**The Artists’ House: The recontextualised art practices of British postgraduate students in conversation with Italian amateur artists.**

**Dr Samantha Broadhead: Leeds Arts University**

**Abstract**

The article is developed from a paper presented at the European Society for Research on the Education of Adults (ESREA) Access, Learning Careers and Identity Network Conference 2017: Exploring Learning Contexts: Implications for access, learning careers and identities. It explores how the recontextualisation of creative practice and communal living as part of a pedagogic device reveals the ideology behind what constitutes a professional artist and a successful art student. This is achieved through the application of Bernstein’s theories of horizontal and vertical discourse in conjunction with his theory of the pedagogic device to a case study based on a residency at ‘The Artists’ House,’ based in Canale Di Tenno in Italy. It was found that the participating students were able to perform those successful creative practitioner identities which were regulated by official art and design pedagogic discourse. However, the Artists’ House residency also reproduced disadvantage. Those students who did not take part were in danger of being positioned as unsuccessful creative practitioners because they could be seen by tutors, their peers and themselves as not being gregarious, risk-taking or globally-orientated.

# Introduction

This article offers a critical reflection on the ways practices and discourses are recontextualized into the dominant pedagogic discourse of art education in the United Kingdom (UK). This draws upon the ideas of Bernstein where he said:

Pedagogic discourse is a principle for appropriating other discourses and bringing them into a special relation with each other for the purposes of their selective transmission and acquisition. (Bernstein 1990: 183-4)

An analysis of a case study based on a week’s residency annually undertaken by creative practice students at the Artists’ House of Canale di Tenno situated in the Italian Alps is used to show how practices and discourses are recontextualized into pedagogic discourse.

Students and staff lived and worked together in a medieval artists’ house for six days. They listened to talks by a local historian and a local anthropologist who relayed a set of complex meanings about the rural environment and landscape. These meanings were reproduced, interrogated and reimagined in the creative work of the students. At the same time they learned about local cultures, economies and modes of production through social events and day trips. Students repositioned their creative practices within a new and for some different working space. During this time the day-to-day, informal conversations and encounters between the students, staff and local people (horizontal discourse) that occurred whilst living, learning, cooking and exhibiting together informed the content of the resulting creative work. The emersion of students and staff in a different kind of space away from the urban environment of the art school in Britain led to thoughtful work that was developed further after the residency had ended.

There was a sharing of outputs derived through the discussions held with other Italian artists in a public critique held on the last evening. This gave the students a good opportunity to consider different audiences for their creative work. This event also acted as a celebration and a point in time where students could take stock of what they had experienced and created. The audience of Italian amateur artists were intrigued by the work on show and both groups of people were able to talk about it during a shared meal. Harman (2014: 51) has written that, ‘[l]earning has escaped its traditionally understood setting in educational institutions and has been located in other sites, including workplaces.’ Within the context of art and design the workplace could be seen as the studio, but also those places like museums, galleries and cultural centres where residencies are likely to take place. For some creative practitioners the work place at times becomes a domestic space and vice versa.

Bernstein (2001: 365) argued that new technologies, lifelong learning policies and a fluid, adaptable workforce would drive a ‘totally pedagogised society.’ When applying this notion to the student experience of the Artist House it can be seen that the boundaries between domestic, social and personal activities were blurred with pedagogic and art practices. This approach to teaching and learning questions the boundaries between formal and informal education, where clear divisions appear to reduce the complexity of interactions between discourses, practice and knowledge (Zürcher 2015: 78).

During the residency at the Artists’ House students and staff were continuously present as part of a teaching and learning relationship. Informal, social talk and formal discussion about art practices were woven together and mediated through various translations. The implications for this in terms of the reproduction of social relations was analysed further, for example, who was included and excluded from this learning experience? (those who could not take part in the residency and those who were alienated by the process). Potentially, certain practices and discourses could be recontextualised through the approach to teaching and learning (pedagogic device) in order to construct flexible art workers with ambivalent notions of the boundaries between work and personal activity. These practices and discourses appear to comply with the dominant art and design pedagogic discourse articulated through educational policies.

**Theoretical context**

Two important theoretical concepts are explored in this case study, firstly the notion of horizontal and vertical discourse and secondly the pedagogic device with a focus on recontextualisation. Within the Artists’ House residency there were two levels of recontextualisation. Firstly, the students’ creative practices were recontextualised within a different place and culture. Secondly, the residency which involved communal working and living was recontextualised into a pedagogic discourse (Bernstein 1990).

*Horizontal and vertical discourses*

Bernstein (1999) described how horizontal discourse functions to selectively distribute knowledge through the day-to-day contact in families, communities and in particular student cohorts. Horizontal discourse is, “oral, local, context dependent and specific, tacit, multi-layered and contradictory across but not within contexts,” (Bernstein 1999: 159). It is organized segmentally according to the sites where it is realised (for example: at home; at work or in the art and design studio). Shared informal discourses situated within a particular context can construct a particular group identity:

The structuring of social relationships generates the forms of discourse but the discourse in turn is structuring a form of consciousness, its contextual mode of orientation and realisation, and motivates modes of social solidarity. (Bernstein 1999: 160).

A vertical discourse by contrast is a,

coherent, explicit and systematically principled structure, hierarchically organised, as in the sciences or takes its form from specialised languages with specialised modes of interrogation and specialised criteria for the production and circulation of texts, as in the social sciences and humanities. (Bernstein 1999: 159).

It is through horizontal discourse that students ultimately gain access to the vertical discourse of their subject area and its related specialist knowledge.

Because the distributive rules of horizontal discourse “structure and specialise social relations, practices and their contexts,” (Bernstein 1999: 159) the day-to-day talk between students and tutors can construct and maintain power relationships between groups leading to differing access to knowledge. Both vertical and horizontal discourses are likely to set up positions of defence and challenge. If people are isolated and excluded within their working or learning space they cannot take part in exchanges of shared strategies, procedures and knowledge (Bernstein 1999). In other words students who are marginalised find it more difficult to draw upon the reservoir of strategies for success available within their learning communities (Bernstein 1999).

Horizontal discourse, although localised and informal, impacts on those students ‘who do not fit in’ or those whose identities challenge the mythical group solidarities (the belief that people in the cohort are similar because they share certain characteristics like age, gender, ability and interest). This is because they cannot easily access the group’s knowledge in order to develop their own repertoire of skills and knowledge that allows them to succeed. The horizontal discourse that occurs in the art and design studio includes some students and excludes others whilst ultimately enabling or preventing some from gaining access to specialist art and design discourses and knowledge. For example, a student, who is a lot older than most of the students in the group, may find it more difficult to join in casual conversations with others because they have different interests and cultural references. As a result the older student may not feel they belong to the learning group. When the group talks together about their assignments or briefs they are able to exchange ideas and knowledge freely with each other but the older student is possibly excluded from kind of dialogue. Thus important information could be missed by the older student; they also may not have an opportunity to share their own experience and expertise with the rest of the group.

The kinds of discourse that occur within particular sites, the studio for example, are constructed through various social relationships (between educators and students or between students and students or between educators and managers). Thus certain kinds of discourse are encouraged (socialising after study; sharing strategies for gaining high grades) and others may be discouraged (keeping the studio tidy; keeping the noise level down) through social interaction and in relation to the particular culture of the group. Discourse, in turn, structures and forms a subject’s consciousness; constructing and enabling (or repressing) different dispositions or ways of being and motivating particular modes of social solidarity. Thus social disadvantage can be reproduced within educational contexts where people are ‘kept in their place’.

*The pedagogic device*

Many scholars have drawn upon Bernstein’s theory of the pedagogic device to shine a light on the politics of the curriculum (Bourne 2008; Loughland & Sriprakash 2017). The pedagogic device refers to how social discourses are appropriated, regulated, contested and controlled in order for them to become ‘pedagogised’. It filters what knowledge is thinkable or unthinkable and demonstrates how the historical, political and social contexts mediate the meaning and function of education. If thinking the unthinkable is an ability to create new knowledge rather than simply to reproduce old knowledge, it can be seen that this gives people some control over their lives. Within the context of creative practice, students do not just follow prescribed processes and techniques but are encouraged to experiment; to develop innovative ways of making or designing things. However, the rules of what is accepted as educational knowledge are sometimes hidden as in the case of assessment criteria which can be difficult to interpret and do not create shared understanding between staff and students (Orr 2010).

The pedagogic device operates through three interrelated rules: the distributive rules, the recontextualising rules and the evaluative rules. The distributive rules defines who can transmit knowledge and to whom; they regulate the relationship between power, social group and knowledge (Bernstein 1996).

The recontextualising rules refer to the ways in which discourses are shaped as they are moved, appropriated and brought into new relationships with other discourses. Recontextualisation relocates and refocuses discourses and this is mediated by social, political and economic forces. Bernstein (1996) uses the following example: ‘outside’ education there is carpentry which is transformed ‘in side’ education into woodwork or more recently design technology.

The case study ‘The Artists’ House’ illustrates how artistic practice realised through communal living constructs particular horizontal discourses which are recontextualised into a pedagogised discourse. Bernstein (2001: 365), identified a new social order, constructed by new technologies, lifelong learning policies and a fluid, adaptable workforce, as a ‘totally pedagogised society.’ For example, UNESCO (1997) perceives adult learning as, ‘A specific methodology that merges people’s daily life and curricula’ (Lucio-Villegas 2016: 77). The case study demonstrates how this can be realised. For example, the horizontal discourses that occur between people within a domestic setting (eating, sleeping, and relaxing) become ‘pedagogised’ in the Artists’ House residency where people learn to live and work together. This approach could be seen as a more authentic way of learning than those which separate formal education from other sites of social engagement. This is because such a separation leads to a simplification and sometimes a misinterpretation of specialist knowledge:

These complex states are assemblages in perpetual transition and are a much better fit with everyday learning and workplace conditions, whereas the Standard Paradigm of Learning is incommensurable with informal learning. (Zürcher 2015: 79)

The recontextualising of students’ creative practices within a new culture through participation in talks and visits also becomes ‘pedagogised’.

As the discourse moves from its original site to its new positioning as a pedagogic discourse, a transformation takes place. The transformation takes place because every time a discourse moves from one position to another, there is a space in which ideology can play. (Bernstein 1996: 32)

This process of the recontextualisation of specialist knowledge opens a space for changes in power and control relations as well as ideological meaning. Ideology is present but is structured into the selection, organisation, transmission and acquisition of knowledge. Singh (1997: 126) argues that the concept of recontextualisation allows researchers to analyse how practices of pedagogic communication directly or indirectly reproduce dominant power and control relationships which regulate cultural reproduction and change.

It is argued that the underpinning ideology within this particular case study is that, students should be global citizens; they should be professional and that the boundaries between everyday life and art should be fluid. The ideology that the boundaries between art practice and life are weak can be seen as having a long history and are articulated in the UK in the writings of, for example, John Ruskin (1856) and later William Morris (1884 in McAlister 1984).

The evaluative rules are the ways in which educational discourses are sustained and reproduced. Evaluative rules regulate what counts as legitimate educational knowledge. Potentially it can produce new social norms for individuals, states and institutions (Bernstein, 1996). On a subjective level evaluative rules construct consciousness. For example tutors and students identify ‘good’ students are those who go on residencies, participate well in groups and engage with new cultures. Conversely ‘bad’ students do not go on residencies or, if they do, they do not work with the group or learn from the experience.

# Methodology

*Case study design*

The qualitative research has been drawn together in the form of a case study. Yin (2009) would define this study as a single, embedded case study model, where many cases (those of students, artists and staff) are contained within one main case. Such an approach allows for findings, conclusions and recommendations to be contextualised within the Artist’s House project, while also potentially being applicable to other institutions and contexts. This is what Shenton (2004) qualifies as transferability, rather than generalisability. ‘Trustworthiness’ is another quality of the case study (Lincoln and Guba 1985; Bassey, 1999).

Bassey (1999) argued the case study approach was very suitable for research in educational settings due to the complex nature of the context and interactions between people within the educational process. He stressed the importance of constructing a case study method that was underpinned both by trustworthiness and an ethical respect of the person. The outcomes of case study research are described as ‘fuzzy generalisations’ in that rather than seeking to find an absolute truth or law, the research aims to say what happened within a particular context and that it *could* happen within another one. In other words, claims derived from case study research refer to what is possible, likely or unlikely (Bassey, 1999). The construction of a detailed and rich description of the context is an important contribution towards trustworthiness, as is providing a coherent and chronological narrative account of events and processes (Bassey, 1999).

Stenhouse (1984, in Ruddock and Hopkins) described the case study approach as being different to research conducted using samples from which generalisations are made. This is because case studies depend on descriptive verisimilitude or close interpretation of complex relationships between subjects and contexts.

Bassey (1999) described case studies as: theory-seeking or theory-testing; story-telling and picture drawing; and evaluative. The Artist’s House case study draws upon the story-telling aspects of the case study approach.

*Data collection and analysis*

The case study began with data collection in the form of ‘field notes’. In the case of the Artist’s House Project this comprised of sketchbooks; photographs; written observations; testimony from participating staff and students; email correspondence and evaluation. From the field notes a narrative case study was then constructed that aimed to provide a descriptive verisimilitude that was trustworthy and ethical.

The case-study narrative based on the Artist’s House project was analysed in order to apply Bernstein’s theories about the pedagogic device and in particular the recontextualisation of practices within new and educational contexts. The discussion and tentative conclusions were to some extent contingent upon the contexts in which they were produced, but they can be transferred as ‘fuzzy generalisations’ to new contexts by and for researchers and practitioners.

**The Artists’ House case study**

The students were adults studying their taught master’s course in creative practice within a small specialist art institution in the United Kingdom. They had financed their education either with private funds or through a postgraduate loan. All the students in the group were invited to take part in the Artists’ House residency which entailed them travelling to and staying in the village of Canale di Tenno, Italy. The students funded the trip themselves; however there was a small budget for materials provided by the UK institution. Out of a group of 30 students seven were able to participate. This suggested they were in a position to pay for the trip for the learning opportunity. Generally artist residencies are accepted as part of a professional artist’s activities where the individual undertakes their art practice within a particular setting for a particular amount of time (A-N 2003; Pujol 2001). The residency has an educational aspect to it in that it allows others to see the creative process in action within a new context (Silverstein 2009). In this case the students would be showing their work to and sharing their working methods with members of the general public and more particularly with a group of local, Italian amateur artists. The students would gain benefit from having experience of an international residency which would enable them to apply for more opportunities when they finished their course.

The participating students were briefed on the project and asked to research the area of Tenno in Italy before they made the trip; although one or two students decided to respond to the place without any prior knowledge. Three tutors from the art institution accompanied the students on the residency.

Tenno benefits from a typically Mediterranean climate, even though it is also immersed in the Alpine environment. Tenno and the surrounding hamlets are part of the Judicaria Ecological Museum “from the Dolomites to Lake Garda”. The characteristic local rural environment includes olive groves, vineyards and chestnut groves.

The Casa degli Artisti (Home of the Artists), was dedicated to the artist Giacomo Vittone (1888 – 1995), is situated in Canale di Tenno, Italian Alps. The House of Artists is a medieval building that has been used as a living, making and exhibiting space since the 1960s. It is a residence and meeting place for artists from the whole of Europe and is also open to visitors who can watch artists at work in the studios. The House welcomes professional and amateur creative practitioners.

In collaboration with *Dolomit*, an organisation who promote learning in Trentino who, “aim to challenge simplistic visions of social reality and to value cultural diversity, offering rewarding learning experiences to the curious," (*Dolomit* 2018) the group of creative practice students undertook a week long residency at The Artists’ House. This entailed the students living in the house; engaging with local, rural cultures and industries; preforming their creative practice in the studios; drawing upon local visual, social and political issues in their work and producing a final exhibition for local people.

The students met periodically in the kitchen, although they did also have studio space to work in. It was during these moments in the domestic space that much horizontal discourse occurred. They talked about their plans for the day; confirming who was going on trips out to local towns and when they would meet. The time in the kitchen also gave the students an opportunity to air any problems about their art practice. They were able to give and receive possible solutions to the dilemmas of other people. They also rehearsed stories with each other derived from the local people. For example, there was a story about a brown bear, and the students continued to ask if anyone had seen the bear throughout the residency.

The kitchen table was very large and so it facilitated whole group meetings which were called by the staff. Once a day everyone would get together to share information about their work. The staff would lead these meetings; they were more formal and tended to use language associated with art and design. One of these meetings was a debate about how the final exhibition would be curated. The staff suggested that a small group of students should take responsibility for the curation, but this was challenged by the students who thought they could all manage the event together. Finally a compromise was achieved and the students decided on specific roles, so everyone took part in the end event, but it was also well managed.

The final exhibition was called *Stranieri* and was a reference to the artist-students coming as strangers to a new place; the work being a response to being in an unfamiliar environment. A group of Italian amateur artists from the locality were especially invited to view the work which resulted in friendly discussions about the art on show. Members of *Dolomit* were able to translate the conversations that were taking place. Even though there was a difference in languages the discourses were formal and specialised referring art practice. The artists were able to share information about the various making processes that had occurred as well as offering various interpretations of the work on show. There was also a discussion about self-promotion, where the Italian artist’s showed their social media presence to the UK artists and another Italian handed out a finely produced catalogue of their work.

The tutors guided the students by holding meetings in the kitchen of the Artists’ House around a large table which functioned as a learning space but also as an eating and entertaining place. Further pedagogic interventions happened when the students returned to the United Kingdom where they were asked to meet and reflect on their learning experiences with the rest of their peer group. Subsequently, the students were able to work together to exhibit their work in a self-directed manner firstly within the arts institution and then afterwards they exhibited as a group in an independent arts space. Those who were unable to take part in the trip were invited to see and discuss the work that was shown in the UK. Through the experience of taking part in these exhibiting opportunities the students learned how to curate their work in different contexts and for different audiences. The students had grown confident with their own creative practice and as part of the group. Feedback from one student shows that this opportunity was seen as something of value and it had contributed to the development of their learning:

*It was an interesting valuable experience that threw an unexpected new light on my practice. I enjoyed the challenge of having my practice displaced - needing to respond and improvise in an unfamiliar place.*

*It was a luxurious joy to be able to focus solely on your work, being removed from responsibilities of everyday life.*

*My favourite part was working with and sharing the experience with peers. I gained insights from working at close quarters, alongside observing others. Which opened up opportunities beyond the residency.*

*I was very reticent about going but did not regret making the decision to participate. (Student A 2017)*

Through the process of relocation the students were able to be innovative in their practices, Student B was a tapestry weaver who used the trip to make new kinds of looms for her practice:

*It was quite an incredible experience in that we went to Tenno with very little in the way of materials. This meant building a loom and weaving with materials found in Tenno. I had no idea what materials would be available to me however this gave me a freedom to work without any pre planned thought, other than a little research on how to construct a loom. (Student B 2017)*

Figure 1 shows how the kitchen space was utilised by the student in order construct a working loom from local materials. This was done as a response to the environment rather than coming to the project with any preconceived ideas about what a loom could be.

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**Figure 1: Student making a loom in the Artist’s House Kitchen.**

The point about working in a different context creating new possibilities was confirmed by student D who was able to recontextualise his digital art practice for a new audience. The change in location also drove them to change their working practices:

*For me one of the critical outcomes of the trip was being able to take my working processes methods and ideas out of my usual production environment transplant them to a different and inspiring place and produce work that has legitimacy, relevance and is still distinctly mine. It was finding relevance that ultimately provided me a platform to exhibit the work publicly to a diverse international audience. (Student C 2017).*

The contact with different kinds of people was also an important aspect of the learning process for students. Listening and talking to local artists with different perspectives and understandings of art practice was identified as having an impact the work.

*On arrival the warmth of the locals and the inspiring work of the local artists helped create a kind and cozy atmosphere in which all of us developed our work. Even so I had fears and felt anxiety on not being able to deliver the work for the exhibition on the planned five day schedule and also being able to take part on the activities. The encouraging attitude of the group took a big part on building the confidence to put together the exhibition and absorb the most of the experience. It was a learning process where we experienced the different practices of fellow artists.(Student D 2017).*

Through taking part in the experience the students understood how to work collaboratively in order to manage an exhibition and its related publicity. For example use of social media was improved to communicate to a wider audience about their work. One student made this point in their evaluation:

*It was a pleasure to work with the creative practice group and I enjoyed taking on the role as a curator and facilitator. During the week I found a number of different challenges which enabled me to use my various different skills to assist the artists to produce a body of work they were happy with. (Student F 2017)*

Many of the comments students made about the trip were about how it had increased their confidence to show their work to others:

*The experience of working intensively, absorbing and responding to a new environment within a limited time frame has meant that I can now consider similar opportunities with renewed confidence.*

*This has been my first foreign residency and foreign exhibition; it has certainly taken the fear out of what this implies and will be a positive with regards to my CV and future applications. (Student G 2017)*

Also student D agreed:

*Having the experience of exhibiting internationally in a short schedule transformed the fear into confidence. It was an intense, creative and valuable trip. (Student D 2017)*

And student G:

*The Tenno trip allowed me the time and space to consider my practice, but more than that it allowed me to experiment and create work, that I was happy to exhibit. Being able to exhibit my work not only helped to speak about my work but by receiving some lovely and useful feedback has given me a lot more confidence. So much so that I am looking at entering my work for other exhibitions, but more importantly making the time .* *(Student G 2017)*

From the feedback given by students it seems that, for those who took part, the residency was a very positive learning experience. They identified aspects of the activity that was of value to them (collaborating with peers; talking to new people; making new work with restricted time and materials; curating and exhibiting work to new audiences). Many of students said the residency had increased their confidence and would be developing the things they had learned in the future.

**Discussion**

The students who took part in the residency were perceived as being open to learning about and learning in new cultural, social and political contexts. They were able to take creative risks in producing work that responded to unfamiliar environments and people; for an audience who was not previously known to them. The students, in a sense, were able to ‘think the unthinkable’ (Bernstein, 1996). This was because the relocation had driven them to be innovative in their practices. For example, the tapestry weaver had to be innovative around their thinking in what constituted a loom. They created new methods and techniques, drawing upon the materials they found in the surrounding countryside and the actual architectural construction of the Artist’s House. They demonstrated their learning through creating a group exhibition not only in Tenno, but also back in the United Kingdom. Also the level of critical reflection was enhanced because of the group’s ability to meet and evaluate the success and challenges of the project. The attributes of openness, risk-taking, self-organisation and collaboration were all viewed as positive in the consciousness of staff and students.

When considering the students who did not go on the residency (there are many reasons for not participating including financial and family commitments) it can be seen that much more was at stake than a missing out on a learning enhancement. Symbolically these students have not had the opportunity to be associated with the positive attributes mentioned above. Although it is very simplistic to say that ‘good’ students are open, innovative, self-directed and collaborative and ‘bad’ students are not; this dichotomy can be inferred when the efforts of the students who went on the residency are evaluated by staff as being legitimate educational outputs of high quality. The distributive rules of the pedagogic device mean that only those students who have the disposition, time and resources to take part the residency have access to certain kinds of knowledge about being a professional, internationally focussed artist. Previous experiences in travelling and living in other countries as well as being able to communicate in Italian may effect an individual’s decision to participate. These were factors which influence how opportunities are unequally distributed and some social groups are then disadvantaged. In other words a student’s cultural capital continues to advantage them in the learning process.

The encroachment of pedagogic discourse into the private space of staff and students was an important aspect of the residency. Discussions about producing and curating work happened around the kitchen table; in the studios; in the social spaces of the garden and the local cafes. The horizontal discourse - the informal day-to-day between students and between staff and students was recontextualised into the official pedagogic discourse about being a professional, globally-oriented creative practitioner. The Quality Assurance Agency for Higher Education [QAA] (2017) publishes subject benchmark statements that describe the desirable characteristics of an art and design graduate in the United Kingdom. The directives from QAA can be seen as a signifier of the official pedagogic discourse concerning British higher education:

… programmes are designed to encourage the development of a range of generic skills considered essential in the successful creative practitioner. These include, not exclusively, personal innovation, risk-taking, independent enquiry, effective communication, negotiation, interpersonal, management, presentation, organisational, self-management, critical engagement, team working, social, communication, and research skills. (QAA 2017, paragraph 5.5: 13)

It can be seen that participating in the Artists’ House residency would enable the students to perform many of these attributes. The evaluation of their performance in these areas would construct their consciousness about what it is to be a creative practitioner and this is articulated through everyday conversations in the studio and around the kitchen table between students and staff. Similarly, working within international contexts is valued as being part of the official pedagogic discourse:

Students' broader understanding of global contexts is developed through a programme that embraces international cultural, economic and environmental perspectives. Traditionally introduced through study visits, student exchange and placement, this is supplemented by increasing numbers of international partnerships, staff exchanges and international students. (QAA 2017, paragraph 5.10: 14)

This constructs a creative practitioner who is focused globally, yet does not refer to the importance of creatives working locally within communities. Also more generally, lifelong learning policies and practices are closely linked to Globalisation (Lucio-Villegas, 2016). Those students who situate their practice within their locality could feel alienated from pedagogies that privilege the global context.

Not all students were happy with the model of communal living, one student chose to stay in a local hotel and another spent much of the time on their own (through personal choice). As a result, they lost some of the opportunities of learning from each other and the staff. It could be suggested that they resisted to some extent the recontextualising of their day-to-day domestic, private life into part of a pedagogic discourse. They did not easily subscribe to the profile of the creative practitioner constructed by the ideology that defines successful students as gregarious, global citizens who as part of their professional identities accept the fluidity between their artist practice and everyday life.

The impact of the residency and final exhibition on the group of amateur Italian artists is more difficult to analyse. They appeared to be very engaged in the conversations with the students and shared pictures of their own work stored on their mobile phones. Feedback from *Dolomit* was that the Italian artists continued to talk about the event after students had left Tenno and plans were under discussion to increase the participation of this group of people in any future project. Their presence at the exhibition was a valuable aspect of process as it was the conversations with fellow artists that gave the event meaning and significance.

**Conclusions**

The use of Bernstein’s theories of horizontal and vertical discourse alongside his theory of the pedagogic device have been useful in critically analysing a learning opportunity which had been very positive for some of the students.

Initially the artist’s residency appears to be an excellent opportunity to promote the values and attributes of a successful professional artist to students; giving them an opportunity to perform these attributes in a new and challenging environment.

However the case study also shows how power relationships continue to be reproduced as certain social groups are disadvantaged; through not having the disposable resources and the cultural capital that gives some groups the confidence to travel, communicate and live abroad.

Through the recontextualisation of artistic practice and communal living discourses into a pedagogic discourse it was possible to see what attributes were valued in current art and design education; these being openness, globally oriented, risk-taking, self-organisation and collaboration.

When these attributes are evaluated as being examples of legitimate educational knowledge then they construct the consciousness of both staff and students as to what successful creative practitioners should be and how they should operate. But conversely, a construction of what an unsuccessful creative practitioner is also created in the minds of all students and staff including those who did not take part in the trip. This case study showed that two students partly resisted the process of recontextualisation by not taking part in the communal aspects of the experience; however they were still able to exhibit and produce interesting work.

Bernstein’s model of the pedagogic device allows certain people to explore the unthinkable as well as the thinkable. This can be understood as being able to produce new knowledge rather than accepting or reproducing received knowledge. This can be seen in the students’ ability to create new exhibitions in the United Kingdom as well as their production of innovative work. The case study demonstrates how the ability to think the unthinkable is not equally facilitated and is linked to the distribution of power, resource and knowledge. This draws attention to a moral dilemma faced by tutors, should they continue to work using international opportunities that give some students an excellent experience when not everyone can take part.

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