

Shame (not) doing the work

A module evaluation

About Belonging: Cultivating Diverse, Inclusive and Conscious Approaches to Creative Practice

Belonging is a level 4 compulsory module at the Fashion and Textiles Institute, Falmouth University.

- Engaging with international histories, cultures, and politics to understand how “belonging” plays a role in global creative industries
- Develop mindful new approaches to divisive and hegemonic practices used within global creative industries which have placed dominant cultural values at their core
- Launch a life-long commitment to personal responsibility
- Examine how students’ personal sense of self and privilege might play roles in their perspectives on the world

BA (Hons) Costume Design for Film and Television
 BA (Hons) Fashion Design
 BA (Hons) Textile Design
 BA (Hons) Fashion Marketing
 BA (Hons) Fashion Photography
 BA (Hons) Fashion Styling & Art Direction

The evaluation has the following objectives:

- Consult with a range of students over a period of time using reflective and visual methods linked to their creative practice
- Consult with a range of staff over a period of time capturing reflections on module delivery
- Contextualise cognitive, creative and professional change and development through wider sectoral practice and literature review

Key Findings 1: What’s being said

- Structure and Managerial Issues
- Staff concentrated their feedback, and indeed their dissatisfaction, on structural and organisational issues. The idea was a good one... but the delivery needed to be improved.*

Key Findings 2: What’s not being said

- Discomfort and Displacement
- Underneath the main areas of focus, what is revealed is a discomfort with what the work is requiring of themselves, and a move to locate this discomfort outside of their own agency*

Key Findings 3: What can we learn from this?

- Staff as mediators
 - Accountability comes with ownership
 - From module design to cultural shift
- The staff were key in how the module was received and experienced by students; it’s not just the students who are being asked to “do the work”. Going forward, continuing to “bring staff in” to the module so there is undeniable ownership will make it harder to push accountability outside of the self. This will, in turn, lead to the required cultural shift.*

Conceptual Framework and Influences

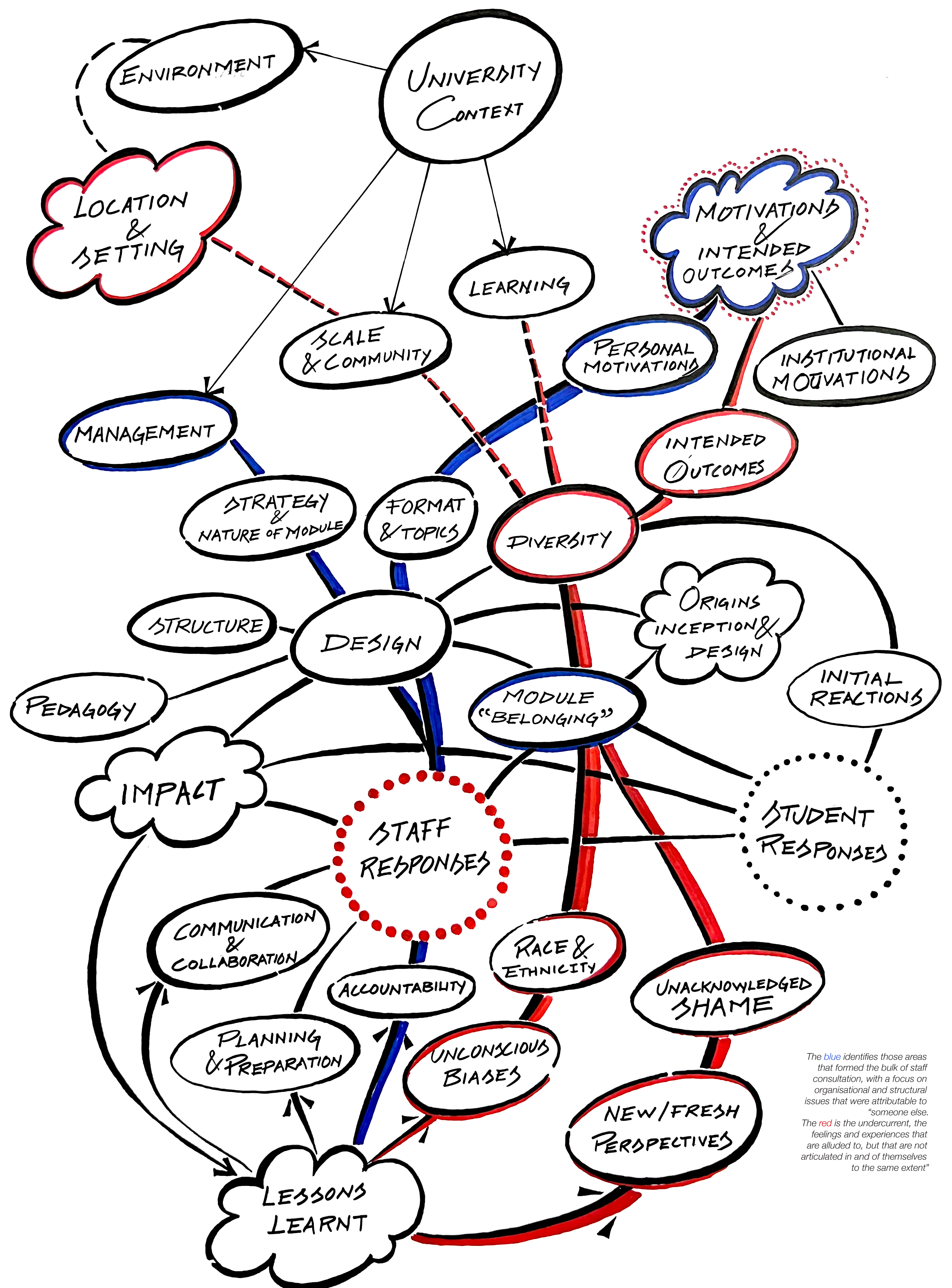
- Social position and critical reflection
- Antiracist pedagogy
- Cognitive dissonance
- Fragility and shame

Authors:

The Belonging module is led by John Boddy, Head of Fashion & Textiles, University Lead: Access & Participation and Equality, Diversity and Inclusion. It is co-delivered by Adrienne Arendse, lecturer at Falmouth University, and Manager at Mayn Creative, Cornwall. Evaluation was designed and led by Dr Frances Johnson, Head of Research and Evaluation at Applied Inspiration. Analysis was conducted by Dr Ibrahim El-Hadidi, Applied Inspiration and University of Bath. Poster design by Adam Allen-Foord, Falmouth University, with Dr Ibrahim El-Hadidi.

References

Eddo-Lodge, R. (2018) *Why I’m no Longer Talking to White People About Race*. London: Bloomsbury
 Geczy, A. (2012) *QueerStyle (SubculturalStyle)*. London: Bloomsbury
 Grosland, T.J., (2013) *An examination of the role of emotions in antiracist pedagogy: Implications, scholarship, and practices*. *Review of Education, Pedagogy, and Cultural Studies*, 35(4), pp.319-332.
 Jain, R., (2019) *Inclusive pedagogy: Tapping cognitive dissonance experienced by international students*. *Writing & Pedagogy*, 11(1).
 Kishimoto, K., (2018) *Anti-racist pedagogy: From faculty’s self-reflection to organizing within and beyond the classroom*. *Race Ethnicity and Education*, 21(4), pp.540-554.
 Maynard, M. (2004) *Dress and Globalisation*. Manchester: Manchester University Press
 McBrinn, J. (2021) *Queering the Subversive Stitch: Men & the Culture of Needlework*. London: Bloomsbury
 Paolicelli, E. and H.Clark, Ed. (2006) *The Fabric of Cultures: Fashion, Identity, Globalization*. London: Routledge
 Weedon, C. (2004) *Identity and Culture: Narratives of Difference and Belonging*. Maidenhead: Open University Press



The blue identifies those areas that formed the bulk of staff consultation, with a focus on organisational and structural issues that were attributable to “someone else”. The red is the undercurrent, the feelings and experiences that are alluded to, but that are not articulated in and of themselves to the same extent”



Applied Inspiration’s SEER service

Applied Inspiration is a leading research, evaluation and consultancy organisation working with higher, further, and statutory education providers in England. We are focused on supporting a range of areas including impact, evaluation and research, and outreach and partnership work between higher education providers, schools, colleges and community organisations in the area of fair access and participation. Applied Inspiration run the “SEER” (Specialist Evidence, Evaluation and Research) collaborative service, providing a range of evaluation, research and data analysis specifically in respect of HE provider Access and Participation Plans. Our SEER service currently has 19 HE members and is growing. <https://collaborativehe.com> frances@appliedinspiration.co



APPLIED Inspiration