Embedding equality and diversity in the curriculum: an art and design practitioner's guide

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Contents

1. Setting the scene

This is a practical guide to issues of equality and diversity in the curriculum specifically related to the art, design and communication subject discipline. It considers relevant discipline specific theories and strategies and reflects on the challenges the sector still faces within this area. It also shares concrete examples of good practice through a series of short case studies that can support and inspire teachers. It is by no means a definitive guide and only provides some initial signposts, which can be built upon and disseminated more widely.

The importance of this resource is linked to the increasing student diversity within our institutions who expect a broader curriculum and learning experience, which reflects more closely the global diversity of the international creative industries. The National Union of Students has produced a document entitled *Liberation, equality and diversity in the curriculum* (NUS 2011a) that supports the view that students are seeking something more from UK higher education (HE) than they once did. This change in context has also been informed by widening participation, a rise in international students, and changes to disability legislation.

What this means to us as a sector is that who we teach, what we teach, how we teach, and why we teach is increasingly under the microscope and it is essential to practice a pedagogy that offers equality of success and value. The value in this context is visual, through representation in the curriculum and through making all spaces more inclusive, whether they are studio, workshop or digital spaces, thereby creating more opportunities to share and engage more diverse perspectives, knowledge, contributions and concepts. How we respond to and develop a supportive student experience is through:

*   inclusive pedagogy within the studio/workshop;
*   inclusive curriculum within the course;
*   inclusive institutional policies and practices.

In short, this is everybody's concern and we need to find creative, flexible and sustainable ways to go forward in partnership with students.

This guide acts as an addendum to the extremely useful publication *Inclusive Practices, Inclusive Pedagogies: Learning from Widening Participation Research in Art and Design Higher Education*, edited by Bhagat and O'Neil (2011), which is available online.

2. Current state of play

According to government statistics (HEFCE 2011-12), there has been a 30.9% increase in art and design as a subject choice for students studying at university over the past seven years. This is significant as it reflects the interest and power of the creative industries in the UK. It also links to larger group sizes in workshops and studios. There has also been a 3% increase overall within HE of international students and a substantial increase in students accessing student support, grants and Disabled Students' Allowance (DSA). So we are working with larger numbers attending art and design undergraduate courses from diverse backgrounds and diverse educational experiences.

At present within the art and design discipline the widening participation agenda has been proactively embraced through the collective action of a number of national bodies, CHEAD (Council for Higher Education in Art and Design), NALN (National Arts Learning Network now UKADIA), GLAD (Group for Learning in Art and Design), ACE (Arts Council England), the HEA (Higher Education Academy) and through individual institutions (Bhagat and O'Neil 2011). There is a social justice agenda linked to widening the field of potential students who can access and achieve within universities studying an art and design subject. In short, there are more students from working class backgrounds accessing universities than ever before.

There are also a larger number of art and design students studying within higher education who have disclosed disabilities. The overall number is 9.5% of the entire student population and it is around 16.7% of students who study creative subjects (Equality Challenge Unit 2014b, p. 70, p. 90). Some of these students access DSA and also academic support, and their strengths in visual learning can enhance the work they create. Support for students is often embedded and there are many examples of good practice in this area. Many of the staff who teach art and design subjects also have declared disabilities, which encourages an empathetic approach to learners. Therefore, there is a wealth of knowledge and expertise among teaching staff around disabilities, in particular dyslexia, and art and design, which has been built up over the past 20 years (e.g. at the University of Falmouth, University of the Arts London (UAL), Glasgow School of Art). There are some very good examples of supportive approaches for students on an individual basis as well as those integrated into studio and workshop teaching practices linked to pedagogy, curriculum and assessment. This is important going forward as in 2016-17 the government will be making universities take greater responsibility for the costs of DSA. This is a retention and achievement issue for students studying art and design subjects and may adversely affect students in the future.[1]

With regard to gender statistics, art and design students are predominately female (62.3% female to 37.7% male: Equality Challenge Unit 2014b, p. 163).

Many staff who teach within this discipline are themselves practitioners who may still work part-time in their own studios. This brings its own benefits around student motivation and links to their roles as practitioners (Shreeve 2009). In addition, pedagogy within the art and design discipline of project-centred learning creates a sense of agency for students, which is linked to the individual direction of their studies (Orr, Yorke and Blair 2014). Through briefs, there is the opportunity for discovery-based and experiential learning which, it could be argued, links to encouraging individual responses within the work created around personal identities. Therefore, it could be said that art and design already caters for difference and focuses on identity work.

3. Challenges

However, there continue to be a number of significant challenges within the art and design discipline around equality and diversity.

First, the socio-economic and cultural barriers for many working class students to progress and achieve at the highest level within HE have been accentuated by the current economic climate, which has the potential to impact on student living expenses and their subsequent learning experiences (Berry 2011; Ross and Lloyd 2013; Woodfield 2013). The focus of WP has been widened to include working on retention and achievement on programme of study and subsequent career opportunities after leaving the course. Financial support for students linked to their living expenses is essential. In addition, students face clear financial commitments with creating final pieces for their show and also with the widespread use of internships within the creative industry, many of which are unpaid.

Secondly, although an increasing number of students from black and minority ethnic (BME) backgrounds are choosing to study creative subjects, the large majority of staff employed to teach the subject remain mainly white.[2] There also remain significant disparities in degree attainment for BME home students compared with

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[1] Note that the latest statistical report from the Equality Challenge Unit (2014b, p. 69) indicates that a higher proportion of disabled first degree qualifiers who received DSA obtained a first/2:1 than those who did not receive DSA.
[2] Equality Challenge Unit (2014a, p. 164) indicates that 95.3% of academic staff in art and design identify as white. For work on this, see the Black British Academics web page.

home white students.[3] This is an area which has been researched for over 15 years, but for which only recently have some concrete actions been taken. Stevenson (2012) offers a set of guiding principles and relevant examples for improving BME retention and attainment across the disciplines that could be adapted to art and design contexts.[4]

Another challenge is the increase in group sizes within art and design studio spaces. Inclusive pedagogies, as David et al. (2010) explain, involves creating individual and inclusive spaces, developing student-centred strategies, connecting with students' lives and being culturally aware. These ways of teaching at first glance appear to be present in working within art and design. Often staff remark: that is what I do, we create spaces for students to explore their identity and have a very student-centred approach. However, with the increase in class sizes and the increase in diversity within classes, the atelier method of working, which includes the 'watch me and learn from me' or the 'sitting next to Nellie' approach (Swann 1986, p. 18), is no longer feasible. This relied on the serial one-to-one tutorial model of pedagogy, a 'tutors' pearls of wisdom' approach (Orr, Yorke and Blair 2014) with feedback to students on their ongoing research and development. This is no longer viable and can lead to accusations of favouritism and unfair assessment procedures. This could have clear links to low National Student Survey (NSS) scores for the discipline. Indeed, research shows that art and design students give lower NSS ratings around being satisfied with the teaching on their course (Vaughan and Yorke 2009). Practitioners may find the approaches to effective group work in art and design explored by Gordon (2008) and Sober (2009) useful for exploring how to respond to these changes.[5]

Other issues to highlight are the lack of access at times for some disabled students to studio and workshop spaces and the use of equipment that is not adaptable to students' needs. This can make studying and creating pieces more difficult. The physical sciences practitioner guide in this series (Hughes 2015) provides useful examples which could be adapted to an art and design context.

Finally, at times art and design students who have particular religious views may find images that are created by other students offensive. Sometimes they may be dealing with issues of sexuality and homosexuality or may be looking at topics that push the boundaries of what they consider to be acceptable. Teachers need to be aware of these complex relationships within the group and use these concerns and potential sites of conflict as a time to discuss differing viewpoints and the wider impact of art, moving towards some resolution. Advice on working with sensitive subjects can be found in volume 2.3 of the HEA's Enhancing Learning in the Social Sciences journal, which covers such topics as race, religion, sexuality and death.

4. Theories and strategies

Burke and McManus in their seminal work *Art for a Few* discuss admission practices within art and design institutions in the context of widening participation policy, addressing national and institutional concerns to create inclusive, equitable and anti-discriminatory practices in art and design admissions. They refer to Bourdieu who reflects on issues of taste and cultural capital.

> *For Bourdieu, it is an 'obvious truth' (Bourdieu 1991) that art is implicated in the reproduction of inequalities, and that the relationship between culture and power is such that taste creates social differences. Certain kinds of art can only be decoded, and appreciated by those who have been taught how to decode them (Bourdieu*

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[3] Equality Challenge Unit (2014b, p. 147) illustrates a difference of 20% with regard to the obtaining of first/2:1 degrees (home white students: 73% vs. home BME students: 53%).
[4] Consider also the Higher Education Academy's recent work on retention and attainment across the disciplines (Woodfield 2014).
[5] The University of Sheffield have also collated a range of resources on teaching large groups across the disciplines.

> 1984). The cultural capital of the working classes, and certain ethnic groups, is devalued and delegitimised. (Burke and McManus 2012, p. 21)

Although their work is linked to admissions practices, these concerns continue onto the HE undergraduate curriculum and teaching practices. It is important to consider which art is privileged and which type of art is encouraged or dismissed.

Bhagat and O'Neill (2011) move the discussion on into the art and design curriculum and highlight that widening participation builds on Bourdieu's concepts of cultural capital, habitus and field to understand not only how class works as a barrier, but how socio-economic privilege works to thicken and complicate the barriers of age, disability, gender, race and sexuality. Through a range of case studies found within the book, the editors showcase the complexity and diversity of research approaches different from that of sociological research to illuminate the voices of pedagogic practitioners as much as that of students themselves. Structuring the anthology according to life in higher education (from FE, through all aspects of undergraduate study, to postgraduate and employment), the authors seek to encourage a view of participation in HE in its fullest sense. Most importantly, the book argues for a shift in the field of higher education itself, such that HE moves towards inclusive practices to develop a transformative approach in all its actions: that is, to develop flexible and anticipatory approaches. This is how we need to proceed within teaching and learning in the art and design disciplines.

The concept of critical pedagogy (Freire 1968; hooks 1995) is key for embedding this work into inclusive and transformative learning. This involves reflecting on how education can be seen as transformational and linked to social justice.

Drew (2008) reflects on the pedagogy of ambiguity and student expectations within art and design higher education and how for some students this proves challenging. There is some responsibility for educators to provide a safe transitional framework within the first year, through a series of participatory encounters in which some of the key practices are made explicit and reflected upon.

Working within practice-based learning, where knowledge is generated through the visual and the artefactual, the work of Lave and Wenger (1991) and communities of practice is often discussed. There are different ways that graphic design, fashion, fine arts etc. are taught and known. Sims and Shreeve (2012) also discuss the concept of signature pedagogies within fine art. Art and design is taught through the critique, sketchbooks, final shows and tutors' feedback. These pedagogic practices, and their differences, need to be made more explicit for students.

Finally, the work of Lockheart (2010) with Writing Purposefully in Art and Design (Writing PAD) considers the purposes of writing in creative practice and the range of genres associated with writing in this subject discipline. Francis (2009) in her work on reflective writing provides key ways for students to link their writing with their creative practice. Hence, there are many areas in which inclusivity, equality and diversity can feature – and have featured – with relation to art and design pedagogical practice and our interventions should take into account the varied and nuanced work produced.

5. Case studies

This section includes a number of case studies around tackling some of the equality and diversity challenges that still exist within the art and design sector. It is by no means a definitive list, but the examples provide some models of working that could be replicated in other institutions or built upon through partnership. In the spirit of collaboration, going forward, the case studies could be expanded to include more national and international perspectives.

5.1 Staff training on inclusivity

Organisation: UAL Teaching and Learning Exchange (formerly Centre for Learning and Teaching in Art and Design (CLTAD)).
Type of activity: Staff training on inclusive practices - Inclusive learning and teaching in higher education.
Contacts: Siobhan Clay, s.clay@arts.ac.uk, Terry Finnigan, t.finnigan@fashion.arts.ac.uk, Aisha Richards, a.m.richards@csm.arts.ac.uk.

Hosted at UAL within the MA Academic Practice Provision and the Postgraduate Certificate (PGCert), a unit entitled 'Inclusive learning and teaching in higher education' (ILTHE) has been created. It was initially developed by Terry Finnigan and Aisha Richards, with contributions from Ellen Sims.

This unit encourages students (academic members of staff) to reflect on themselves and their practice. This allows discourses on the 'individual' and creates opportunities to unpack the predominantly white female cohort (a variety of age groups) positions to support and contextualise the rest of the course and the learning of inclusiveness within their own practice. They are required to discuss a range of diversity and equality issues through a blog, write an essay illustrating their understanding of these topics (with reference to literature), and then undertake a curriculum innovation linked to their professional teaching context. All activities build upon the students' knowledge base, and the confidence to develop practices that support pedagogies of social justice. The curriculum innovation has proved to be the most transformational component with the support of the other activities. It has created some very interesting and proactive outcomes, some of which are shared below.

A student from the ILTHE reflects on what they have gained:
> *"The first is a greater understanding of the need for a deeply reflective practice when considering inclusivity. By this I mean being vigilant that the attitudes we hold are not affecting students' ability to access or take full advantage of learning opportunities. This was particularly brought home by a fact I remember from the unit that in one study female students' grades had improved by 10% when blind marking was introduced. The second is taking measures in developing inclusive materials for students. For example, this might mean making sure that among references there are illustrations that the students will be able to identify with. I teach on one course, which is made up of about 80% women and another made up of 50% women from a BME background and who are aiming at a sector that has previously been dominated by white males. I made sure I included a range of practitioners in my references and visiting lecturers that are more reflective of the students' ethnicity and gender. It requires research that actively and explicitly aims at addressing this need for diversity. I try to make the principles of Universal Design I researched in the unit my default position, as many inclusive approaches, such as designing written materials accessible to dyslexic students, are beneficial to all students."*
> (James Cant, Norwich University of the Arts)

Another student on the ILTHE considers how her innovation has changed her practice:
> *"This tutor decided that she wanted to plan and deliver a workshop on the concept of whiteness within image making. It made both the staff member and her students reflect more deeply on issues of race and ethnicity within their subject area. This workshop was then shared with the course team and staff reflected on how they embedded this work within their own practice."* (Anna Nwankwo; LCF, UAL)

The key outcomes of this course is to transform teaching practices and demystify any assumptions, level the playing field for disadvantaged students and create cultural currency and value that benefit all students and teachers.

The impact of the course so far includes:
- the pilot of blind marking;
- transformational teaching both for our students and the students they teach;
- the support of critical thinking including critical race theory;
- the creation of pedagogical interventions;

- the support of innovation through collaborative working practices;
- the benefits of peer-to-peer feedback.

5.2 Shades of Noir

Institution: Shades of Noir
Type of activity: Race equality pedagogical and curriculum enhancement programme
Contact: Aisha Richards, a.m.richards@csm.arts.ac.uk

Shades of Noir (SoN), was created in 2009 by Aisha Richards and is an independent programme supporting race equality and its presence in art, design and communication higher education. SoN has worked with UAL since 2010 and UAL Teaching and Learning Exchange (formerly CLTAD) since 2012. However, it has recently begun working with other institutions and is actively seeking to share its expertise and collaborate nationally and internationally.

SoN offers higher education a range of activities that support change in behaviour and practice, through an online resource database, debates, exhibitions, workshops, curriculum design, audits, validation and reviews. SoN was created to address a lack of embedded representation, cultural currency and accessible knowledge in the creative curriculum and pedagogy within art, design and communication HE. It has been described as art schools' critical friend, and potentially a blue print for higher education by a number of organisations.[6]

This programme aims to empower, provoke, and provide catalysts for change in behaviour and practice; this is why in some instances it has been described as a movement for change. Further information can be found in *The Independent* article titled Race equality in academia: We've got a huge way to go and the *Times Higher* article, Racial divide is higher education's 'dirty secret' in which Shades of Noir is featured.

SoN events have taken the forms of exhibitions, workshops, presentations and consultation with students, staff and industry all with diversity and inclusive practices at its heart. This process of diverse delivery has impacted a change in practice, thus the University of the Arts, London hosted the Shades of Noir exhibition "Happening to Be". This was the first all-black exhibition held at this institution highlighting and celebrating the works of some their most high profile alumni. This exhibition ran for six weeks and was featured in both the mainstream media and cultural media including *The Voice* newspaper in their article Black pioneers celebrated at new exhibition.

The resource www.shadesofnoir.org.uk is directed by academic and founder Aisha Richards and is managed and developed by students and recent graduates of UAL currently as the host institution. This university has embraced Shades of Noir activity over several years and continues to build on its legacy of activities and available resources.

The impact of Shades of Noir on UAL and other relevant HEIs includes the following:

Impact on staff
- the opportunity for HE chancellors to share thoughts and ideas (read and see talks by UAL's Vice-Chancellor talking about Tackling HE's 'dirty secret' and by Natalie Brett, Head of London College of Communication);
- the successfully elected first representation of BME academic staff on academic board;
- the co-creation of inclusive practice teaching for teachers studying for teaching qualifications (see, for example, this interview with Richie Manu);
- the development of the membership of the staff group GEMS (The Group for the Equality of Minority Staff) at UAL;

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[6] Including Operation Black Vote and the National Student Union in its document *Race for Equality* (NUS 2011b).

- the consultation of development strategies for representation of diversity in recruitment (including interview processes).

Impact on students
- the pilot of blind marking;
- the auditing of briefs, course handbooks and recommended resources;
- the co-creation of inclusive practice teaching for teachers studying for teaching qualifications (see, for example, this interview with Terry Finnigan);
- the continuous involvement and consultation with students (see, for example, this interview with Vladimir Molico and this video of student voices at UAL);
- the creation of a virtual place for information and contact details.

Impact in a wider context
- the nomination of Excellence in Diversity Award 2015;
- the ability to be referenced in UK institutions such as the University of Portsmouth;
- the active dissemination of the project across the UK;
- an online presence that has daily interactions from individuals from all over the world, from over 100 countries and from all continents;
- the promotion and archiving of global exhibitions, individuals and other resources accessible online.

5.3 The new model dissertation

Organisation: Buckinghamshire New University
Type of activity: The new model dissertation: a dissertation proposition and brief for a digital age.
Contact: Ray Bachelor, Ray.Batchelor@bucks.ac.uk

The new model dissertation was an invitation to students to propose submitting a 'dissertation in alternative formats'. The existing offer, which we have retained and renamed the 'standard format dissertation', is of proven worth to many students. It enables students to practice skills vital to their professional success, such as planning and carrying out research and analysing that research to express their own point of view. Furthermore, the practice of those skills demands a narrow range of immediately graspable technical skills. Yet intimate knowledge of several decades of student achievements (and of the students themselves) showed that not all students responded well to this format. The questions were: Which alternatives? How could we ensure equivalence? And how could we equitably manage student expectations when students' skills vary enormously, as do our own, and when we cannot offer equivalent technical support for alternative formats?

The digital brief, which supports the new model, sprang out of near disaster brought on by trying both to embrace new technologies, and involve students in its creation. Experience had shown that an excellent, comprehensive, well-organised text-based brief, set out in plain English, still had problems. It was quite large and, with a project lasting nearly a year and with several stages, it was not always referred to. After the first few weeks, students frequently asked questions, the answers to which were in the brief (often under the FAQ section).

We commissioned a student-designed, more user-friendly interactive PDF brief, which, when finished, was not user-friendly at all. We rapidly designed a radical alternative: the Real time rolling brief. Instead of a single, encyclopedic brief, we publish an anthology of support materials: video clips featuring students and staff, audio PowerPoint presentations and so on. More are added as and when the new materials will actually be needed and not before. Taken together, the new model dissertation and the Real time rolling brief provide striking models of innovation, which we commend to others.

The impact of this activity has been:
- students critique what is on offer. Is it useful? Irritating? Could it be better? Is anything missing?

- students take an active role in improving the support materials, and shaping improvements from which they themselves benefit.

5.4 Seeing is believing

Organisation: London College of Fashion (LCF).
Type of activity: Visually impaired students - Seeing is believing.
Contact: Claudette Davis-Bonnick, c.davis-bonnick@fashion.arts.ac.uk

Seeing is believing (SiB) was an empirical research study undertaken in 2011 to investigate to what extent it is possible to support visually impaired (registered blind) students in pattern making and garment construction on a fashion design course. This came about after meeting someone who was born blind who asked me what I could teach them about my job. Approximately six months later, I was teaching a student with visual impairment on a foundation degree fashion course and realised there was a gap in mainstream university teaching creative studies. To date, I have not uncovered any universities that have courses that specifically cater for people with visual impairment.

I collaborated with the Thomas Pocklington Trust and ran a five-day workshop with six participants with visual impairment from the Trust and four LCF fashion alumni. The participants, who had no previous pattern making and construction experience, were set tasks to design, make patterns and produce a waistcoat. The workshop aimed to:
- discover what visually impaired students could achieve in the field of pattern cutting and garment construction;
- establish what support visually impaired students would need;
- assess the participants' autonomy and independence in the fashion studio;
- gain an understanding of how technology could impact teaching and learning for visually impaired students and how learning takes place;
- learn what the impact is on visually impaired students and sighted students sharing the same workspace.

There were many discoveries that can benefit all types of learners, making it a beneficial and sustainable exercise when including students with visual impairment on the creative courses. By implementing health and safety measures, e.g. zoning specific spaces for work activities, the environment appeared very calm and more user-friendly. Transferring this experiment to my usual studio situation resulted in a more tranquil, stress-free and productive environment.

I learnt to use new multi-sensorial teaching techniques, which has also supported my regular students to engage with their practical exercises. For example, deciphering the quality and character of fabric by listening to its sound, feeling how it moves between your hands and smelling the aroma after warming the fabric in your hands.

Assistive technology used by the participants such as the 'CCTV' (a magnification monitor) could help all learners to investigate fibres and fabrics and to carry out close work through magnification. A 'penfriend' is used for recording and dictation and could assist dyslexic students. These and other findings could have a direct effect on how we assess work in the future. Computers and mobile phones are significantly used by the participants and can become learning tools. I was able to share these findings at the 2014 teaching and learning day at UAL.

The impact of SiB:
- in 2013, I was awarded teacher of the year for my study with SiB;
- in 2013, I joined the MA course in Fashion and the Environment and obtained funding for further research to investigate how the use of digital 3D technology might support students with visual impairments to develop pattern making;
- I gained an understanding of how multi-sensory teaching can benefit all students;

- in 2014, SiB gained an online presence when the Associate Dean of learning and teaching (Alison James) featured a chapter on it in her online book (James and Brookfield 2014).

5.5 Creative Research into Sound Arts Practice

Organisation: University of the Arts London – Creative Research into Sound Arts Practice (CRiSAP)
Type of activity: Feminism, gender and issues of representation – gender and sound arts.
Contact: CRiSAP, London College of Communication, Elephant & Castle, London, SE1 6SB,
http://www.crisap.org/

CRiSAP is a research centre of the University of the Arts London dedicated to the exploration of the rich complexities of sound as an artistic practice. Our main aim is to extend the development of the emerging disciplinary field of sound arts and to encourage the broadening and deepening of the discursive context in which sound arts is practised.

CRiSAP's current activities are focused in a number of areas including:
- engaging broadly with relationships between sound and environment;
- researching and disseminating artists' practices with the spoken word;
- multi-disciplinary and cross-cultural approaches to listening as a practice, a philosophy and a methodology;
- undertaking, developing, supervising and mentoring practice-based research in sound arts;
- investigating the potential of archival materials to animate contemporary sound art debate;
- developing new creative software.

Feminism, gender and issues of representation in sound arts practice is a relatively new research field for CRiSAP. In 2010, we acquired the Her Noise Archive which is now in the UAL Archives and Special Collections at LCC.

The key outcomes and impact of this focus on feminism, gender and issues of representation in sound arts practice includes:
- co-curation of 'Feminisms and the Sonic,' three days of events at Tate Modern in collaboration with Electra, and organisation of Sound:Gender:Feminism:Activism, a postgraduate symposium at LCC in 2012;
- in 2013, a collaboration with Electra, NyMusikk and Museet for Samtidskunst (Museum of Contemporary Art), Oslo on the Vocal Folds symposium which led to a student exchange with the Art Academy, Oslo based around the Her Noise Archive;
- since 2010, MA students have been making work in response to the Her Noise Archive and it is currently being used in BA Sound Arts teaching. We are redeveloping new research and have presented a panel at FTM12 Feminist Theory and Music Conference, Hamilton College, New York;
- we are currently funded by Creativeworks London to develop curricula for short courses in collaboration with Electra;
- since 2012, parts of the Her Noise Archive have been exhibited in Karlsruhe, Oslo and New York. The online Her Noise Archive containing information and proceedings of these events can be accessed at http://hernoise.org.

5.6 Use of English and modes of thinking

Organisation: London Metropolitan University
Activities: English as a second language – barriers to learning in art and design education: use of English and modes of thinking.
Contact: Bess Frimodig, info@bessfrimodig.com

The focus of this activity is the use of British English by teachers in art and design in higher education and

concerns of critical thinking and imaginative self-expression by users of English as a second language. The focus is on East Asian students' learning development from Japan, Korea and Thailand.

Education has become a UK export delivered on home ground. With the increasing internationalisation of higher education, the classroom defragments further than the indigenous British issues of class and ethnic diversity. International students arrive, but do not automatically connect with a western, and especially Anglo-centric, individualistic intellectual heritage of critical thinking. The tutor and East Asian students may share an English vocabulary but not necessarily its exact meaning, intention and underlying expectations.

I draw on the ten years of teaching in London at UAL and London Metropolitan University to teaching in Thailand at an international school and Bangkok University, preparing A-level and university students, applying to UK-based art schools, employed to develop the students' critical thinking and imagination through art and design as a form of social engagement.

Based on the research I developed in my own teaching, the approach I use works from the inside out, focusing on establishing first a shared understanding of use of vocabulary, critical thinking and research skills before launching into creative projects. The students are assured and encouraged to ask questions, and discuss with each other and myself what they understood. My promise, in each lesson, is that the student will leave the classroom feeling clear and confident on understanding what has taken place during the lesson and on grasping the underlying expectation of their pending task.

An example of the use of this work is illustrated in the Professional Development in the Creative and Cultural Industries MA for the School of Humanities, Arts and Languages at London Metropolitan University (LMU). The impact on curriculum by the LMU MA course was to openly acknowledge the place of feelings in learning to be willing to embrace and debate cultural differences together in the classroom. It was often done through play. Once the emotions and cultural barriers were out in the open, we could develop strategies for positive change through learning together. The key outcomes included both for students and staff:
- confidence building;
- risk taking;
- enhanced critical thinking;
- mutually exploring curiosity.

The impact of this work includes the consultation for a number of overseas institutions on:
- curriculum development, module handbooks and teaching notes from:
  - Bangkok, Thailand: Bangkok International University, Process Driven Computer-Aided Design Magazine: design from non-traditional materials into digital design. An experimental course aiming to make images by hand from non-traditional materials to be transformed to commercially viable images and design while exploring contextual critical issues;
  - Bromsgrove International School Secondary: drawing portfolio application preparation to UK universities of Korean students;
  - Bangkok Preparatory International School: Study Skills Plus: Art and Social Responsibility. Using art as a form of social engagement. Comprised secondary year group and projects: Trash and the environment: projects Green Bangkok, Art Super Hero, Trash Bangkok, Life on A Thread, Literacy and Democracy;
  - PPD BA - reading, research and using the library, 'writing', (access students).
- Assisting Korean and Japanese students' dissertations (BA and MA).

6. Guidance on implementation of inclusivity

The implementation of inclusive learning in art and design higher education is a work in progress. It needs to have a strategic focus across all aspects of the institution and a targeted approach at curriculum and pedagogic level. The university equality and diversity statistics for both staff and students need to be harnessed into a

clear and visual format so that staff can respond and consider changes that need to be made. The visual format is extremely important as it increases impact and understanding. This data needs to be known and owned by all staff within the university. For this to be done successfully, the equality and diversity team needs to work in collaboration with the learning and teaching team. Learning analytics is essential here and should be available at a unit level. This means each term or semester's assessment grades can be cross-referenced against the key equality and diversity categories.

With this information, discussions informed by data can be had and changes put in place. Sometimes the changes will be in delivery. This is key within art and design as there has to be a move from a reliance on one-to-one tutorial feedback to large group teaching in which the diverse range of learners' needs are taken into account.[7] Sometimes the changes need to be around the curriculum content, which is linked to expanding reading lists and key visuals to reflect a more global perspective. This is a move away from a Eurocentric (white) view of art to a more diverse view (Hatton 2013). At times, it is also around the staff who teach the subject, as more diverse staff will motivate and encourage wider perspectives to be drawn out. Staff need time to reflect on their existing practices and space to decide which aspect they wish to change to make their teaching more inclusive. That is why all staff development programmes or PGCert programmes need to embed inclusive learning within their overall offer.

Online resources need to be set up or accessed which expand knowledge of cultural diversity within the creative arts sector. The Shades of Noir site is a very useful resource and one that is accessed by staff and students to enhance their work. This site can be built upon and resources can be added. Student involvement is key within equality and diversity work and the move to a more partnership and collaborative approach within learning and teaching is essential to enhance and develop this work in a positive direction (Healey, Flint and Harrington 2014). Engaging students in feedback about their learning that is not only linked to the NSS is also essential. Creating visual artefacts to express the university learning experience is very powerful and can be used in further staff development and induction activities.

7. Conclusions

By way of a conclusion, we highlight below the key next steps that learning and teaching practitioners in arts and design subjects should undertake to ensure that equality and diversity are embedded in their curricula:
- undertake an equality and diversity curriculum audit within each department involving staff and students. These are opportunities for staff and students to reflect on practices and make changes;
- include equality impact assessment as part of curriculum development to ensure that equality and diversity are considered at the curriculum design stage;
- link the institution's equality and diversity policy with the teaching and learning policy – ensure there is good communication across the different staff teams: perhaps jointly deliver sessions;
- become familiar with the equality and diversity data around admissions/retention and achievement within the university, department and course and disseminate them in visual form for discussion and action planning around changing pedagogic practices. This needs to create a sense of urgency and importance around this work;
- create champions within each department to take this work forward and with external partners within the creative industries;
- create opportunities for students and staff to meet and discuss equality issues within all the practices and processes of the institution;
- ensure staff and students from diverse backgrounds are involved and, where possible, lead this work;
- create visual resources that link to representations across the university through exhibitions, posters, visuals on PP, artefacts etc.;

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[7] Consider the *Employability and Next Steps* resource created as part of the Higher Education Academy's Teaching International Students project.

- create online communities to share and enhance support materials for staff and students such as websites and blogs;
- work closely with students and alumni to create change in partnership and collaboration;
- deliver ongoing staff development around diversity issues which question, critique and change existing practice;
- work with staff within their own teaching context to create small changes;
- involve the different staff groups in institutional research;
- ensure that within the PGCert course at your institution or the staff development programme there are sessions around inclusivity, equality and diversity which are mandatory and seen as an entitlement for all new and existing staff;
- include discussion of how equality and diversity issues are being tackled in individual appraisal/development conversations. Celebrate innovative practice and address performance issues;
- find novel and innovative ways to gather feedback which has a visual element and includes the student voice;
- join this work up with changing practices around E&D within the organisation (HR / quality / admissions / careers), the department and the studio.

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Contact us

The Higher Education Academy (HEA) is the national body for learning and teaching in higher education. We work with universities and other higher education providers to bring about change in learning and teaching. We do this to improve the experience that students have while they are studying, and to support and develop those who teach them. Our activities focus on rewarding and recognising excellence in teaching, bringing together people and resources to research and share best practice, and by helping to influence, shape and implement policy - locally, nationally, and internationally.

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Front cover: students taking part in Green Week 2014, London College of Communication. Image @ Lewis Bush.

Embedding equality and diversity into our undergraduate curriculum. Our participation in the embedding equality and diversity in the curriculum strategic enhancement programme (EEDC SEP) has allowed us, with the assistance of expertise from the Higher Education Academy (HEA), to revisit and focus on key developments required within the areas of i) curriculum content, ii) learning and teaching methods, and iii) inclusion in the curriculum. Linking up with diverse and dynamic local arts practitioners on specifically focused project days, the pilot project initially partnered with an artist from SQIFF (Scottish Queer International Film Festival) during September and October 2016. The pilot. 6. Embedding liberation, equality, and diversity in the curriculum means ensuring that all students have access to the same learning resources and have equal chances of success. It means that issues of liberation, equality, and diversity are incorporated into the curriculum as much as possible and that the learning environment is inclusive to all. Liberation, Equality, and Diversity in the Curriculum. students who did not complete their course of study. Dr Charles Gore and Deb Viney, of the School of Oriental and African Art (SOAS) used a diversity audit to examine the course 'African Art Part 1'. Their audit had the following steps:20. • Review course learning outcomes to check for any unintended barriers or diversity issues and for flexibility to make reasonable adjustments as required.