 3)

Alexandra Antolopoulou and Eleanor Dare: Phi territories: Neighbourhoods of collaboration and participation

Jonathan Koestle-Kate: Singularity and specificity: Writing n art

Naomi Folb: Dyslexic writers and idea of authorship. (Appendix C1 Figure 4)

Throughout the talks, the audience were asked to focus on their own: -

- approach - (**past**) what writing and discipline based skills do you bring to today's co-writing experience? What are you good at?

- response - (**present**) What has been the significance of what you have listened to today? Questions to which you do not know the answers

- keywords - taken from all the talks. What are the values that strike you from the talks you have listened to today?

- synthesis - (**future**) these are four keywords that you will work with in your groups to create your co-writing questions.

In this way they were inputting into the co-writing frameworks.

Participants were also encouraged to be aware of the less obvious tacit possibilities of collaboration: People with whom you may feel you have an affinity and may like to collaborate.

In feedback forms all participants were asked to reflect on all elements of the workshop

Finally participants were introduced to the idea that the co-writing workshop was a kind of game. To which they were given rules.

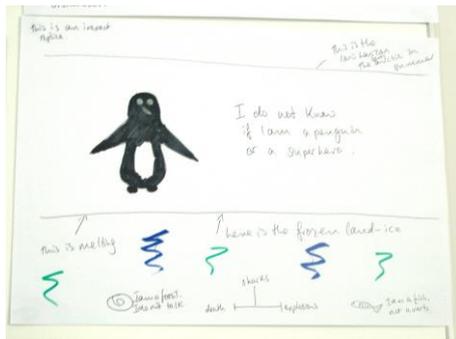
1. No names, roles, or departments will be given out until 12.45.
2. Some of the workshop will take place in silence.

Participants were asked to respond to the ideas presented and the articles published in JWCP 5:1. Before the participants entered the workshop space posters of the abstracts of the published articles were posted around the room. The workshop began with the co-writing framework being posted onto the wall near to the relevant abstract. The participants were told that they could not move their own framework once they had posted it but others could move it (Cross-Championing tool: Tham, 2008). In the event, hardly any of the co-writing frameworks were moved as they were well placed from the beginning. Only one had to be moved to make up a more manageable team.

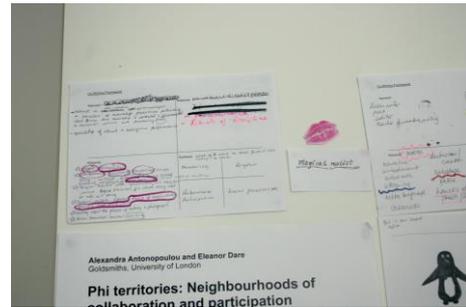
Three teams were formed:

1. Lucia, Tiffany and Denis
2. Alice, Emma, Seraphima, Claire and Kata
3. Kristina, Kyoung and Linda (NB it was Kyoung's framework that had to be grouped with Linda and Kristina's. This made for a slightly unbalanced team. I suspect that this team will not complete the co-writing task.)

Appendix C4 W2 Stage 2: Authorial metaphor



Appendix C4 Image 1



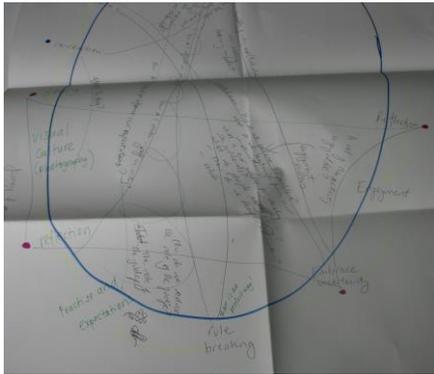
Appendix C4 Image 2

For the authorial metaphor participants were asked to use two words, an adjective and a noun, to create an authorial metaphor, such as the 'playful farmer' or the 'industrious ant'. This two word metaphor has to be designed by the participant for the purposes of the workshop and should be done quickly, in no more than 10 minutes. It should be meaningful to the participant and should encourage a feeling of achievement as one of the first tasks in the workshop. They are then asked to draw either,

- an image of themselves as an author, or
- their tool for part of the writing process. For this purpose the writing

process is explained as having three stages: planning, drafting, or editing. In later workshops this forms a quadrant of the Rapid Team Prototyping Framework but it has also been used as a standalone tool.

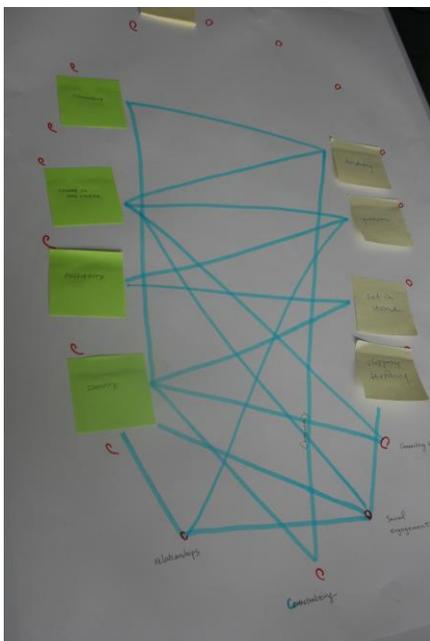
Appendix C5 W2 Stage 2: Word circles



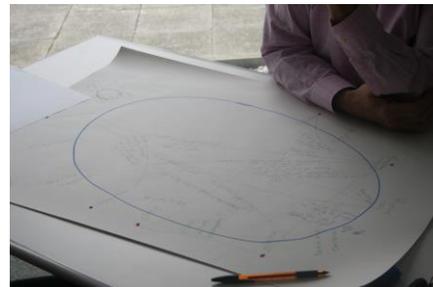
Appendix C5 Image 1



Appendix C5 Image 2



Appendix C5 Image 3



Appendix C5 Image 4

The first co-writing tool that the participants encountered was the word circle (Nicholls, 2005). Participants were asked to take their 4 chosen keywords and place them in a circle so that they could see them in relation to all of the other keywords, rather than in a list where hierarchies begin to appear. They were then asked to make relationships between the words and to discuss these relationships in detail. After this was accomplished to a reasonable degree (a good deal of discussion had taken place) I asked them to synthesis these relationships into a series of questions.

Appendix C6 W2 Stage 2: Observations

A number of things are happening through the initial use of the word circle tool:

- **Me to we** – a team is gradually developing through the movement from me – the individual, to we - the group identity;
- **Personal & the team** - personal values becomes explicit and are modified, through dialogue, to suit the needs of the team;
- **Abundant synergies** - the relationships between relative keywords become explicit so identifying an abundance of possible synergies, leading to new ideas.
- **Purpose** - a purpose sets the agenda for dialogue
- **Dialogue** - dialogue around the keywords promotes understanding of the purposes of the group

Me to we



Appendix C6 Image 1

The development and growth of the word circle was interesting to watch as the groups slowly began to develop a hierarchy (Koestler, 1969) of voices. At the beginning of the process certain voices were dominant, but gradually, as everyone in the team realises the process is about spotting relationships and that these relationships are non-hierarchical, more voices are heard more clearly.

Personal & the team



Appendix C6 Image 2

The team also begins to define what is interesting to it rather than to individual members of the group. Though both things may be highlighted (examples from videos - I think this does everyone agree -)

Abundant synergies

The synergy-based approach of this tool works with the predefined keywords that, when linked through explicitly co-defined relationships, might create an unexpected new relationship leading to a co-defined new knowledge.

Purpose

Key to the whole process is the co-writing purpose. Initially, the keywords hold the content and the relationships explicitly defined contain the ideas. The next stage is to transfer this to the question. The question then becomes the springboard for the next (and most difficult to sustain) part of the process – co-writing.

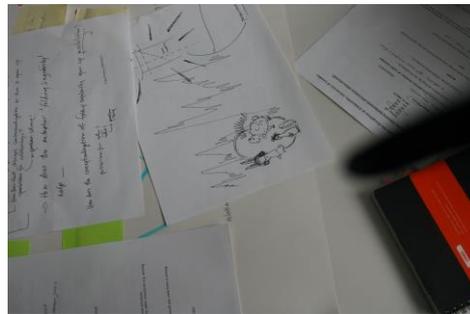
Dialogue



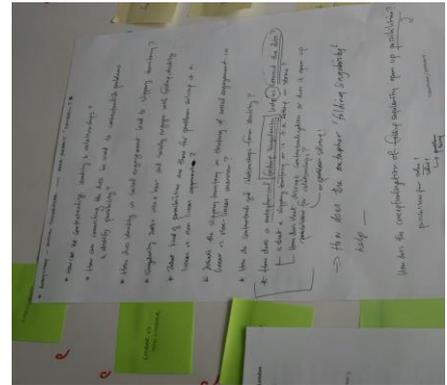
Appendix C6 Image 3

This tool requires time as the open dialogue (Bohm, 2004) is important in building the team and ensuring that the questions formed are containers for the team's ideas. If this part of the process does not function correctly, then the questions formed will not work for the whole group and the impetus for the co-writing process will not be robust and durable.

Appendix C7 W2 Stage 2: Question forming



Appendix C7 Image 1



Appendix C7 Image 2

Participants were reminded of the question words: -

When
What
Where
Which
How
Why

They were asked to think about what they were aiming to capture and how each question word might direct them to do that. Most people opted for a focus on process using 'why' or 'how'.

Focusing on a question

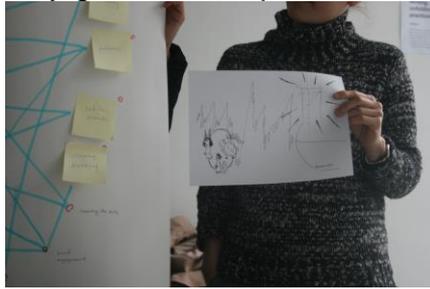


Appendix C7 Image 3

Once a number of questions had been formed, I asked the teams to choose just one which the whole group would agree to answer over the co-writing period. This was a difficult task as most of the questions were relevant to the whole team. Once a question had been chosen in response to their metaphorical drawing of themselves as author, writing tool or writing process object and their a two word authorial metaphor, I asked them to create an image for the whole group.

Appendix C8 W2 Stage 2: presenting

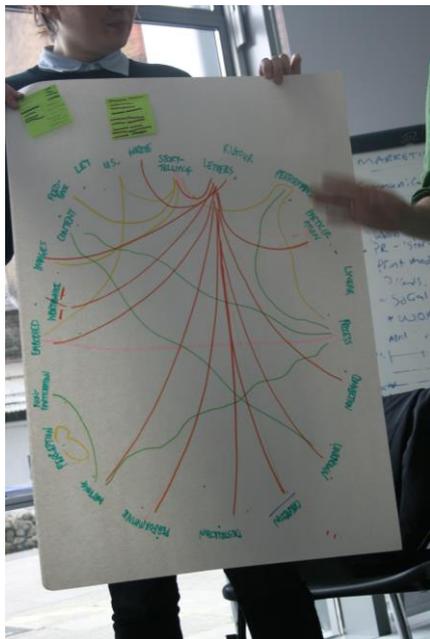
Next they gave a short presentation of their process, team image and question.



Appendix C8 Image 1



Appendix C8 Image 2



Appendix C8 Image 3



Appendix C8 Image 4

Finally, I asked them to swap addresses and fill in their feedback forms.

Observations

Interestingly, the participants were all female apart from one male who is a visiting lecturer on the Design Futures MA course and lecturer at the Open University. When asked, most participants said that they had been attracted by the co-writing opportunity, whereas this may also have been what made some people stay away.

Appendix C9 Tabulated questionnaires

The questionnaire consisted of 15 questions and a section allowing any other comments.

We had 11 participants.

10 Participants (A-J) returned questionnaires (1 participant did not return a questionnaire)

(+ 1 Speaker/non-participant filled in the questionnaire).

# ↓	Participants →	A	B	C	D	E	F	G	H	I	J	K
	Background information:											
a.	My age:	30 – 39	30 – 39	30 – 39	30 – 39	30 – 39	20 – 29	60 or above	30 – 39	30 – 39	30 – 39	40 – 49
b.	Sex	Female	Female	Female	Female	Female	Female	Male	Female	Female	Female	Male
c.	Department:	Design Futures	ECL	Sociology	Sociology	Centre for Cultural Studies	Design Futures	Ex Design Futures	Cultural Studies	Educational Studies	Centre for Cultural Studies	CELAW & Media and Comm
d.	I am a	Student	Student	Student	Student	Student	Student	External member of staff	Student	Student	Student	Staff
	Writing information:											
e.	I would define writing for my discipline as	An exploration. Good chance to explore & focus	Creative	~	~	Creative, content based, theoretical	Avant-garde	A precursor of clarifying direction	Solitary	Ethnographic	Research, output I am required to generate, evidence of thought, artefacts, icons generated by founders of discursivity ...	Working in an as-yet ill-defined field. Writing is caught between emphasis on religious aesthetics or art world that ignores religious contexts.

f.	I would define collaborative writing as ...	~	An unknown	~	A participatory dialogic process	Conversational, dialogic, co-constructive, sculptural	unintuitive	Working out where <u>we</u> want to go	Useful for new thinking	Enjoyable journey	I guess it must be about communicating but to be honest I've not really done it before except in quite a hostile context.	Writing which passes to and fro between partners, either producing one continuous text where individual voices are indiscernible, or playing on the differences of different voices and styles. Writing which is not simply about people writing together, but producing texts which could only emerge through collaboration, i.e. a specifically different kind of text.
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g.	How much of your course/work time do you spend writing?	Most	All	~	30% at moment	Daily	85%	Not enough	A lot	A lot :) everyday.	Not enough...I write for at least an hour, often 2, usually 6 days a week as a regular habit. I'm writing a lot more with a deadline coming up.	Extensive writing preparation for lectures, much of which is eventually discarded. Prefer to write far too much, then edit down, whether for research or teaching.
h.	What types of writing are required of you?	Proposals/essays/lists	Fiction, memoir	~	Academic writing	"rigorously" theoretical creative political experimental	Design proposal essays	Inspections	Academic – papers, presentations, thesis chapters	Academic (proposals, presentations ..)	Experimental, creative, subversive, academic, lengthy (20,000 words shortly)	Investigative, analytic, imaginative, sometimes ethnographic, usually as response to visual information. Also pedagogic, aimed at clear, interesting communication of ideas.

i.	For work/course based writing do you use a traditional structure (introduction/main body/conclusion) or do you employ other structures e.g. writing around images, hypertext etc.?	~	Some writing around images	~	At this stage traditional structure	Both	Both	A bad is ... A good is ... If I was ... I would ... We should...	Traditional	Mainly traditional at this time	(images and hypertext are circled in the question) I actually do quite experimental writing and try to find ways of having multiple voices in the text, I write in response to artworks and my own photographic images a bit.	Writing closely based upon images, and vital importance of experience – reluctance to write upon anything I haven't personally experienced. Writing structure itself tends to be traditional.
j.	In relation to the needs of your discipline, what would you seek from a writing specialist?	A Feedback on coherent narrative/ Structure/ reader	B Editing help	C ~	D ~	E Guidance around the craft of writing, formal techniques & devices, finding my voice, confidence, planning	F Editing	G ~	H Structure, cohesion of the argument	I How to write creatively and think out of the box	J Some kind of sounding board, feedbacker, someone to reflect what's going on in my writing back to me – that sense of stepping back from your own writing that's so hard to achieve.	K Guidance in writing with greater brevity.

k.	How much writing do you do in your personal life?	Some. Not as much as would like. Letters/ lists/ journal	A lot. I write so I don't go mad. Did someone say that? Or did I make it up... not sure!	~	A lot. I write poetry + am writing various papers	Try to write daily journal-based developmental writing occasional articles (often collaborative) lots of letter writing occasional poetry	A moderate amount	Crucial	Not a great deal – I write for work as well.	A lot	Not much. Most of my writing is the daily writing I do as part of my PhD. I draw diagrams of artworks that I then often don't make – but often do.	Very little
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	Workshop information:	A	B	C	D	E	F	G	H			
l.	Why did you come to the Co-writing workshop?	To try something new in writing.	I thought it would be a challenge – I was right!	~	~	To find/ join/ develop a network To learn skills & techniques To write!	Possibility of getting published, support MADF stuff	Because of the 'co' bit.	To have the opportunity to do collaborative writing	Because I wanted to learn more about writing	I'm interested in developing ways to be productively experimental and creative in my writing, as an aid to my research, and a way of doing research – and also interested to meet others with similar aims.	Contributor to the journal.
m.	Please rate your perception of the workshop today. - Extremely useful - Very useful - Useful - Slightly useful - Not useful	Between useful and very useful.	Very useful	Extremely useful	~	Extremely useful	Very useful	Extremely useful	Very useful	Extremely useful	Very useful	Very useful
	Please give reasons for your answer:	Great hearing about other/ previous papers & cowriting experiences. Bisociating exercise interesting	It's already making me think about things I haven't really thought about before.	~	~	Everything I was looking for (see j) Connects lots of my thinking to future possibilities	Interesting and helpful insight into co-writing	Because we have a clear sense of our goal.	Meeting new people, good presentations, well-structured workshop with a clear	Boost my confidence Making contacts	~	Valuable to discover alternative and unexpected approaches to research and

		(as process of opening up possibilities) but in some ways feels forced into pigeon hole from beginning keywords							outcome. I really appreciated it.			writing, but underlies self-recognition as someone who prefers to work in isolation.
n.	Please list your co-writing team members:	A Kyung Kim & Kristina Adams	B Claire, Kata, Emma, Alice	C Claire, Seraphima, Emma, Alice	D ~	E Claire, Seraphima, Emma, Kata	F Kyung Linda	G Lucia Tiffany	H Lucia and Denis	I Denis and Tiffany	J Kata., Seraphima, Emma, Alice	
o.	Please state whether you will continue to co-write in your team and intend to submit for the deadline.	Will give it a shot.	Yes!	YES	~	Yes + yes (hopefully)	I certainly hope so	Yes.	Yes!	<u>Yes.</u>	Yes	
	Any other comments:	~	V. interesting workshop. Looking forward to the project.		~							A handout of the powerpoint from Julia or Marl'ee would have been useful - but I assume it is available somewhere.

Collated Answers
20 – 29 = 1
30 – 39 = 7
40 – 49 = 1
60 or above = 1
Male = 1
Female = 9
Design Futures 3
Centre for Cultural studies 2
Educational Studies 1
ECC 1
Sociology 2
Student = 9
Member of staff = 1

Appendix C10 Supplementary Feedback

Transcript of Interview Feedback given by Participant G as the workshop

finished: No, what I was saying was that it was such a wonderful process, and the question that Julia asked us on the form was, "why have you come?" and I came because of the "co" bit of the co-writing. Because I help people write in the same room, but I have never got them to write collaboratively. And I think if you remember that time that went to the LABAN centre and we were dancing and going closer to each other and further apart, and as strangers become friends you gain confidence you develop relationships and whilst the purpose is the goal of the workshop you are actually learning how to relate at the same time and I've never, I've never been able to operate at that level in a group, and I think Julia's facilitation and the questions, as I said to you, she asked us to do something and I didn't, we didn't have a clue what we were doing - three minutes later we'd done it

John Backwell (JB) You've done it. It sort of happens - it emerges

Participant G - In my career I've always been inventing objects or inventing plans or something like that but this is you are inventing knowledge, really.

John Wood (JW) So how did she do it?

Participant G - Well, very subtle. Well I think the first chart was brilliant. The four boxes the approaches, the, each of the categorisations enabled you to address something that you'd heard, that interested you – pure reflection - remembering what it was and also because that had prompted, I think the talks in the workshop were very good, as a starter for 10, although I didn't understand some of the language that didn't matter because I did understand other bits of the language and every because they were only short it meant that you were sort of fired off in lots of directions and so that sort of legitimised your own understanding. They sort of gave credit to where you were coming from yourself because not anybody, nobody's has, I've not travelled your journey and you've not travelled my journey. So, I don't know whether my journey is better, its different, or whatever. There's that whole sharing business. But all I knew is that the talks stimulated me into talking about Zino and imaginary dialogue, and Coberg and Bagnall's book about invention, and the process of invention, and how a sentence is a sentence is an invention of words together and so going on the rest really my response to that, but then crystallising it and this is the beauty in four words. It was all then captured in four words and later she said I just want one question. And we broke the rule about what, that it wasn't a question but you know, sod that. One of words was rule breaking, so we were internally consistent.

JW well I think its interesting how that's set up isn't it if you say mention anything and you've already got it. Then they say don't do that – can't get out of it.

Participant G - No we did actually with the circle Julia said oh just draw a line between one and the other. Well we had 4 and we drew it like that - like a hide of leather and inevitably we went outside the circle and so we said we've broken the rule we think outside the box the very making of the graphic meant that we could invent that rule.

Appendix C11 Reflectionnaire

Reflectionnaire sent out as a request for specific information via Email in July 2014.

WritingGOLD
Reflectionnaire:

Please complete or delete where appropriate:

Background Information

I am answering this questionnaire after: -

a) I co-wrote a paper for Issue 5.2 of JWCP. Yes/ No

The title of our paper was:

I co-wrote with:

b) I attended and created a question but did not co-write a paper. Yes/ No
If yes, please answer question 1 below.

If no, please answer question 2 below.

c) My age is

20 - 29

30 - 39

40 – 49

50 – 59

60 +

d) I am

Female / Male

e) My role in A&D when I wrote attended the workshop was:

f) My definition of collaborative writing is....

Main Questions:

1. Regarding your decision to continue to write your collaborative paper after the workshop: -

Can you explain how the workshop tools and approaches helped you to maintain your co-writing with your colleagues:

a) Can you note any moments of transformation:

b) Can you comment on whether you felt an increased sense of autonomy in writing after your experiences of co-writing:

2. Regarding your decision not to continue to write your collaborative paper after the workshop: -

a) Can you explain why you did not complete a co-written paper:

b) Did the workshop tools and approaches have any effect on your ability to maintain your co-writing with your colleagues:

3. Can you indicate whether the co-writing experience after the workshop was positive or negative, and why?

Any other comments you feel may be of use to my research (I am seeking to ascertain the influence of my tools and approaches on

a) the participants' ability to co-write and

b) the effect on the individual's writing after this co-writing has taken place:

I am collecting this data as part of my PhD research and it may be used for other educational purposes.

Thank you so much for your time.

Best wishes

Julia Lockheart

Optional

Name:

Email:

Appendix C12 Tabulated responses to reflectionnaire (WritingGOLD: Collated Reflectionnaire)

Background Information □□	All respondents co-wrote a paper for Issue 5.2 of JWCP.	I co-wrote with:	Age and Gender:	Role at the time of the workshop:	My definition of collaborative writing is....
Participant E's responses:	The title of our paper was: The Art of Letters: a journey of intimate thought and exchange	Emma, Katalin, Seraphima and Claire	30-39 female	I was a PhD student in the Centre for Cultural Studies.	Thinking through a problem or a possibility together with others and finding iterative solutions to that problem/possibilities together in the form of reflexive and dialogic writing that brings together different spaces, perspectives and positions.
Participant G's responses:		Lucia and Tiffany	65 male	Attendee. I have never published a peer reviewed paper because of the innovative nature of my work I feared rejection on the grounds that scientific work should be 'repeatable'. I was late for the workshop and flustered and certainly in no state of mind to even consider any creative or	Prior to this workshop, I would have defined collaborative writing as that seen in most research journals: ie that which is simply multi authored with one principle researcher on a subject which has been collectively researched. After the workshop and working on the paper with my co-authors, I would define it as a joint exploration of a subject through shared concept creation, individual expression and representation. The output becomes a mutual think piece. The words 'think piece' are important because the resulting work results from multiple perspectives, experiences and under standings. It is like a postcard written by different people from different holidays but from the same location. Neither of us knew each other before but got to know each other better because of the sharing and decision making inherent in compiling the work.

				even reflective writing task .	
Participant J's responses:	The title of our paper was: The Art of Letters: a journey of intimate thought and exchange	Alice, Kata, Emma, Seraphima	30-39 Trans	participant	writing by committee?

Questions:	1. Regarding your decision to continue to write your collaborative paper after the workshop: - Can you explain how the workshop tools and approaches helped you to maintain your co-writing with your colleagues:	a) Can you note any moments of transformation:	b) Can you comment on whether you felt an increased sense of autonomy in writing after your experiences of co-writing:
Participant E's responses:	I found all stages of the workshop really helpful in a novel way. I think the first stage of the workshop producing the grid of personal interests/identities was an intuitive way of bringing like-minded collaborators together. Then the task of forming a circle of key words and drawing links was certainly very productive for our group to come up with some common themes and directions.	It was not an easy process to produce something coherent... I guess the 'transformation' happened gradually and in an iterative [sic = iterative] and sustained way, through continual channels of communication and co-creation. If I have to pin it on one moment it was when we received letters from each other in response to our own letters we each wrote to another member of the group. The letter I received back felt like an uncannily familiar connection with a relative stranger.	I'm not sure if autonomy is the right word here, as the main sense I got from the experience was one of social connections rather than independence... Having said that, I think I did take somewhat of a lead role in making things happen with the piece so in that sense I increased my sense of autonomy in how to direct group work. I think if one or two people don't use their autonomy and skills to gently lead the exercise then it may not work, but this happened in an organic rather than predetermined way.
Participant G's responses:	We had a shared context which was the previous edition of the journal Creative writing in practice. However, that merely aided us to find a home for our thoughts which had been so skilfully [sic] prompted by the workshop process both in words and diagrams/pictures. I am not sure whether 'maintain' is the right word since the workshop process enabled us to articulate our ideas. The fact that our ideas overlapped and serenditiously [sic] stimulated and provoked became the fuel which propelled us forward. I felt that our ideas where become richer	Within the initial seminar, the 4 quadrant questions These generated the key words, the metaphor and the drawing ... All of which started the distillation process and enabled us to link up with each other when we started the true workshop. Being able to connect strangers on a shared intellectual task is a huge achievement: I admired something in the initial musings of both my co-authors and those early attractions and curiosities helped fuel further cooperation.	No. The task was completed and delivered and our role as a group was complete. The paper is the lasting testament of our shared interest.

	<p>and deeper because of the sharing and mutual revealing. Two of us revealed more than the third. Two of us were prepared to take risks and expose our weaknesses and hesitancies but the third welded it all together, dotted the I's and crossed the T's and so contributed what the whole process needed if there was to be a resulting paper and delivered on time ready for publication.</p> <p>It was a genuine team effort and we had a 'completer finisher'!</p> <p>The values 'eclipse', the words, the linking lines and the resulting questions captured the linguistic scaffolding that had invisibly supported all our previous individual enquiries.</p> <p>We were doing research in reverse ... we had had explored our 'curiosity' spaces (CS) only to find they overlapped with the CS's of the others.</p> <p>New questions provoke new written answers so these newly invented questions which have been born from related enquiries inspire further interest which in turn stimulate ideas and theories.</p>		
Participant J's responses:	Transformation of what?	I did not	

Questions:	Did the workshop tools and approaches have any effect on your ability to maintain your co-writing with your colleagues:	Can you indicate whether the co-writing experience after the workshop was positive or negative, and why?	Any other comments you feel may be of use to my research (I am seeking to ascertain the influence of my tools and approaches on a) the participants' ability to co-write and b) the effect on the individual's writing after this co-writing has taken place:
Participant E's responses:	I have not done any collaborative writing with my co-authors of this article but I have done some co-writing with others and the JWCP experience has definitely helped with that in the sense of how to communicate and edit together. I have not re-used any of the tools practiced in the workshop, but I may well do so in the future.	Positive - I think I have already suggested why in my answers to the previous questions. I am happy with the piece of writing we ended up with and have learnt a great deal through the process. I think the key for the success of the piece for me was persistence, patience and open-mindedness, which are qualities I have that helped to lead the exercise, but it also relied on a combination of different qualities from the others. So it is a positive thing to realize how understanding the personalities, strengths and preferences of each member of the group is integral to successful collaborative writing. I think the first part of the workshop where we filled in the grids was key to making this work.	It has made me keen to take up further collaborative writing opportunities when they arise. I still find solitary writing intensely difficult, so I'm not sure if there is a relation between the two. I think writing together and alone are very different.
Participant G's Responses	N/A	I never thought it would be possible to enable complete strangers to publish a paper. I went to the event to see how Julia would go about it. Each stage slowly sucked me into involvement. Everybody has something to say and this process teases at the motivations and the reminiscences which helped form the eventual written material.	I don't think I can add anything else save to say that I think that the whole process has lots of potential in teaching and research.
Participant J's		It was negative. What we wrote had no direction or purpose, and the question of	a) I'm afraid I did not (and still don't) think I have any ability to co-write.

responses:		'content' was a point of contention throughout. Our project became completely about form and I think what we made was a poor quality compromise.	b) It's possible that the project contributed to some extent to my own confidence in writing, but I can't say with any certainty that that would have been connected to my experience of the project, it may have been happening anyway.
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Appendix C13 JWCP co-written articles

JWCP 5 (2) pp. 251–274 Intellect Limited 2012

Journal of Writing in Creative Practice
Volume 5 Number 2

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**ALICE CORBLE, EMMA DABIRI, KATALIN HALASZ,
SERAPHIMA KENNEDY AND CLAIRE REDDLEMAN**
Goldsmiths, University of London

The art of letters: An epic journey of intimate thought and exchange

Keywords

affect
embodiment
form/content
letter writing
performance
storytelling

Abstract

A call was sent out to participate in a writing workshop. Five strangers attended and connected through a shared interest in narrative and storytelling. Inspired by 'Phi territories', an article in the previous edition of JWCP, they formed the question 'How is storytelling an embodiment of performative or tacit processes?' and set about authoring a collaborative article in response. Despite being united by mutual interest, their visions of how to put those ideas into practice would diverge. How to mould something cohesive and impose form and order on multiple approaches to content generated by researchers of different backgrounds? An experimental collaborative process was developed, based on writing letters and replying to the next person in the sequence in a relay of call and response. This experiment would be overseen by an outsider member, who would not be addressed, nor write a letter, but who would receive a copy of each of the letters and create an intervention in response. And so the stage was set for the story to begin ...

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JWCP 5 (2) pp. 239–249 Intellect Limited 2012

Journal of Writing in Creative Practice
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Contours and shadows of self-reflection: Creating a 'Narrative Hologram'

Keywords

self-reflexive practice
co-writing
narrative writing
self-knowledge
mangling
practitioner research

Abstract

Inspired by Janis Jefferies' article 'Mangling practices: writing reflections', and a co-writing workshop led by Julia Lockheart, this co-written response was conceived from a collaboration between two new researchers and one retired design professional. The heart of our article contains three different personal and professional stories that have accompanied us on our 'journey of enquiry'. Sharing our personal and professional

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Appendix D – Case study W3

Appendix D1 Narrative: Design Futures

The following is the full narrative of tool use with my co-authorship workshops. Part 1 carried out on November 25th, 2013, 10-1pm, and part 2 on February 24th, 2014, 10-1pm. A final co-evaluation workshop took place on 10th March 2014 but this will not be included here.

Workshop 3 (Part 1: November 25th, 2013, 10-1pm)

Silent period

10.00 – 10.20 - Outline for the day and explanation of tool use for combinatorial writing.

10.20 – 10.40 Working in silence – inputting the elements of the Teammaking Framework

10.40 – 11.00 Placing and shifting frameworks to make groups (pattern matching game).

End of silent period

11.00 – 11.30 Explaining Prewritten essays for Futures of Sustainability'. Connexions tool.

11.30-11.45 Break.

11.45 – 12.30 Make links between writings and create a new structure for the co-written report.

12.30 – 1.00 create tools for the three writing stages: Planning, drafting, and editing – continued after the workshop as a self-directed task for the teams. Co-defining team language.

Workshop 3 (Part 2: February 24th, 2014, 10-1pm)

10.00 – 10.30 team presentations of connections and synergies found through the connexions tool, followed by group questions.

10.30 – 11.30 word circle to link language, create questions and team image created and key questions chosen.

11.30-11.45 Break.

11.45-12.15 Collective Story-telling

12.15-12.30 Revisit the structure for the co-written report and how the planning, drafting, and editing tools will be used.

12.30 – 1.00 short presentations of process to other participants.

Appendix D2 Visual essay

Part 1:

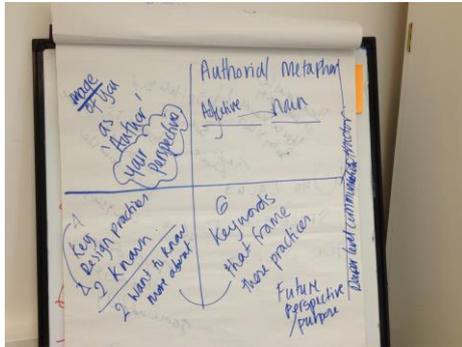


Image 1 Instructions Teammaking Framework

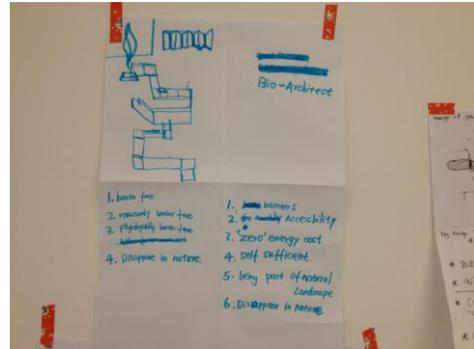


Image 2 Teammaking framework



Image 3 positioning the frameworks in silence



Image 4 Teammaking Frameworks in position

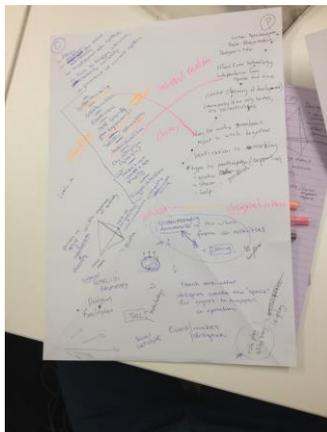


Image 5 Connexions tools



Image 6 Connexions tools

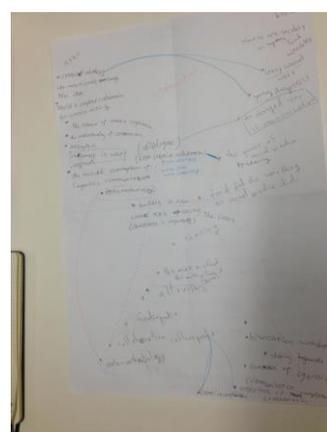


Image 7 Connexions tools

Part 2



Image 8 Creating the word circle

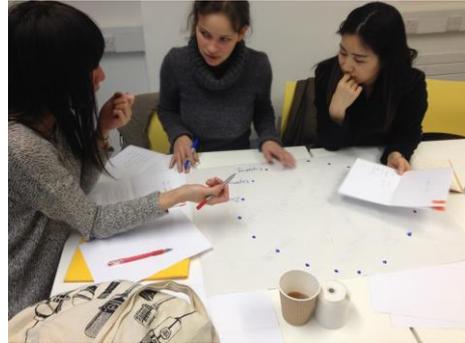


Image 9 Creating the word circle

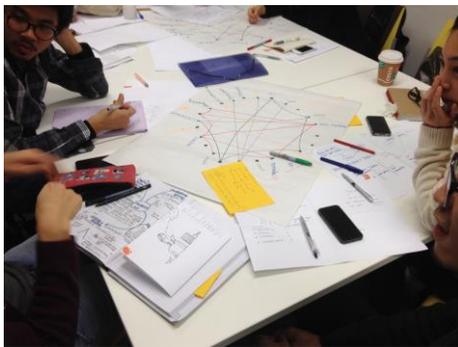


Image 10 Creating the questions



Image 11 Creating questions

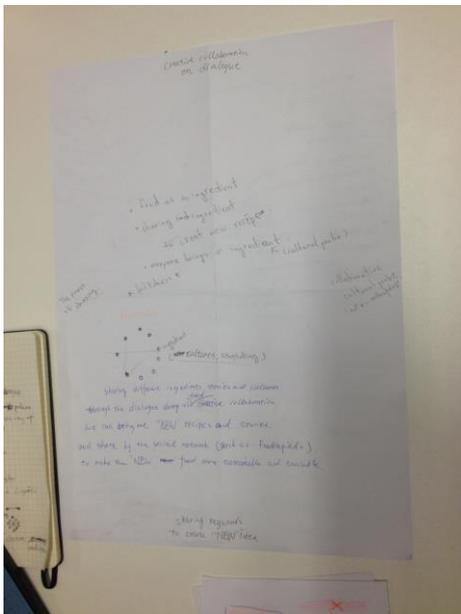


Image 12 Collective Story-telling



Image 13 Presentation

Appendix D3 Tabulated Design Futures co-writing feedback

QUESTION →	1. Give an account of your impressions of co-writing before the process began:	2. Please reflect on the co-writing process including the tools and facilitation you received:
↓Participant		
A	I was a bit wondering/worried (but not especially in a negative way) how we would be able to manage co-writing, since it is an unusual activity in collaboration (writing). I felt a bit lost and [sic] unsure about how to proceed but interested in what kind of outcome we might get – arrive to.	Perus and I managed to keep our process rather tidy (following a timetable etc). It helped us to be ready by the deadline and focus on the most important ideas we had. The cross tool [Connexions] helped us at the very beginning, to find relations between our personal interests. Then we used the tetrahedron to get a clearer view and keep it as a reminder helping us not to get lost. We found many ideas through talking and dreaming, envisioning different possibilities together. We wrote intro. & conclusion together and separate the other theory except from our design idea on which we worked together. We kept a google drive account where we could chat + share either in process or finished parts in order to discuss and give advises [sic] to each other, constantly.
B	Two people cooperate to do a [sic] same project.	Bisociation, collaboration, smile [tool]
C	Uncertainty.	Synergy wheel [word circle], bisociation, ...X [Connexions]
D	It was interesting reading about their ideas and the processes.	The co-writing process was a new experience for me, I felt somewhat unsettled until I started to engage in discussion with my co-writer. Tools were helpful.
E	I thought this might be a complex process.	The tools all very clear I understand the full structure.
F	It is good opportunity for us to read each other's essay.	The tool helps me to further understand as a reader or the reader of my essay. Probably it'll facilitate my writing and research.

QUESTION →	3. Did the tools help to situate your understanding of co-writing as a design process?	4. Did your impressions of co-writing change during your co-writing process? Please explain how and why. And if not, why not:
↓Participant		
A	I think it helped us especially to start the project. Tools facilitate the beginning, which is the hardest part – get our ideas together and share. The rest happened quite naturally. We kept a good flow throughout the process.	Yes. It got more and more exciting thanks to the sharing of ideas and I could feel we were getting more inspired and creative by discussing and working together. A lot quicker than on your own.
B	Co-writing is a good way to communicate and collaborate with each other.	During the process, I think co-writing is not (just) cooperation, is a process of collaboration. Two people, utilizing their experience and knowledge, integrating, discussing, to come up new idea, just like how collaboration works in metadesign, everyone's background and concern will involve in the design project [sic].
C	Yes, putting all aspects at same level would initiate better relationship linking.	It's nice to have discussion, debate our ideas being challenged etc. however, timing wise clashing with other optional makes it quite hard to make time for co-writing. Mainly relying on dropbox etc.
D	Yes.	Yes from my experience I was able to improve on my co-writing essay.
E	Yes, it help [sic] me understand ALL important aspects of co-writing.	Yes, it changed a lot. Because I must communicate with my co-writer and integrate different idea [sic] together.
F	I think its helpful for writing, but about co-writing, it is much more about collaboration rather than writing. Same time. The process of cooperate [sic] with others is also important.	Actually I and Kloe have different co-writing process with [sic than] others. We shared our ideas first and then separated writing with [sic from] different angles.

QUESTION →	5. Do you now see writing as a viable, useful or purposeful tool for design? Please explain:		6. How could this process have been improved for you?	
↓Participant				
A	Writing can help to clarify an idea but also it can work as a 'seed' for inspiration, allowing the reader to dream and think of other things that aren't written, whilst reading the text. It is more passive and thus do [sic] not force, it lets the reader imagine.		Maybe if we had more time, and more tools (more varied) to explore different collaborative working processes. I think the co-eval. is good. But I find it hard to give a grade when we only have one essay to assess (no comparison). I think it is not vital to give a final grade.	
B	Yes, I think writing is building a dialogue with yourself. When you write it down, actually you are talking to yourself, like a conversation express your opinion, arguing it, alternating it. It is a good skill to rearrange your thoughts.		It can broaden the research skill and thinking.	
C	Still unsure what in my future could lead to using writing. Simply because public are visual people. Some people just don't have the urge to finish whole reading and getting a vague idea of what is written [sic].		Early discussion is great! Before starting writing & its nice to have different views from two very similar view point [sic] & trying to break through!	
D	To some level but I believe we [sic] to introduce some more practical approach.		Need more time to put all this [sic] design ideas into practice.	
E	Writing can make my concept more clear. It help [sic] me to summarise my concept.		Try add [sic] more real life design situation.	
F	Yes. It's a logical process when I'm writing. Not only present my research, but also can come out with new ideas.		Actually Hannah makes our essay by different criterias [sic], as well. It helps me to know my weakness to improve next time.	

Appendix D4 Supplementary feedback

This appendix shows the completed reflectionnaires followed by the collated information in a table.

Reflectionnaire 01

Are you male or female? Male

How old are you? 25

Where are you from?

What is your first language?

Africa

Nigerian language

1. Can you reflect on and explain how you felt during the workshop?

imaginative

2. We used a team building tool during the workshop. I call it the *Touchstone (Teammaking) Framework*. For this tool you were asked to fold the paper into four and to draw images and write keywords. How did you feel when you made this framework? Can you explain your understanding of this tool?

interesting tool, helped to focus my mind

3. How did you feel when you arranged the anonymous framework into groups in silence?

looking for a connection in what I have written down so I was busy thinking

4. How did you feel about your team members initially?

I felt alright about the members

5. How did you feel about your team at the end of the workshop?

it's an interesting experience

6. How did you feel about the word circle tool? *For this tool I asked you to write your keywords into a circle and to make connections between the keywords.*

helped to make connection so I felt it was useful

7. How did you feel about the question finding aspect of the word circle tool? *After you had made connections and looked at the relationships between words, I asked you to choose three or four words to make questions.*

I felt it was helpful

8. How did you feel about explaining your process to the other teams?

sums up the journey so far, also listen to others so it I felt that it was informative

9. How did you feel about the team image at the end?

team image was good we found a lot of connection in our keywords

10. Did you feel your team worked well together – if so, why? If not, why not?

Team work was alright, we were able to find a common ground

Are there any other points about the workshop that you felt were interesting or worth mentioning? For example, did you have any 'ah ha!' moments?

Maybe when forming the teams and connecting keywords

Reflectionnaire 02

Are you male or female? Female How old are you? 22

Where are you from? Belgium What is your first language? French

1. Can you reflect on and explain how you felt during the workshop?

We had to reflect on ourselves as designers and find keywords that express our views, our skills and the ones we wish to acquire. We then worked in groups formed by the similarities found in our individual description of self and intentions. We then put our keywords together to create links between them and generate a « big » question.

2. We used a team building tool during the workshop. I call it the Touchstone Framework. For this tool you were asked to fold the paper into four and to draw images and write keywords. How did you feel when you made this framework? Can you explain your understanding of this tool?

I found it rather hard because it is a very difficult thing to reflect on the self and to produce a self-description. Much more than to do it about someone else. But it is necessary and very helpful, just like producing an auto-evaluation. It forces us to go deeper into our own mind. (Maybe even harder on a monday afternoon, especially after an international lunch !)

3. How did you feel when you arranged the anonymous framework into groups in silence?

I felt like almost all of them where connected or had similarities, even though some of them were rather striking and obviously connected. In Design Futures, we are usually asked to link keywords looking for differences rather than similarities, in order to get an unexpected outcome, using the bisociation tool. I believe it was interesting to associate them and see what is the outcome with this method.

4. How did you feel about your team members initially?

One of my team member was a future student so we only just had met her. She didn't have the experience we now have with this kind of exercises, using keywords etc. But it was not a problem at all. These exercises don't actually require any training and they often are even more interesting when made with a total « stranger » to the method used.

5. How did you feel about your team at the end of the workshop?

See above

We came with a very good question, even though we struggled to find it and connect our keywords. Most of our keywords were abstract and could be interpreted in different ways.

6. How did you feel about the word circle tool? For this tool I asked you to write your keywords into a circle and to make connections between the keywords.

It is a good way of mapping words because they are all put on the same level and can all be connected with one another, as they all face each other. It thus help to find connections that sometimes are unexpected or hard to see beforehand.

7. How did you feel about the question finding aspect of the word circle tool?

After you had made connections and looked at the relationships between words, I asked you to choose three or four words to make questions.

See question 5

8. How did you feel about explaining your process to the other teams?

Rather hard because as our words were abstract, and our question very broad, we had a lot to say about it. But it is good to only have a few minutes to explain it. Being forced to narrow it down actually helped it being clearer for ourselves.

9. How did you feel about the team image at the end?

It is always good to associate an idea with an image, especially when it is broad, because it allows self interpretation and enhances creative thoughts. For both thoses [sic] who see the picture and those who draw it, when they draw it. It also sometimes explains concepts better than words, or at least help explaining a concept that only using word wouldn't be enough, or would be confusing.

10. Did you feel your team worked well together – if so, why? If not, why not?

I think it did. We had similarities in our keywords but also differences, which were good to connect together. When the keywords are broad, it is always easier to find connections, for they can have different interpretations and can be nuanced.

Are there any other points about the workshop that you felt were interesting or worth mentioning? For example, did you have any 'ah ha!' moments?

I found it interesting to look at the drawings each of us had made to represent its own self, and also the drawing associated with the question proposed by each group. In my group, it was interesting to hear the nuances in the understanding of the keywords we had. It enabled us to connect them in various ways

Appendix D5 Supplementary feedback tabulated
This table allows both responses to view at once.

	Questions	Participant D	Participant C
a)	Are you male or female?	Male	Female
b)	How old are you?	25	22
c)	Where are you from?	Africa	Belgium
d)	What is your first language?	Nigerian language	French
1.	Can you reflect on and explain how you felt during the workshop?	Imaginative	<i>We had to reflect on ourselves as designers and find keywords that express our views, our skills and the ones we wish to acquire. We then worked in groups formed by the similarities found in our individual description of self and intentions. We then put our keywords together to create links between them and generate a « big » question.</i>
2.	We used a team building tool during the workshop. I call it the <i>Touchstone Framework</i> . For this tool you were asked to fold the paper into four and to draw images and write keywords. How did you feel when you made this framework? Can you explain your understanding of this tool?	interesting tool, helped to focus my mind	<i>I found it rather hard because it is a very difficult thing to reflect on the self and to produce a self-description. Much more than to do it about someone else. But it is necessary and very helpful, just like producing an auto-evaluation. It forces us to go deeper into our own mind. (Maybe even harder on a monday afternoon, especially after an international lunch !)</i>
3.	How did you feel when you arranged the anonymous framework into groups in silence?	looking for a connection in what I have written down so I was busy thinking	<i>I felt like almost all of them where connected or had similarities, even though some of them were rather striking and obviously connected. In Design Futures, we are usually asked to link keywords looking for differences rather than similarities, in order to get an unexpected outcome, using the bisociation tool. I believe it was interesting to associate them and see what is the outcome with this method.</i>

4.	How did you feel about your team members initially?	I felt alright about the members	<i>One of my team member was a future student so we only just had met her. She didn't have the experience we now have with this kind of exercises, using keywords etc. But it was not a problem at all. These exercises don't actually require any training and they often are even more interesting when made with a total « stranger » to the method used.</i>
5.	How did you feel about your team at the end of the workshop?	it's an interesting experience	<i>We came with a very good question, even though we struggled to find it and connect our keywords. Most of our keywords were abstract and could be interpreted in different ways.</i>
6.	How did you feel about the word circle tool? <i>For this tool I asked you to write your keywords into a circle and to make connections between the keywords.</i>	helped to make connection so I felt it was useful	<i>It is a good way of mapping words because they are all put on the same level and can all be connected with one another, as they all face each other. It thus help to find connections that sometimes are unexpected or hard to see beforehand.</i>
7.	How did you feel about the question finding aspect of the word circle tool? <i>After you had made connections and looked at the relationships between words, I asked you to choose three or four words to make questions.</i>	I felt it was helpful	<i>See question 5</i>
8.	How did you feel about explaining your process to the other teams?	sums up the journey so far , also listen to others so it I felt that it was informative	<i>Rather hard because as our words were abstract, and our question very broad, we had a lot to say about it. But it is good to only have a few minutes to explain it. Being forced to narrow it down actually helped it being clearer for ourselves.</i>
9.	How did you feel about the team image at the end?	team image was good we found a lot of connection in our keywords	<i>It is always good to associate an idea with an image, especially when it is broad, because it allows self interpretation and enhances creative thoughts. For both thoses [sic] who see the picture and those who draw it, when they draw it. It also sometimes explains concepts better than words, or at least help explaining a concept that only using word wouldn't be enough, or would be confusing.</i>

10.	. Did you feel your team worked well together – if so, why? If not, why not?	Team work was alright, we were able to find a common ground	<i>I think it did. We had similarities in our keywords but also differences, which were good to connect together. When the keywords are broad, it is always easier to find connections, for they can have different interpretations and can be nuanced.</i>
11.	Are there any other points about the workshop that you felt were interesting or worth mentioning? For example, did you have any 'ah ha!' moments?	Maybe when forming the teams and connecting keywords	<i>I found it interesting to look at the drawings each of us had made to represent its own self, and also the drawing associated with the question proposed by each group. In my group, it was interesting to hear the nuances in the understanding of the keywords we had. It enabled us to connect them in various ways.</i>

In July 2014 I sent out a final request for feedback from the group but only received forms from three participants. Their feedback is collated below.

Appendix D6 The co-evaluation framework

Metadesign Tool: Participant and observer: You will be working in groups of three (or four). At least two of the members of the team, the **participants**, will be co-writers whose roles have transformed to those of co-evaluators. Students from other MA courses may join this session and will become additional co-evaluators. **NB:** You will not be co-evaluating your own texts. One student will act as an **observer**.

Both roles are key to the moderation process which will take place during and after the co-evaluating workshop.

Roles:

The Participants: will use the set of criteria given below to work together. They will begin by reading through, discussing and co-evaluating the co-written text that they are assigned. The text will not be anonymised.

The Observer will draw and make notes which form a narrative map of the discussion process highlighting any moments of agreement or disagreement, synergy and emergence of new or interesting ideas. The observer will **not** become part of the team, but will remain on the outside. Where possible the observer will remain silent and should not enter into discussions with the co-evaluators.

On completion, the observer's notes will be viewed by the other team members and will be submitted at the end of the day with the completed co-evaluation framework to form part of the continuing moderation process.

Identification code of co-written text:

Participant names:	Participant 1: Print	Sign	542
	Participant 2: Print	Sign	
	Participant 3: Print	Sign	
	Observer: Print	Sign	

When you have finished the co-evaluation process, please circle your co-evaluated estimate of where this co-written text sits on the grading bandwidth: **fail / pass / merit / distinction.**

Co-evaluating Process

Co-evaluators: Think about the following questions and discuss them with your partner. Only write your assessment conclusions when you have both agreed what to write.

Self reflection (blue)

a) Does the co-written text show an enhancement of the writers' level of self-knowledge in the context of their co-writing?

Please show instances in the text where this works particularly well or poorly by highlighting sections for your answer.

b) Have the co-writers achieved a level of self reflection in their work? If so, how have they done this? If not, why not?

Please show instances in the text where this works particularly well or poorly by highlighting sections for your answer.

Please write an explanation of your conclusions on the co-written texts' level of **self reflection** here: -

NB – all boxes are made smaller for this appendix

Curiosity (red)

a) Does the text arouse and sustain your own sense of curiosity?

Please show instances in the text where this works particularly well or poorly by highlighting sections for your answer.

b) Does the text inform your ideas? Can you show instances in the text where this is most evident?

Please show instances in the text where this works particularly well or poorly by highlighting sections for your answer.

Please write an explanation of your conclusions on the co-written texts' level of **Curiosity** here: -

NB – all boxes are made smaller for this appendix

Co-studentship (green)

- a) Does the text show an openness to new ideas and information?
Please show instances in the text where this works particularly well or poorly by highlighting sections for your answer.
- b) Does the text integrate these ideas with the co-writers' existing interests and concerns? Can you show instances in the text where this is most evident?
Please show instances in the text where this works particularly well or poorly by highlighting sections for your answer.

Please write an explanation of your conclusions on the co-written texts' level of **co-studentship** here: -

NB – all boxes are made smaller for this appendix

Professional aspiration (pink)

- a) Does the text show an ability to optimize the co-writers' aims, intentions, knowledge and aptitudes?
Please show instances in the text where this works particularly well or poorly by highlighting sections for your answer.
- b) Do you think that the text is addressing a professional world? Can you show instances in the text where this is most evident?
Please show instances in the text where this works particularly well or poorly by highlighting sections for your answer.

Please write an explanation of your conclusions on the co-written texts' level of **Professional aspiration** here: -

NB – all boxes are made smaller for this appendix

- Reader empathy** (grey) a) Does the text show an ability to understand and be sympathetic to the opinions and needs of others?
Please show instances in the text where this works particularly well or poorly by highlighting sections for your answer.
- b) Does the text demonstrate the developing self knowledge of the co-writers?
Please show instances in the text where this works particularly well or poorly by highlighting sections for your answer.

Please write an explanation of your conclusions on the co-written texts' level of **reader empathy** here: -

NB – all boxes are made smaller for this appendix

- Research skills** (brown) a) Does the text show an ability to explore, and to reflect upon information in an opportunistic, critical and analytical way?
Please show instances in the text where this works particularly well or poorly by highlighting sections for your answer.
- b) Is the text creatively decisive?
Please show examples by highlighting sections for your answer.

Please write an explanation of your conclusions on the co-written texts' level of **research skills** here: -

NB – all boxes are made smaller for this appendix

Communication (Violet)

a) Does the text show an ability to communicate the co-writer's interests in a way that would helpfully inform a nominated client or other problem holder?
Please show instances in the text where this works particularly well or poorly by highlighting sections for your answer.

Please write an explanation of your conclusions on the co-written texts' level of **communication** here: -

NB – all boxes are made smaller for this appendix

Ethical and environmental awareness

(dark green)

a) Does the text show an awareness of ethical and ecological issues?
Please show instances in the text where this works particularly well or poorly by highlighting sections for your answer.

b) Is the text creatively decisive?
Please show examples by highlighting sections for your answer.

Please write an explanation of your conclusions on the co-written texts' level of **Ethical and environmental awareness** here: -

NB – all boxes are made smaller for this appendix

Appendix D7 – Retrospective reflections from DF students, July 2014

Participants: -	Age	Female/male	Country of origin	Native language
P	26 – 29	I am Male	Thailand	Thai
D	26 – 29	I am Male	I am from Nigeria	My native language is Yoruba
R	26 – 29	I am Male	I am from Malaysia	My native language is Mandarin

Participants: -	My definition of collaborative writing is....
P	- to explain something [<i>sic</i>] in diverse angles - to learn how to look in others' eyes - to negotiate ideas
D	My definition of collaborative writing is somewhat differential and intriguing from my normal way of thinking, because now I have to consider someone else's voice and perspective in the design process.
R	My definition of collaborative writing is....Two or more persons to work on same topic to finish the writing. Works may be distributed by chapter usually.

Main Questions:

Participants: -	1. Regarding your collaborative paper (after the co-writing workshop) - Can you explain how the workshop tools and approaches helped you to maintain your co-writing with your partner:
P	For me, it only helps to start up to understand that each student has different primary ideas. however, through the practice of co-writing we have to create out own tools (sometime they could be rule) to maintain our work

D	since this was my very first co writing it didn't work out as well as it could have because we decided to split the topics into different groups and then research separately.
R	The X-shape tool are more relevant. However because too much info could put written in there so sometimes cause confusion.

Participants: -	2. How useful was the co-evaluation tool and workshop?
P	Sorry, I can not remember which is called co-evaluation tool. Also, I tried to search on google and http://writing-pad.org/ and I can not find it
D	-
R	It is useful at start to bring out as much ideas as possible. Then really down to group's communication whether everyone is really interested at the same topic. I did feel bored half way...

Participants: -	3. Have the co-writing and co-evaluation tools improved your ability to write since the workshops?
P	Very slightly help in my writing skill from looking to how my partner wrote, how he/she explains and structures their ideas. It is more useful for other skills: empathetic skill, team communication skill, opened-mind.
D	in most cases yes but over time we were also introduced to other tools and ways of thinking.
R	When EAFL, it is nice to see somebody's sentence structure and terminology used. Since I am from Asian background I could understand more of Asian written English than the European.

Participants: -	Any other comments you feel may be of use to my research:
P	<p>For me, writing is the way to articulate each own definition and method.</p> <p>Co-writing is the method of crashing individual ideas, methodology, and knowledge. it is helpful method to create the diversity in learning environment.</p> <p>It works well if using co-writing project as a self-reflection after the students have done individual project. It is because the students' explanation of their previous work is also the way to develop and clarify student own knowledge. So the co-writing project after submitting the essay "future of sociability" is an awesome timing.</p> <p>And it will be worse if the students have to do co-writing in the same time with individual work, like the dissertation for my programme, which submits in the same day with co-writing dissertation.</p>
D	-
R	Perhaps a playful warm up before the workshop. Otherwise writing workshop are quite scary! Haha

Appendix D8 revisiting the DF co-writing and co-evaluation tools

Participant →	A	B	C	D	E	F
Questions ↓	Team 3 Female British	Team 3 Male Chinese	Team 2 Female American	Team 1 Male Brazilian	Team 2 Female Norwegian	Team 1 Male Chinese
1. What were your understandings of co-writing before you joined this co-writing phase?	I tend to view co-writing as similar to co-designing or working within a design team. Symbiosis, unconsciously being aware of the others in the group –trust.	Two or three people work together, mapping and discuss [<i>sic</i>] together, then focus on their own parts, share research resource.	2 people write about the same topic and argue or analyse complementary parts.	It was about having ≠ people with specific and ≠ backgrounds adding ≠ information, sharing ≠ knowledge about ≠ specific topics.	Dividing pieces of an article and write sections individually	I was thinking co-writing is just like working together with your group mates then finish each part of writing and combine them.
2. Did your understanding of co-writing change after the workshops?	No	Not really	Yes. I really enjoyed the 3 rd perspective of fusing 2 people's views and ideas to one while keeping differences to [<i>sic</i>]	Yes, I learnt that it can be used to write about one topic that is subbed to all authors, with similar interests and backgrounds [<i>sic</i>].	Yes. It was also about collaborating on ideas, process, always be open to change directions according to the team.	Yes, the workshops were really helpful and inspiring for me.
3. Did your understanding of co-writing change after the co-evaluation process?	Yes, I realised that our own methods of co-writing was flawed and did not fully integrate.	When we read through other's writing I found some negative parts that remind me I may also did [<i>sic</i>] this. When to evaluate other's work, I also start rethink [<i>sic</i>] my work.	Yes. It s difficult to write together and address all of the questions and criteria that is involved in marking.	Yes, different methodologies can be applied and used to ≠ co-writing outcomes and styles.	No, but my understanding of writing in general was richer and it was very good method to be able to step away from your own text and see how it communicates on its own.	Yes, the co-writing process do help me to have a better understanding of the role of co-writing and the importance of making criteria [<i>sic</i>]

<p>4. Do you feel differently about co-writing in relation to your design practice now, and if so, please explain how.</p>	<p>I assumed that co-writing was similar to co-designing I realise that for me to fully integrate this practice in the future I will need to communicate in a more integrated way.</p>	<p>I like making stuff, not good at research, but in our group, we have other people as researchers. And it is important. So, I feel at the meanwhile I doing my practice [sic].</p> <p>Need more research to support.</p>	<p>I do think that in my own practice I will be more analytical and critical when reviewing my ideas, arguments and associations.</p>	<p>Yes, I think it is really useful, but you need to find a suitable team/partner. (It can be difficult).</p>	<p>Yes, I think it is a valuable method which can help a team collaborate better from the beginning through articulating while writing.</p>	<p>Yes, I do feel differently, through the process of design practice I realised co-writing is not only about explaining things but also creating stuffs.</p>
<p>Are there any other points about the workshop that you felt were interesting or worth mentioning? For example, did you have any 'ah ha!' moments?</p>	<p>Including and dealing with other people is always a challenge, learning to let go and trust that everyone as doing 'stuff' was difficult for me. Learning not to micromanage/ loss of control could create/generate results that are far more interesting. I would never have come up with these new perspectives alone.</p>	<p>I really like the start, we write keywords and put them on the floor. Then the keywords that has similar concept bring us together.</p>	<p>Re examining Metadesign as a methodology that integrates with other disciplines approaches and tools.</p>	<p>Yes, I learnt that correcting and reading other people [sic] work is tough.</p>	<p>Especially the part about keeping the reader emphasis and curiosity of your writing – as the reader will never be as engaged and interested in that exact topic as you.</p>	<p>Yes I did. Suddenly come up with some idea [sic] while doing these workshops.</p>