

Difference in the Frame: Exploring the Spaces in Between

**Terry Finnigan
January 2016**

I'm finally coming home. On A
 home- with you, where I belong
 I've been missing home even m
 nothing to bind, and no classes t
 hands. So I occupy this time by
 remembering what is was all lik
 I also ponder on this whole year
 without you. I've
 times when I trav
 week. I never we
 like quite a long t
 Do you remembe
 Remember how r
 master's degree.
 you and Pippo. D
 without their own
 Anyway, you ins
 want me to stay i
 amount of our sal
 knowing that the
 political problem
 away from it all,
 better and more
 degree would en
 So I guess I have

I guess you know
 know you all fou
 I know I've a wa
 fresh 34-day war



My childhood memories anew – as I search within them, I attach new narratives to the images and reproduce their frames.

Year of reproduction: 2007



In our construction of 'the other' we move from the impossibility of perfection to the problematisation of lack or difference. This leads to discourses of student 'deficit' where the gap between the ideal and the other is emphasised. No human can fulfil the desires or hopes of the projected ideal and we fall back on a construction of 'the student' who is needy, deficient or culturally inadequate. These discourses serve to present the student as the problem rather than ... focusing on the need to recognise and mediate the gaps in expectation and experience.

(Austerlitz et al, 2008: 137)



A Journey



In terms of ethics and social responsibility it is reasonable to argue that, given the student was admitted because the institution thought they had the potential to succeed, there is an obligation to take reasonable steps to enable them to be successful. In the words of Vincent Tinto (2008), access without support is not opportunity. Bamber and Tett (2001) argue that: “Higher education must accept that the implications of offering access to non- traditional students do not end, but rather begin, at the point of entry.”

(Thomas 2012:5)

A sense of belonging


it is a sense of belonging that is critical to both retention and success.

It is the human side of higher education that comes first – finding friends, feeling confident and above all, feeling a part of your course of study and the institution –

that is the necessary starting point for academic success.



(Thomas 2012: Foreword)



with what her eyes beheld, "She's from Africa ... and she isn't black!" Coming from a 10-year-old, this was amusing.

- **Visual directions:**

Transitional spaces: digital spaces (open learning resource)

- **Tell us about it:**

Student learning spaces: face to face spaces (exhibitions/workshops)

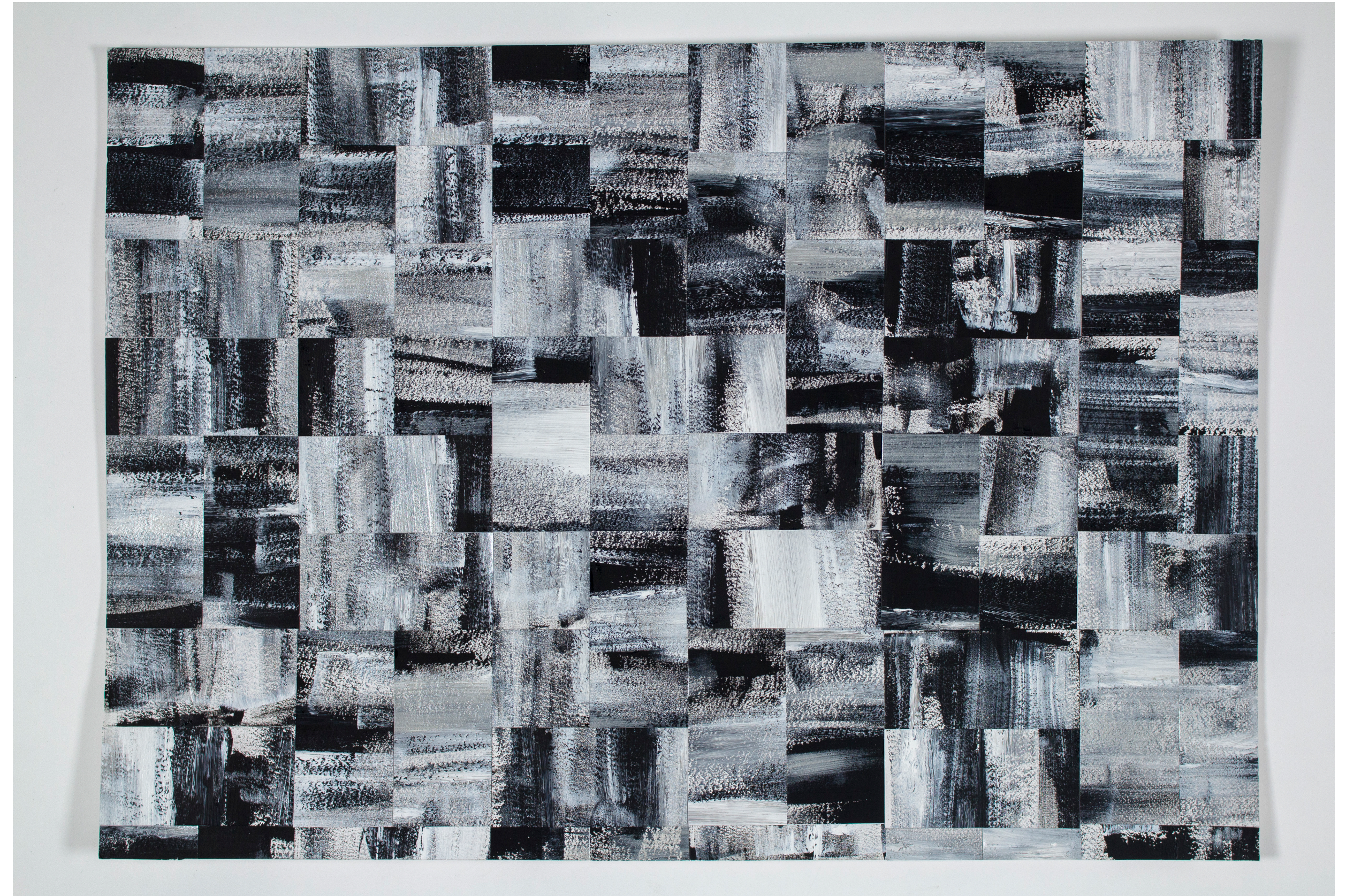
- **Shades of Noir: Blogging tasks in the inclusive learning unit on APP**

Transformational spaces; blended spaces website (staff development)

Pedagogy of ambiguity in art and design

We value a 'pedagogy of ambiguity', but we may fail to transition students from the safety of the 'concrete' or 'expected' to the ambiguous and contingent, in a way that makes them feel safe or enabled.

(Austerlitz et al 2008 : 132)



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, 1984).

The cultural capital of the working classes, and certain ethnic groups, is devalued and delegitimised (Bourdieu, 1984)’



(Burke & McManus 2012:21)

CLIP
CETL

University of the
Arts London



A RESOURCE FOR
DEVELOPING
SKETCHBOOKS AND
REFLECTIVE WRITING
PRACTICES

VISUAL DIRECTIONS

↗ Enter

I liked seeing what other students had to say and the comments from staff that would be marking my work. I like the design of the page, very colourful and not boring...helps to keep focus. I really love this website. I'm glad we have this resource to refer to.

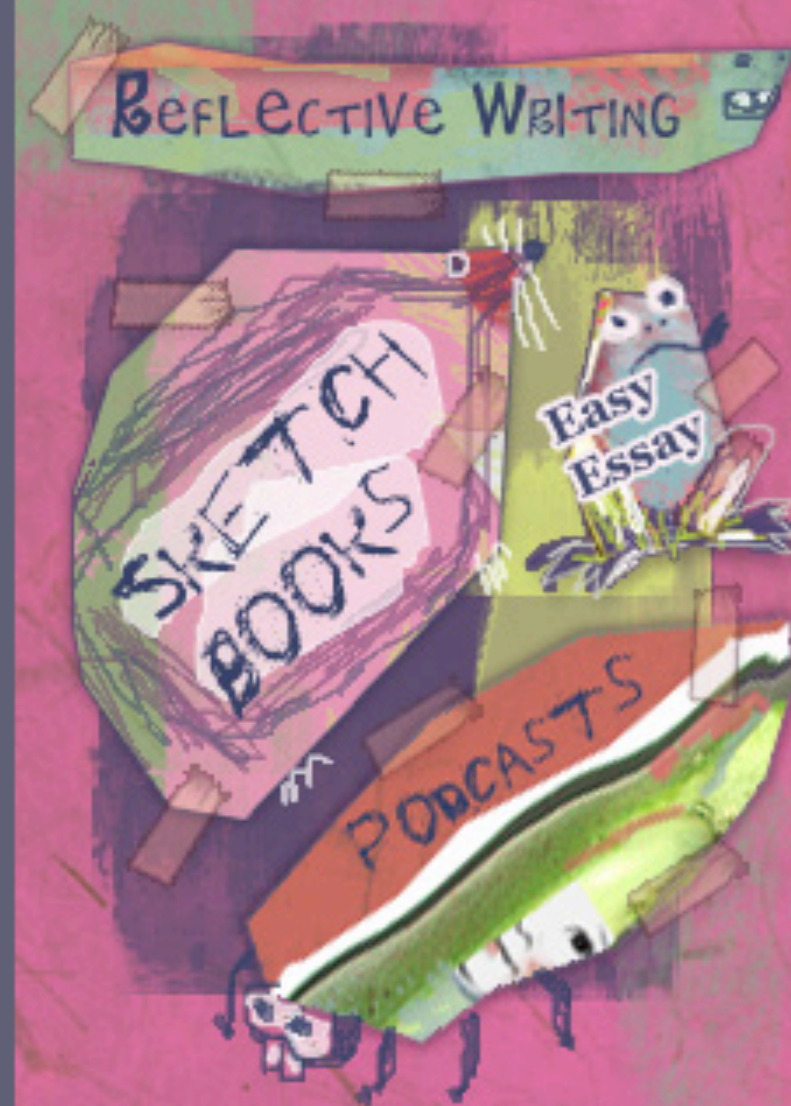
It has useful and helpful information for writing and sketchbooks, which will help develop my work, and to know what to look for to help me to improve...I can start to reflect on my research process in written form.

First year students

VISUAL DIRECTIONS

University of the
Arts London

Reflective Writing Sketchbooks Podcasts Easy Essay



Introduction:

Many of the courses at UAL require you to produce sketchbooks and engage in reflective writing. You can use this site to develop your ideas about these practices by:

- * Listening to staff and students talk about their approaches
- * Reading short guidelines in a variety of formats
- * Viewing examples

Both sketchbooks and reflective writing provide evidence of how your work has evolved. Remember that they are not always separate entities: some reflective learning journals contain visuals, while many sketchbooks include reflective writing.

Click corners of
the sketchbook
to turn pages...

OR use 'quick link'
navigation buttons -
bottom right...

SkeTChbook



developing
reflective writing
skills



What is it?

Why is it important?

Topics for Reflection

How Do I Start?

Useful Questions

The Final Piece

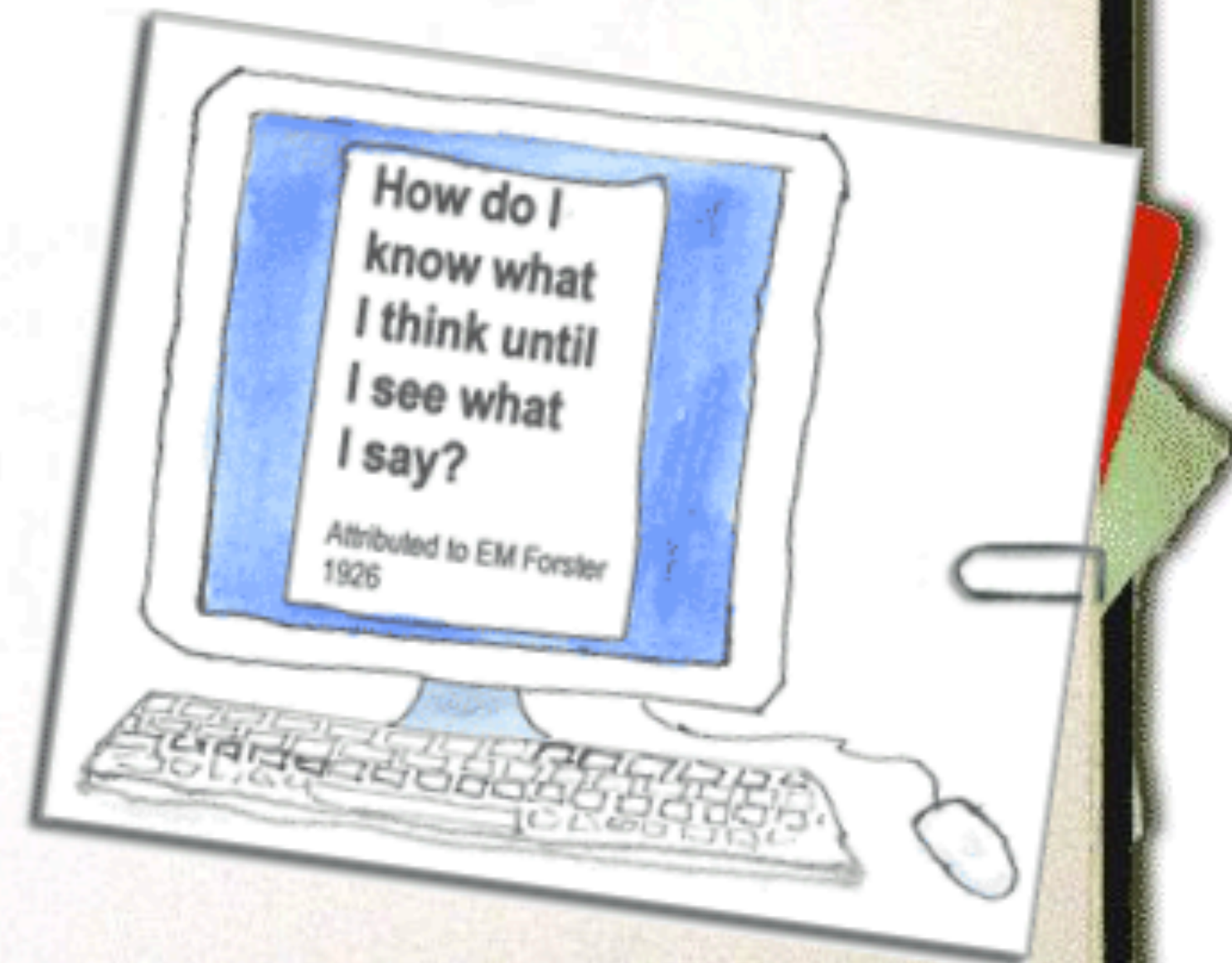
Common Problems

Some Examples



Interactive Design by
Kaye Pryce

Illustrations by
Victoria Francis



What helped you learn?

**What were the challenges
you faced and how did you
overcome them?**

**Can you share any tips or
strategies for new students?**

**TELL
US
ABOUT
IT...**

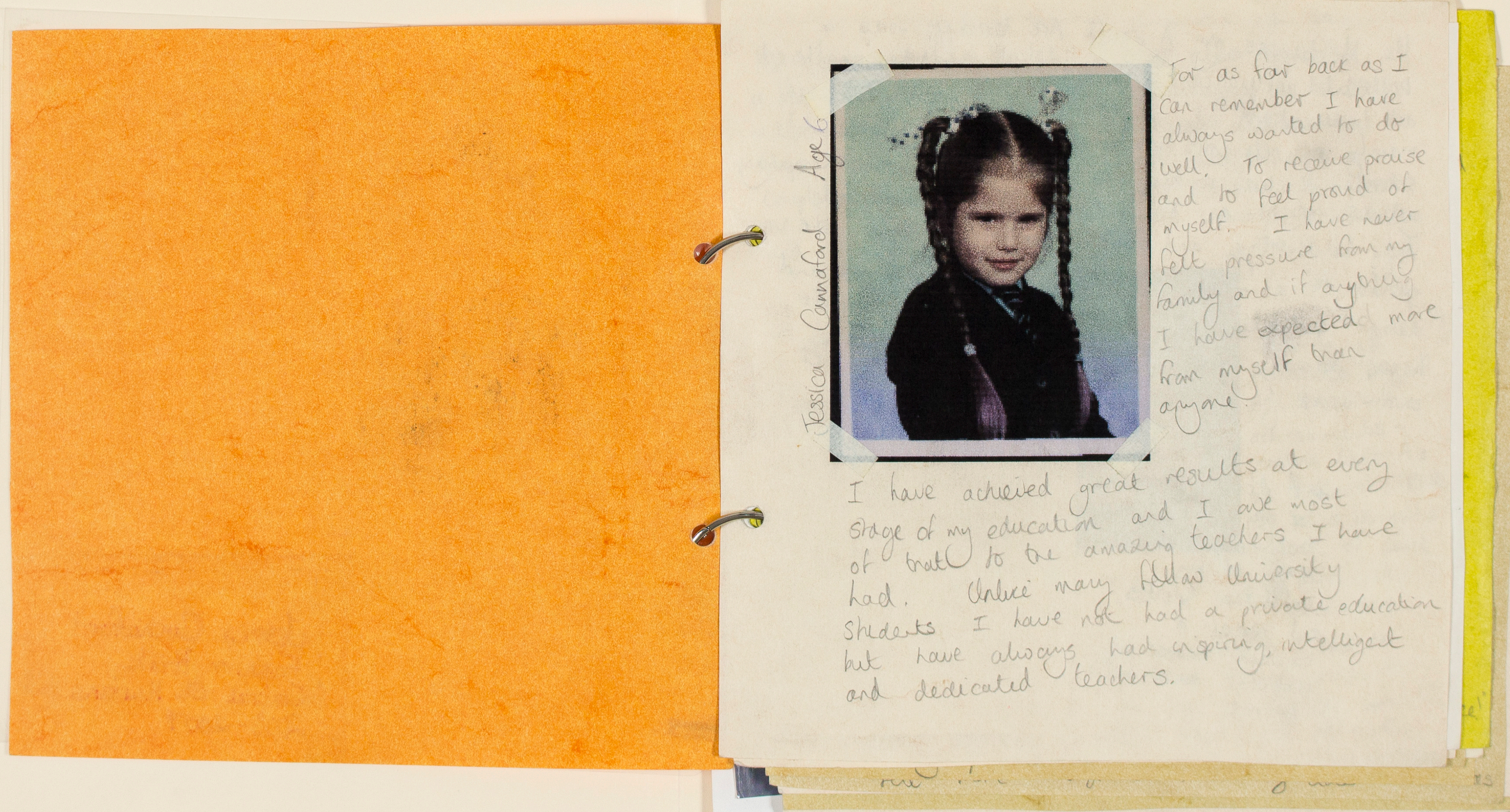
Currently studying at the University of
Arts, London College of Communication

What helped you learn?

- Staff encouragement to explore identity through coursework
- Inspiring and supportive tutors
- Encouragement to take risks and experiment
- Opportunities to work in small groups, discuss ideas and listen to other students



I changed the topic of my work to one that I know I would love to work on and would enjoy – one that would satisfy my need to go back home. But instead of going back home, I set out to find traces of home in London [...] I poured myself into my project [...].



I relied on and drew from my cultural experience (White South African) [...] at least I did until my course director strongly recommended a steering away from the African [...] I spiralled into a sense of confusion [...] it (my work) didn't belong to me and I didn't belong to it – as in the case of displacement, it felt as though my work and I were sitting in that area between space and place, where relationships between objects had not yet been formed.

Fine art student



Staff comments

Inspiring, thought provoking [...] excellent to see, feel and touch what the students have produced.'

'This took me on an emotional journey with the students, makes me rethink the way we assess and understand students.'

'Reminded me of what I used to do before I was institutionalised. Thank you.'

Excellent, thoughtful and emotive session that once again fostered reflections about our positions as educators and what we "do" to students. Through creative media voices are made free in their space.'

Student voices redefining and challenging the academy

Real student voice projects are about 'challenging the academy to allow active participation from a wide range of communities and individuals who will help to redefine the parameters of higher education itself'

(Stuart 2000: 33).



Sabri (2015) in her recent UAL institutional research discusses the exclusionary practices within the art & design subject area which can be observed at times in the Academy, and within the retention and attainment data, where, although there is a liberal sense of all encompassing, tolerant, open, risk taking and democratising spaces within the art studio, frequently some students soon learn that these are not places for them

(Finnigan & Richards 2016)

Most college and university instructors continue to teach in culturally neutral ways. Faculty socialisation is conceivably the most salient explanatory factor.

More often than not faculty members have not been trained to seek out and infuse diverse readings and pedagogical method into their courses.'

(Quaye & Harper 2007)





Business

Design

Dramatic Art

Education

Fashion & Textiles

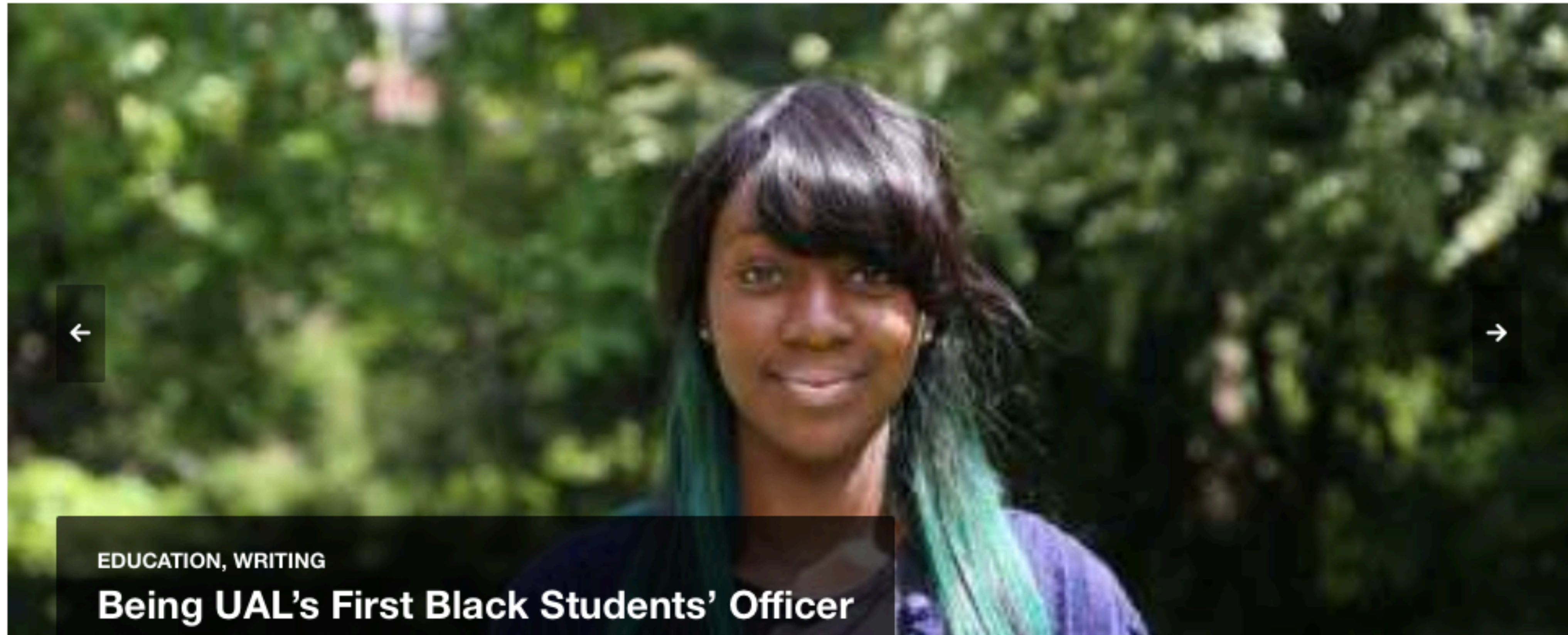
Fine Art

Media ↓

Opportunities

Politics

Technology




EDUCATION, WRITING

Being UAL's First Black Students' Officer



FINE ART

Our Top 10 Colour-full Artists of 2015

A photograph of a panel discussion with four people seated on a stage. Behind them is a large screen displaying the social media handles '@shadesofnoir' and '#sonevents'. Navigation arrows are visible on the left and right sides of the image.

@shadesofnoir

#sonevents

DEFAULT, EDUCATION, EVENTS, WRITING

Why we're here

Inclusive learning unit: blogging task

The Shades of Noir website is going to be useful to me as I am creating a Powerpoint lecture and workshop on eurocentrism in design, related to my field. The resources database is a great place to research examples of black, Asian and ethnic minority art, fashion, design and literature.

I am a Course Leader designing handbags and small leather goods, like all product designers it is important to reference far more widely.

Course leader LCF

*Next stop my bookshelf where I rifled through my fairly extensive collection of art and design books for further evidence of BAME designers and craftsmen. This is when I got what Aisha is trying to make us aware of. Without realizing it before I saw the burgeoning amount of white Western-centric tomes alongside a smattering of ethnic design references. I opened *The New Artisans* by Oliver Dupon, which profiles over 70 artisans of contemporary crafts 'from all over the World'.*

Not exactly everywhere in the world though. The UK, Europe, Scandinavia, USA, Canada and Australia are the World as we know it here, with no sign of Africa, India, or Asia.

Course leader UAL

*Interviews! I loved the video interviews. I felt these really brought the website to life. They felt relevant and newsy and included fascinating and driven people talking about their professions and careers. They dealt with the topic of diversity as a living subject. It was real; we weren't just hearing about **WHAT WE SHOULD DO**, here are people doing it. Living it.*

*As a teacher, I teach journalism but as an educator it is important for me to educate about diversity, to get the message out there that more **BAME** students should and can fulfill their potential.*



I did some research into BAME lingerie designers, although I already know of some I will be putting a resource list together for my students in the Autumn. I already ask first year students to research into international designers, but now will extend that to include designers of colour, as increasing numbers of my students I am delighted to say are from a variety of nationalities and backgrounds and in varying Shades of Noir!

I have included some links to some really interesting articles, and also found articles on Lingerie designers in India and Pakistan, so will add these to my resource

I have found the blogging tasks really interesting, as they have made me stop and think about what more I could be doing in my own teaching practice to further support and enhance the learning experiences for a variety of students currently on my course.

Perhaps more importantly, it has made me consider a variety of areas within my control, and as a priority I now need to plan to improve the induction of next year's cohort of students

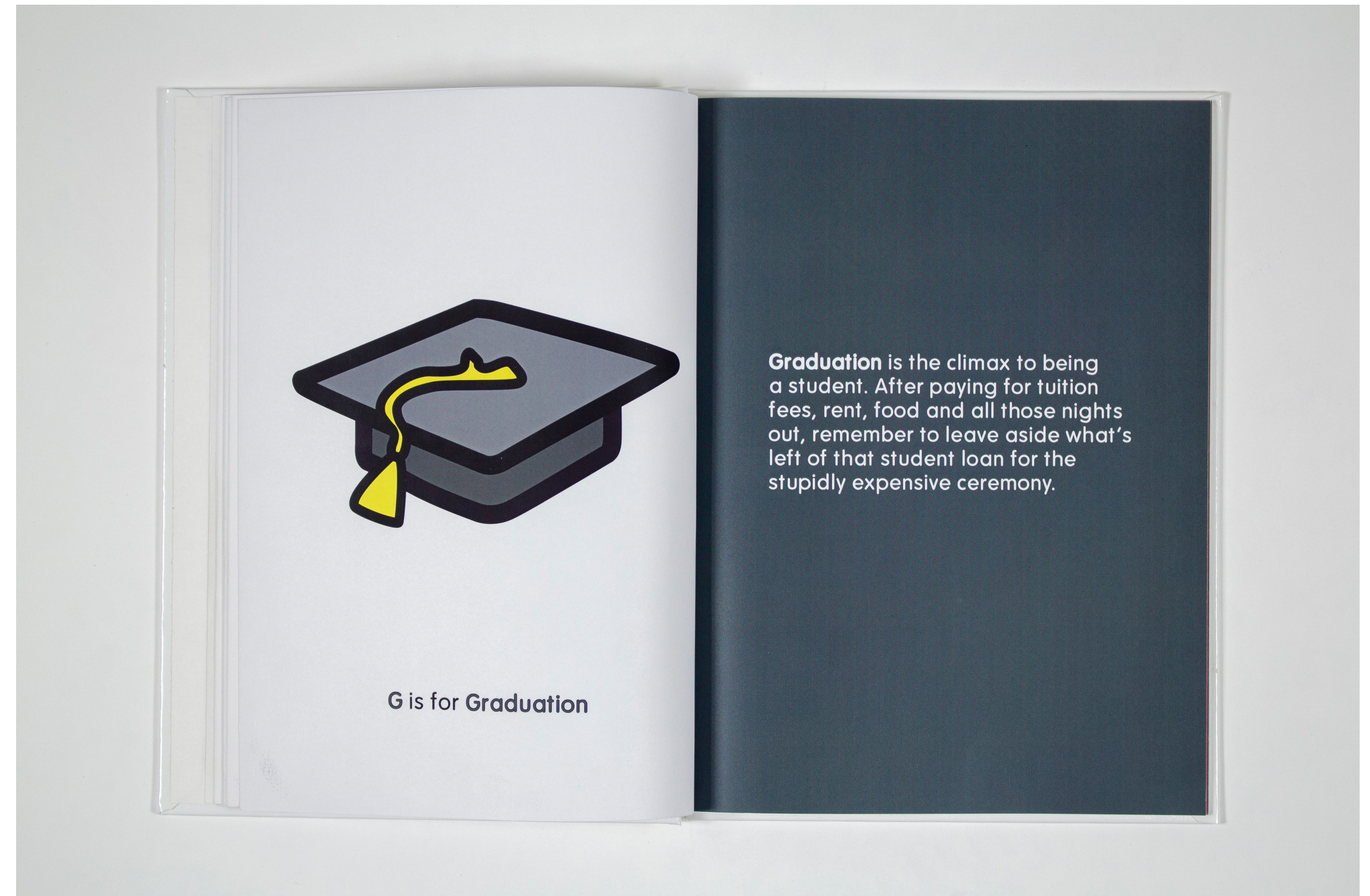
To conclude...

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.

Richards, Finnigan (2015:12)



Frederick and James (2007: 172) highlight the importance of knowing students' stories to enhance the learning experience: 'Do something the first day of class to establish an inclusive and interactive tone [...] know your story and your students.'



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