This is the peer reviewed version of the following article: Quaife, M. (2024), Broken Time: On the Fragmentation of the Experience of Art School and the Impact on Identity Formation and Ttransformation. *Int J Art Des Educ,* 43: 646-658. DOI: 10.1111/jade.12540, which has been published in final form at https://doi.org/10.1111/jade.12540. This article may be used for non-commercial purposes in accordance with Wiley Terms and Conditions for Use of Self-Archived Versions. This article may not be enhanced, enriched or otherwise transformed into a derivative work, without express permission from Wiley or by statutory rights under applicable legislation. Copyright notices must not be removed, obscured or modified. The article must be linked to Wiley's version of record on Wiley Online Library and any embedding, framing or otherwise making available the article or pages thereof by third parties from platforms, services and websites other than Wiley Online Library must be prohibited.

Broken Time: *On the Fragmentation of the Experience of Art School and the Impact on Identity Formation and Transformation*.

Introduction

It is twenty-five years since the first Bologna accord was signed, its efforts at standardizing and marketizing European higher education have had a profound effect on schools, academies, and departments of art in the sector. While some of these effects are the product of design and often positive: including greater transparency of curricula, the transferability and equivalence of credit, and increased student mobility, there have also been negative effects. These have in some cases compounded or accelerated existing problems often relative to local and national level conditions. But there have also been new problems which, when taken together with other factors have led to new difficulties. There are numerous critical positions on the impact of Bologna upon research culture in higher arts education (e.g. Osborne 2022, De Wolfe 2018, Elkins 2018) but less has been written changes it has effected to its pedagogy.

This paper begins to address that lack by suggesting that the modularization of art school education is one of the key factors that have combined to radically change the students experience of time. I draw upon my own experience as an art student, educator, and pedagogical researcher as well as understandings that I have developed visiting art schools across Europe to propose that identity formation and/or transformation are amongst the key functions of higher education in fine art in the West; that becoming an artist involves complex process of socialization and individuation; and that these processes take time. I speculate that time is something which was once experienced comparatively smoothly but has been striated and fragmented by various factors including increased focuses on employability, the presence of social media, and not least various post Bologna interpretations at national or local level of the introduction of units and modules to comply with standardized credit systems.

This is complex and nuanced on local and institutional levels and in an attempt to take a broad look at the issues at hand I present a necessarily reductive version of the problems and the factors involved. To do so I draw upon Michel Serres' (1997) metaphor of the student as a swimmer who learns most not at their destination but in the middle of the journey to reflect on the time art students spend developing processes and a practice away from the destinations of assessment or the professional art world. It is my contention that through fragmenting this time in various ways and increasingly focusing students on destinations we have impacted the potential of higher art education to be a place of meaningful identity formation and transformation.

Context

To paraphrase the analysis of Thierry de Duve (1994) during the 20th century the pedagogy of the art school/academy broadly shifted from the acquisition of skills to the developing of an artistic practice; from a belief in the talent of the few to creativity which could be drawn out of all of us; and then to the development 'attitude'. Notwithstanding the political and social conditions that impacted these developments, they were largely driven by artists and by art schools and academies internal reflection; inspired by new models (famously the Bauhaus, Black Mountain, and Nova Scotia); by the challenges of students for example in Paris, and at Hornsey in '68; or by reviews led by artist educators as with Coldstream reports. Broadly speaking by some point in the second half of the 20th century they shared a basic goal: the student artist was at art school to develop a *practice*. Often this involved an intense period of more diverse study known variously as the ground, basic, or foundation course during which students would, amongst other things learn to work with increasing independence. This would lead to further study on a degree or diploma where there was a common understanding that what students needed was the time and space to work things out and this would most commonly take place in the studio.

My own experience of undergraduate education was a degree in Painting at Chelsea College of Art and Design in the mid 1990's when the fine art subjects that also included sculpture, media arts, and printmaking were housed together in the same building on Manresa Road separated from both design and post graduate fine art. The vast majority of us had studied on a foundation course while most of those who had not arrived with considerable life experience beyond secondary school. Independence was expected from the beginning. We were given studio spaces, a white wall in a room shared with two or three students from other year groups and expected to begin making work. The onus from the beginning very much was on us, the students, to work out what to do. There were basic workshop inductions, weekly theory lectures that started at five O'clock so as not to interrupt studio time, two one-to-one tutorials in the studio per term, one optional group crit a year, and an expectation that we would submerge ourselves in the cultural offerings of London. There were two studio assessment points per year from which no mark was revealed, nor written feedback offered, and whether feedback was offered at all seemed to be the decision of the individual tutor. There were the also two essays on first and second year then on third year we submitted our dissertations. I have since heard this and similar systems, which focused students on long periods of largely uninterrupted period of making, described as the pedagogy of the white wall. Above all else in this system we were afforded the time and space to work things out.

Such an approach was far from unique and the pedagogy of the white wall often still plays a significant part in the approach of art schools and academies across Europe. But in the time since I graduated, particularly in the years I have spent teaching and most recently researching the education of artists, I have witnessed shifts in this open and comparatively free time. There are I believe several factors contributing to these shifts including the under-resourcing of the massification of higher education (especially, but not only, in the Anglophone world) (New Zealand Ministry of Education, 2019:18; University of Melbourne, 2023; Sturgis, 2016:15) social acceleration and the attendant pressures on students' lives; increasing financial pressures and the resultant need for students to work; a rise in caring responsibilities; the striation of the flow of education through modular post bologna curricula systems; the hijacking of well-intentioned student centred approaches to teaching by consumer agendas which has led to a customer service approach; lowering rates of engagement other than a post covid upward blip, and relationships to screens. The combined effect of these factors means our students' time is increasingly fractured and fragmented and I speculate that as a result they are less likely find a Fine Art course a place of identity formation, because as I will argue, to do this they have to find themselves in the flow of their education. I revisit some of these themes below.

My intention is not to romanticise how art schools were. The system I and many others were taught in was suited to students who had particular kinds of previous cultural and educational experiences. As students increasingly arrive at their undergraduate degrees younger, from more diverse backgrounds, and less likely to have studied a foundation, it becomes more difficult to make any assumptions about those prior experiences. That is not to say the system worked for everyone before either. In 1983 Gerhard Richter described the Academies in the Federal Republic of Germany as places "where the worst artists of all lurk as parasites and elevate their own cohabitation into a system of debauchery and tedium." (1995:109) While in 1985 Griselda Pollock extrapolated on the "…unequal, ill-defined, and educationally lamentable conditions." (1985-6:8) in UK art schools. Instead, I want to suggest that the evolution of art schools over the past 25 years has taken certain paths as it navigated various educational reforms or remained static in the face of social and cultural change. Unlike the reforms I describe above many of these have been driven by ideological agendas which are external to the concerns of contemporary art, from Dearing in the UK to Bologna in Europe, and that some aspects of these reforms might benefit from being reconsidered if art schools are going to reach their potential as places where identity can be formed and transformed in meaningful ways.

The Time of Journey and the Middle

In the book *"Art and Design Pedagogy in Higher Education",* Susan Orr and Alison Shreeve explain that a focus on process is often articulated through the metaphor of the art student being on a journey, and "this is not a journey that is fully predetermined by the lecturer or the curriculum" (2018:131). In other words, there is an emphasis on the student to find their own path. As a result, they explain, staff are likely to be looking for evidence of process in students' assessment submissions. They quote Barrow to explain that this is evidence of the students "path to transformation" (2006:358). Finding one's own path, learning to navigate the complicated terrain of both contemporary art and the emerging or transforming self and artistic practice takes time. Within this process the journey has significant value and is more important than the destination which we might understand as the degree show/thesis exhibition opening, and/or the degree/diploma certificate, because these are symbolic end points, demonstrations of learning, rather than moments of learning in their own right.

In "*The Troubadour of Knowledge"* Michel Serres uses the metaphor of a specific type of journey for the moment of education: one of swimming across an "impetuous river or rough strait." And it is while crossing rather than when arriving that something interesting might happen. "The real passage occurs in the middle. Whatever direction determined by the swim, the ground lies dozens or hundreds of yards below the belly or miles behind or ahead… Thus the body… forgets solidity… as if it were setting in to its foreign life for good. The body that crosses learns about a second world, the one towards which it is heading,… but above all,… the body is initiated into a third world, through which it passes." (1997:5) To extend Serres' metaphor to the art school studio, can we say that the process of learning not just to swim in the middle (perhaps against the current or the tide) but to also develop an understanding of what it means to be there, to understand the value of the process takes time? One can't simply dip their toe in, or swim around the edges, nor can one jump in and out: it is important to immerse oneself in the waters. That understanding is about knowing oneself, knowing what is exciting or interesting about art on a deeply personal level, and knowing what it means to be an artist in the studio and in the world.

Jan Masschelein and Maarten Simons draw upon Serres when they ask us to "Think of a swimmer attempting to cross a wide river. It may seem as if he is simply swimming from one bank to another (that is, from the land of ignorance to the land of knowledge). But that would mean that the river

itself means nothing, that it would be a kind of medium without dimension, an empty space, like flying through the air. Eventually the swimmer will of course arrive at the opposite bank, but more important is the space between the banks – the middle, a place that takes in all directions." (2013:36) It is here in the middle whilst on the journey and not in the destination that a practice and an identity as an artist are developed.

Time and Identity formation on Fine Art degrees as a process of socialisation and individuation

Identity formation, reproduction, and transformation are significant aspects of education particularly in the West (Desjardins, 2015). In the context of higher education in fine art this can be understood in relation to processes of socialisation and individuation:

It is through various processes of socialisation that students develop a sense of self and belonging relative to aspects of the diverse and plural possibilities which the art world and associated or parallel roles in the world. This might include an ambition to work in schools, museums, galleries, universities, or media industries. Often the more significant aspect of this which emerges through the programme of study, relates to developing the student's identity as an artist, be that role playing or genuine becoming, and might be as well as or instead of the kind of roles outlined above. On most fine art degrees or diplomas in the West this is achieved through, or is a by-product of, centring student learning on developing an individual artistic practice and attendant critical and contextual understandings. Developing such a contextual understanding socialises within a field or fields of practice as it allows them to think of their work in relation to wider communities of artists. Other aspects of this include studio seminars or group critiques, and student exhibitions through which they can be socialised in relation to each other's emerging practices and world views. Such aspects can when working well also develop communities of practice within the art school which further lead to a sense of belonging and form an identity in relation to each other and what is established in the field.

Secondly, there are processes of individuation. In asking students to develop a practice there is also an expectation which is either explicitly framed through learning outcomes and/or implicitly by socially and culturally received notions of "the artist", that the students produce original art works. This is very different to many other undergraduate programmes away from art and design which require original work in as much as it is not plagiarised but still seek learning to be demonstrated relative to the course curriculum, lectures, and reading lists that effectively frame a particular body of knowledge. Even on design courses there are more likely to be projects and briefs which while not "concerned with setting out a problem that has a single answer which all the students are expected to identify" (Orr and Shreeve 2018:109) still set out specific problems to be solved. If such frames exist in fine art, they are defined on the one hand by the plural possibilities of the contemporary art, and on the other by the edges of the understanding of tutors, in either case they often remain tacit and difficult to define putting the emphasis heavily on the student to do this work. The combined demands of defining one's own practice and of originality require the student to individuate, to define themselves through a difference to what is established in the field and the work of their peers.

Complex interrelations between socialisation and individuation are common in many forms of education. But at undergraduate level there are few areas of study outside of art schools which tend so heavily toward individuation. The possibilities and problems this entails range from graduating with a distinctly independent and critical voice, to a sense of being lost in the many pluralities of the field. Enrich Fromm (2001) proposed that processes of individuation can involve emotional growth, increased independence, and the growth of self-strength, but also "increased isolation, insecurity and thereby growing doubt about one's role in the universe." (29). While Fromm was exploring

process of child development it is not difficult to for anyone with experience teaching in Fine Art students, or in many other subjects to recognise these characteristics in our students at various stages of their journey through the degree. If the student artist is going to work through these issues to find their own position then the time in middle becomes incredibly important. Hence, I propose that time is a significant factor in helping students to realise not just practice but an attendant identity in meaningful way.

Transformative Time

Claims that art schools are involved in identify formation, or transformation underpin the notion that this is a fundamental aspect and outcome of the time students spend there. Examples include Susan Orr and Alison Shreeve suggesting that, "Students studying art and design in higher education are on a journey that involves identity transformation" (2018:3). Neil Mulholland (2019) that, "Transformative educational practices are rapidly overcoming the perennialism of the art school." Anna Hickey-Moody and Tara Page that New Materialist approaches to arts pedagogy "are brought together by a shared belief in the transformative capacities (or 'pedagogy') of matter." (2015:1). While the University of the Arts London's strategy from 2015-2022 claimed that Transformative Education was being implemented across the institution, and that its effects would be measurable in: "Students' satisfaction with learning and teaching, students' attainment, staff engagement and satisfaction, and staff profile" (UAL:online) In short it seems that transformative education will make everyone better and happier. However, what exactly is meant by transformative, or transformation is often not addressed. Nor is the desirability of transformation questioned: or rather the question of what kind of transformation might be desirable.

Danish educationalist Kund Illeris has suggested that uncertainty about the "very concept" of transformative learning" and how it can be defined risk it becoming a "floating signifier… a buzzword without any clear meaning." (2014:15) So can we begin to work towards some definitions of this in relation to the art school? If we take the example of Transformative Learning as established by Jack Mezirow in the 1970's which is the also the tradition that Illeris' work emerges from, and is described by Mezirow "the process by which we transform the problematic frames of reference (mindsets, habits of mind, meaning perspectives) – sets of assumptions and expectations – to make them more inclusive, discriminating, open, reflective and emotionally open to change." and "Such frames are better" Mezirow suggests, "because they are more likely to generate beliefs and opinions that will prove true or justified to guide action." (2018:116). It is possible to say that such change can emerge from an art education, but as an aspect of the journey towards becoming an artist, one of forming an identity as an artist rather than as the specific goal of transforming the traits Mezirow outlines. Or to put is another way those problematic frames of reference, sets of assumptions and expectations are not assumed to exist, and if they do they often relate to notion what art, or the artist are which may or may not in turn lead to a reconsideration of the self in relation to society more broadly.

The teaching of contemporary art is however predicated on modes of transformation – the transformation of materials into the work of art: space, the body, matter, pigment, sound, and so forth. Along with the transformation of the idea, with or through the material – the making material of thought – a process in which the thought is not necessarily a priori, but can be in dialogue with the material. The form that transforms here is not limited to formal or formalist notions of art. The process involves the transformation of materials even in conceptual/dematerialised art and of thought in material practices. Art school teaches the student to transform the world around them, or perhaps refines, or at least somehow develops their ability to do so. Yet developing the student's ability to transform things and ideas does not necessarily transform the student. It can instead sometimes allow them to reinforce the sense of self which they arrived with: that of someone

becoming an artist. So, we can say that art schools aim to transform the student's ability to transform materials and ideas. Ultimately, and at its best, when such work encounters the world and then we encounter such work it has the potential, the power even, to allow us to understand that world differently, to shake us from our own assumptions, which even with the smallest of perceptual or intellectual shifts can hold profound and lasting meaning.

This potential may not be realised at art school, often artists work for a long time after graduation to find and understand their ways of working. But what art school can provide is an understanding of the modes of working which might lead to such potentials in their practice. This is about learning process, the process of arriving at meaning through transforming material and thought, and process in artistic practice is analogous with Serres "middle" of education because the process is a not a destination.

Modluated Time

Within many HE institutions modularization has fragmented the student experience into ever smaller units of learning. Gearld Raunig (2013) describes how this has striated the once comparatively smooth flow of education. It focuses students on assessments as micro destinations rather than emphasizing the *middle.* A decade ago Raunig cited schools and academies of art as exceptions to these effects. But across Europe and beyond they have been subsumed into universities, become universities, or adopted aspects of what was previously the role of the university. In some countries this began decades ago and in others it is more recent. Even where comparable independence has been maintained they have very often adopted modularization in accordance with national and institutional level interpretations with attendant bureaucracies. The introduction of the European Credit Transfer System (ECTS) further impacted and while there was no central European imperative regarding the size of units or modules individual institutions imposed them. Different possibilities have emerged, from the elective course system at the academy of fine art in Helsinki, to the timetabled system in Riga, and the comparatively free structures of academies in Dresden and Stockholm to highlight just a few. Ethnographer Gary Allen Fine explains that "University Education affects practice and art identities…" and that within universities "…art increasingly constitutes and academic discipline…" (2018:2) amongst others. The discipline has been disciplined by the by the pedagogical and academic cultures and traditions of other fields.

Within this fragmented curriculum there were perhaps opportunities to reconsider what is actually taught. In the UK it is rare that students get any meaningful training in making, in the techne of their practice, degrees focus on oral dialogical approaches to teaching – the tutorial and the group crit, and, either for ideological reasons or for lack of resources, rarely if ever do they teach with or through materials. The modulating art school (in the UK at least) has not led to a re-balancing between dialogue around an independent studio practice and modes of teaching which place students directly in different kinds of material dialogue. Instead, it has fragmented studio practice into smaller units all with pre- and mid-unit briefings, at least one preassessment briefing, and mid-unit and post-unit feedback, and with aspects of theory, history, and professional practice all dealt with separately and with their own units, students move between siloed chunks of learning.

In Finland things are different, the students have a vast array of mainly optional courses from which they can compile the requisite study points to complete their degree. They select courses of varying length that deal with different aspects of practice, sometimes more focused on the technical, or the theoretical, but often balanced between the two and study points are awarded for participation. This fragments the flow in a different way. Taking them away from the individual practice they are developing in the studio for extended periods rather than punctuating it with assessments. But what both systems share is an increasing pressure on students to engage in aspects of their course that

take them away from the studio, that striate the flow in the middle and while I strongly believe that art students should graduate with more than just an artistic practice, graduating without the means and discipline to at least develop a practice is equally if not more problematic.

Screen Time

The buzz of the phone or the ping of the email impact our attention more than ever before. But the time of the work of art has also been altered by social media. Artist, curator, gallerist, and critic John Kelsey explains:

> "Often in circulation before it's even finished, socialized and speculated on before it's been physically transported or exhibited outside the studio, the work, once posted, is already ahead of itself and other than itself…"

And

> "Novelty has never experienced such a mosquito-like life span (in the marketplace too, with the rapid cycling of painters through the columns of ArtRank)…. Within the interface it (painting) no longer worries about anything beyond the right now of this stripped-down temporality it has never felt so fresh in its exposure." (2015:269)

Before social media Paul Virillio (2005:58) had already cautioned that "something has been lost irrevocably in… the computer's motor of logical inference or the internet's search engine." This was "The fixed point that was the static picture, and was silence." While for Kelsey the image on social media not only accelerates our relation to painting but strips it from both its physical and intellectual support – it is experienced without a frame and without context – and in turn, as social media has become a primary medium through which our students engage contemporary art. So, we can understand a shift not just in the peaceful experience of the static image, but in the time that the work is made and the contexts it is made for. This is a further focus on a different form of micro destination one which is validated by likes and flame emojis rather than critical and contextual debate about the work, where instant gratification detracts from the middle.

Professionalised Time

In UKs fee-paying reality where "value" is reductively judged by earnings after graduation and employment conflated with success, the power of league tables has resulted in pressures to increasingly focus on the destination rather than the middle. There seems an irony that when students paid no fees, when a minority were generously supported by the taxpayers there was little consideration of financial contribution upon graduation, now that students pay themselves it is increasingly a factor that shapes curricula. But if Serres, and Simons and Maschelin (amongst others) are right and the real value of education is in the middle and *not* the destination, then could we say that current students are getting worse value out the time they invest in their education?
It has led to a situation in which as well as technical colleges, former polytechnics, and art schools being afforded the intellectual and degree awarding freedoms of universities, the universities (old and new) and art schools (independent or otherwise) have increasingly had to think in terms of the vocational aspects of their curricula. Within Fine Art education this has too often led to the invention of new modules and units rather than being integrated into the flow of existing studio units, and is another fragmenting factor.

The studio (in its broadest sense to include any space where the artist makes their work) is the place the artist develops their practice, but whether or not it is desirable for our students to understand

this practice as professional is contentions. The content of professional practice units varies hugely and might include aspects of building a website; funding, residency, and open call exhibition applications; artist run activity; networking; or working in different kinds of environments such as arts for health, community or socially engaged practices. Andrew Bracey's humorously defined these aspects of the curriculum as:

> A concept Universities use to (try to) introduce professional skills art students can acquire in order to pay off their loans. A growing amount of time and effort is spent on bringing this into the curriculum at the expense of making and thinking time. Good advice is passed on from tutors who wish they had been taught this at art school. (Online)

But notions of professionalism predate the current instrumentalized versions. Jon Thompson has described how they emerged at Goldsmiths college in the 1970's in response to the student complaints that began in '68. Rather than conflating professionalism with income these reforms were intended to "make the educational experience for young artists correspond to the conditions prevailing in the professional world outside." As opposed to the governmental demands towards professionalism which aimed at "achieving conformity," "Goldsmiths objective was to release and radicalise the creative potential of young artists." (Thompson 2011:428-9). This then was not professionalism as employability, but an attempt to allow the students to operate as a artists while still studying and Thompson claims the roll call of well-known artists who studied there from the 70s through the end of the century as testimony to its success.

But in recent years I have witnessed a sense amongst students that they have to graduate market ready, a feeling that there is no time after graduation to work things out. I think professional practice can be a factor in this as it presents the students with models of practice that can easily be conflated with success. It can further be another distraction from the middle, a fragmenting factor that points the students towards career destinations before they have formed an identity as an artist.

Independent Time

The modular system has the potential to subsume and fragment the whole of the student experience. Perhaps it is a good thing that what was once extra curricula activity of say volunteering in a gallery or curating an exhibition with peers can in many institutions be credited as self-study or submitted as part of existing units. But let's look at a recent example from Finland where the students occupied university campuses to protest reductions in funding and in solidarity with international students whose study rights are changing. The students who fully engaged in this process withdrew themselves from studies and self-organised classes in the long-established tradition of university occupation. But within a week, at the Theatre Academy a module in occupation had been designed so that the students would not have to miss any study credits. In part no doubt this was due to mounting pressure from the ministry of education to get students to graduate on time in a system where their study rights allow them to decide when they want to leave the institution. In some ways, it could be seen as an act of solidarity from university management who were vocal in their support of the students. However, it also served to subsume the protest into the system and to nullify the symbolic power of that withdrawal, and the time of protest was reduced to another aspect of the modulating art school rather than exiting outside of it.

Conclusion

The time spent in the *middle* at academies and schools of art has changed significantly in the last twenty-five years. Change is of course a constant but has increasingly been driven by top-down sector wide reform in higher education rather than an on the ground understanding developed by

staff and students. These reforms have had unforeseen impacts on one of the key functions of higher education in fine art. Amongst these is the possibility of identity formation and transformation which involve complex processes of socialization and individuation in relation to the development of an artistic practice. This happened in the *middle,* the moment of learning away from the destinations of assessment, by focusing students on the work that they were making. Increasing fragmentation and other forms of distraction have fractured this time and it is important that we try to better understand the impact of these changes.

The issues put forward here account for only a few of conditions which have changed students' experience of higher fine art education, but each is significant and merits further investigation and consideration. Some, such as social media, are largely out of our control and possible solutions include making sure that the critical education and development of our students includes aspects of this. Others are structural, and while modularization has had different effects depending on local and institutional level interpretations, it is also largely unavoidable. There are however ideas emerging from the wider higher education section such as Programme Focused Assessment (McDowell 2012: Online; Brunton et al 2016) that involve decoupling assessment from units to address programme level learning outcomes and has the potential to offer partial solutions to the fragmenting and micro-destination focusing impacts of unitization. Professional practice is in many ways a desirable aspect of our teaching, but it is worth rethinking what the students really need and how this can be better integrated in the other aspects of the curriculum without skewing them from their indented purposes. It is also possible to imagine withdrawing higher fine art education from university systems, and there are Academies in France and Denmark who are governed by the ministry of culture not the ministry of education who have comparative freedom. But they have still had to adapt to aspects of the modular system so that they can be part of Erasmus or offer doctoral level education, and in most cases state funding dictates the form of the institutions. There are also increasing numbers of independent art schools, but they are limited in the number of students they can take and, in most cases, cannot offer access to grants or student finance to cover living costs. So, it might be better to ask how we can affect the system from within as participants in the wider frames of European, Bologna zone higher education.

References:

Beech, A at al. (2022). *The Post Research Condition*. Henk Slager ed. Metropolis M Books. Utrecht.
Barrow, M. (2006). *Assessment and Student Transformation.:* Linking Character and Intellect. Studies in Higher Education, vol. 31, no. 3.
Bracey, A. (online). Taken from the artists Instagram account.
Brunton, J. et al. (2016). *Designing and developing a programme-focused assessment strategy:* a case study. Open Learning: The Jorunal of Open, Distance, and e-Learning, vol 31, issue 2. doi.org/10.1080/02680513.2016.1187593
Desjardins, R. (2015). *The Precarious Role of Education in Identity and Value Formation Processes*: the Shift in State vs Market Forces. European Journal of Education, vol. 50, no. 2. DOI: 10.1111/ejed.12114
De Duve, T. (1994). *When Form Has Become Attitude — and Beyond*. in de Ville N & Foster. S. eds. 1994
De Wolf, H. M. (2018). *How to Secure the Value of an IMAGE as an IMAGE in Time of Political Turmoil*. Published in Tumans et al 2018.
de Ville, N. & Foster, S. eds. (1994). T*he Artist and the Academy, Issues in Fine Art Education and the Wider Cultural Context,* John Hansard Gallery, University of Southampton. Southampton.
Elkins, J. (2018). Foreword to. Orr and Shreeve. 2018.
Fine, G. A. (2018). *Talking Art:* The Culture of Practice and the Practice of Culture in MFA Education. University of Chicago Press. Chicago.
Fromm, E. (2001). *The Fear of Freedom.* Routledge, Abingdon and New York.
Hartshorne, I., Moloney, D. & Quaife, M. (2016) *Teaching Painting:* How Can Painting be Taught in Art Schools? Blackdog, London.

Illeris, K. (2014). *Transformative Learning and Identity.* Routledge, Abingdon and New York.
Illeris, k. ed. (2018). *Contemporary Theories of Learning:* Learning Theorists in Their Own Words. Routledge, Abingdon and New York.
Kelsey, j. (2015). *The Sext Life of Painting.* In Painting 2.0: Expression In the Information Age. Prestel Publishing, Vinenna.
New Zealand Minstry of Education. (2019). A Summary of Engagement Towards a New Tertiary Education Strategy.
Masschelein, J. and Simons, M. (2013). *In Defense of the School:* A Public Issue. Trans McMartin, J. E-ducation, Culture & Society Publishers. Leuven.
Mezirow, J. (2018). *Transformative Learning Theory.* Published in Illeris, ed. 2018.
McDowell, L. (2021). *Programme Focuse Assessment:* A Short Gide. Online. Retrived from chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.bradford.ac.uk/pass/resources/short-guide.pdf March 12, 2024.
Mulholland, N. (2019). *Re-imagining the Art School:* Paragogy and Artistic Learning. Palgrave Macmillan, Cham.
Orr and Shreve. (2018). *Art and Design Pedagogy in Higher Education:* Knowledge, Values and Ambiguity in the Creative Curriculum. Routledge, Abingdon and New York
Osborne, P. (2022). *No Going Back – But Not Forward to There Either:* Once More on Art and/as Research. Published in Beech et al 2022.
Pollock, G. (1985-6). *Art, Art School, Culture:* individualism after the death of the Artist. Block, Vol 11.
Raunig. G. (2013). *Factories of Knowledge, Industries of Creativity.* Semiotext(e), Intervention, Series 15. Los Angeles
Richter, G. (1995). *The Daily Practice of Painting:* Writings 1962-1993. Thames and Hudson. London and New York.
Serres, M. (1997). *The Troubadour of Knowledge.* Trans, Glaser. S.F. and Paulson. W. University of Michigan Press, Michigan.
Sturgis, D. (2015). *Condensed Knowledge.* In Hartshorne, Moloney, and Quaife: 2016.
Thompson, J. 2011. *The Collected Writings of Jon Thompson.* Akerman, J. and Daly, E. Eds. Ridinghouse, London.
Tuymans, L. et al. (2018). *The Image Revisited.* Ludion, Brussels.
UAL (online): retrieved from www.arts.ac.uk March, 2021.
University of Melbourne. (2023, Sep 4) University of Melbourne response to the Universities Accord Interim Report, retrieved June, 2024.
Virilio, P & Lotringer, S. (2005) *The Accident of Art*. SEMIOTEXT(E) FOREIGN AGENTS SERIES. New York and Los Angeles.