



The English Civil War: Part II

by Jeremy Deller

[Read more](#)

Re-enactment of the Battle of Orgreave. Jeremy Deller (2001) [Film]. Available at <https://bit.ly/2Ee5Xa6>. Last Accessed 10th October 2018

| Equality & Participation in the Arts

Overview

- What is equality & why does it matter?
- What is participation & why does it matter?
- Activity: Analysing two case studies
- A brief history of participatory art & design

15 min break

- Introduction to Harvard referencing
- Intro to why reference brief
- Write up session and post on blog

Next Week – Library, Workshop - No to Google

| Session 3: What is equality?

noun, plural e·qual·i·ties.

the state or quality of being [equal](#); correspondence in quantity, degree, value, rank, or ability: *promoting equality of opportunity in the workplace.*

uniform character, as of motion or surface.

Mathematics. a statement that two quantities are equal; equation.

PANIC!

IT'S AN ARTS EMERGENCY

***Panic! Social Class, Taste and Inequalities
in the Creative Industries***

Brook, O'Brien, Taylor, (2018) *Panic! It's an Arts Emergency*. Available at <https://bit.ly/2HjiPD3> Last Accessed 10th October 2018

| Session 3: Equality in the arts

The creative industries do not offer equal access to all

“However, as this report will demonstrate, the cultural and creative industries are marked by significant inequalities; in particular, we look at the social class background of the workforce, and how this intersects with other issues, including attitudes and values, experiences of working for free, social networks, and cultural tastes.”

(Brook, O’Brien, Taylor, 2018, p.1)

| **Session 3: Equality in the arts**

“How might your background, ethnicity, gender and sexuality effect your ability “to get in and get on?”

| **Session 3: Equality in the arts**

What is getting in and getting on?

| Session 3: Equality in the arts

There are many claims lodged against the elitism of the arts. These are that the Western canon reproduce the white male gaze (Berger, 1972; Rose, 1993)

That people of color have been excluded from making art and being represented in art, that working class experience is excluded from art (Brook, O'Brien, Taylor, 2018), and that women have also been rendered objects instead of subjects in the production of art and design (Jones, 2011)

| Session 3: Equality in the arts



Guerrilla Girls (1989), *Do Women Have To Be Naked To Get Into the Met. Museum?* [Screenprint on paper 280 x 710 mm] Available at <https://bit.ly/2pUxF1z> Last Accessed 14th October 2018

| Session 3: Equality in the arts

THE ADVANTAGES OF BEING A WOMAN ARTIST:

Working without the pressure of success.

Not having to be in shows with men.

Having an escape from the art world in your 4 free-lance jobs.

Knowing your career might pick up after you're eighty.

Being reassured that whatever kind of art you make it will be labeled feminine.

Not being stuck in a tenured teaching position.

Seeing your ideas live on in the work of others.

Having the opportunity to choose between career and motherhood.

Not having to choke on those big cigars or paint in Italian suits.

Having more time to work after your mate dumps you for someone younger.

Being included in revised versions of art history.

Not having to undergo the embarrassment of being called a genius.

Getting your picture in the art magazines wearing a gorilla suit.

Please send \$ and comments to:
Box 1056 Cooper Sta. NY, NY 10276

GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

| Session 3: Equality in the arts

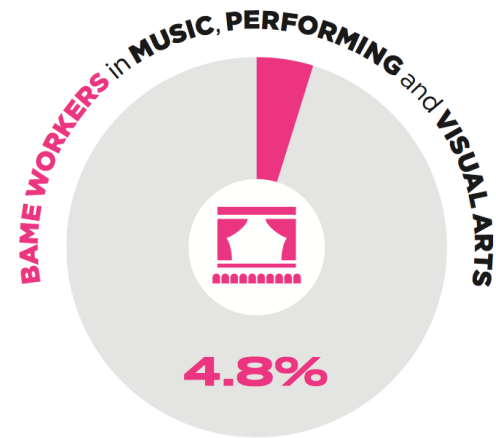
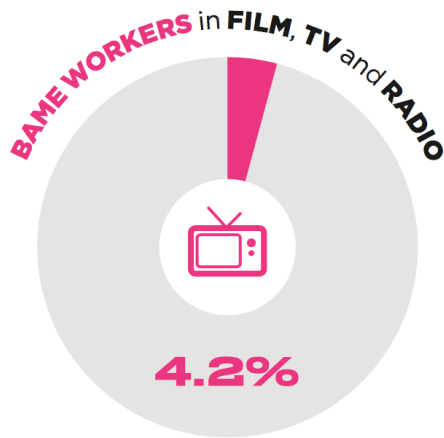
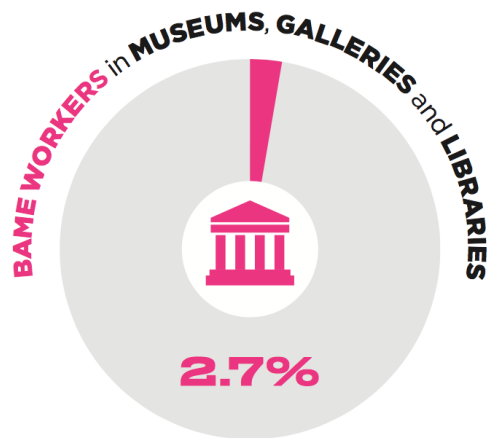
“It is worth remembering that when you look at old paintings you are looking through the eyes of men, by and large. This is frustrating.

The art of, say, the Dutch golden age gives the powerful sense that we are spying on a real world: but we are spying with male eyes, except for those exceptional women who defied their culture.”

(Jones, 2011)

| Session 3: Equality in the arts

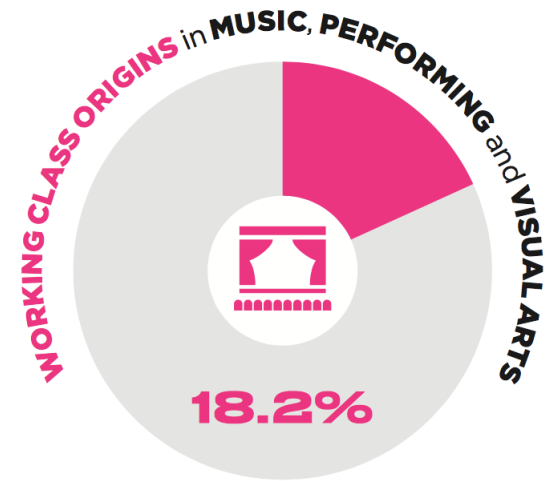
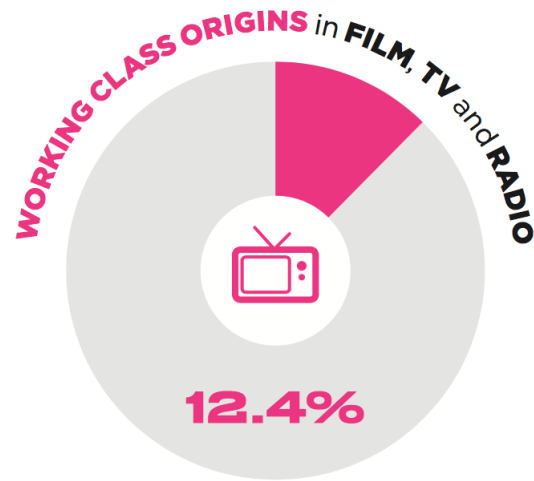
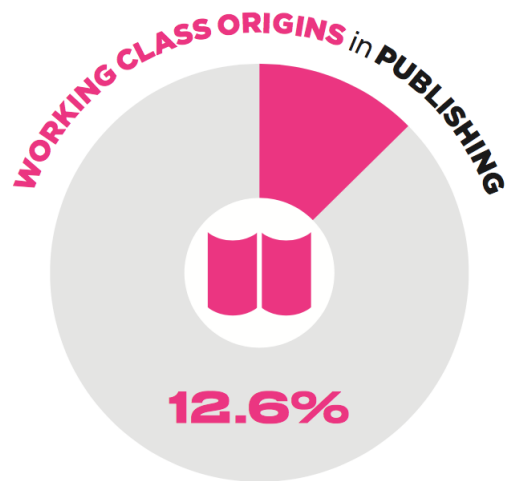
Ethnicity



Brook, O'Brien, Taylor, (2018) *Panic! It's an Arts Emergency*. Available at <https://bit.ly/2HJiPD3> Last Accessed 10th October 2018

| Session 3: Equality in the arts

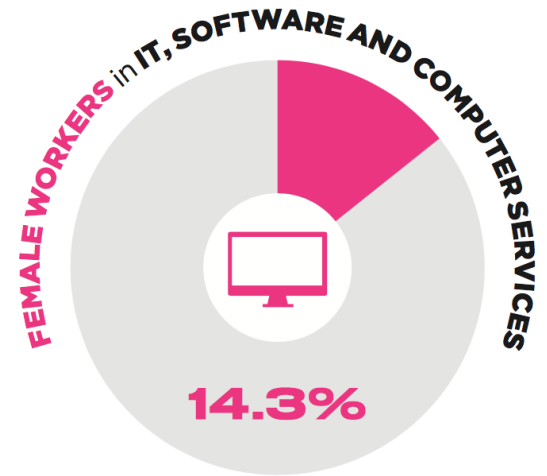
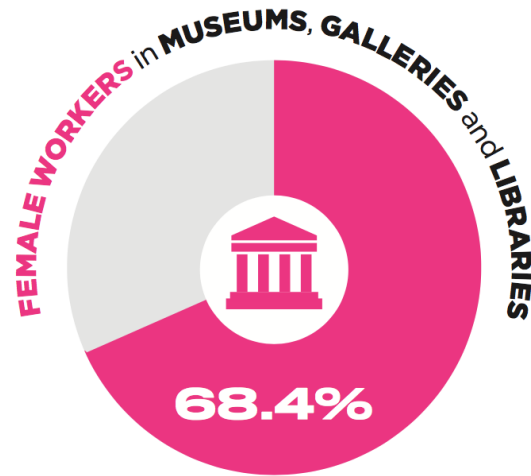
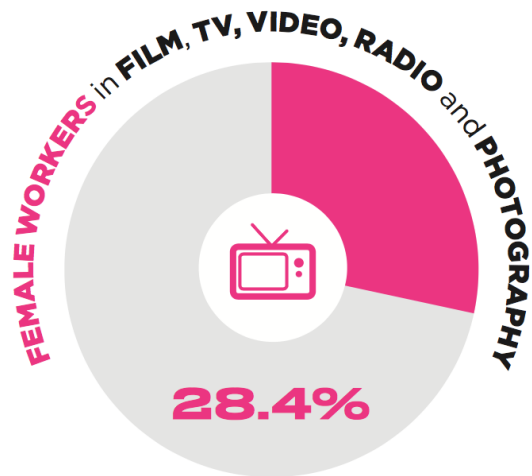
Class



Brook, O'Brien, Taylor, (2018) *Panic! It's an Arts Emergency*. Available at <https://bit.ly/2HJiPD3> Last Accessed 10th October 2018

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Gender



| **Session 3: Equality in the arts**

What does this say about the Creative Sector in the UK?

| **Session 3: Equality in the arts**

Some key terms

Meritocracy:

Networks:

Intersectionality:

| Session 3: Equality in the arts

Some key terms

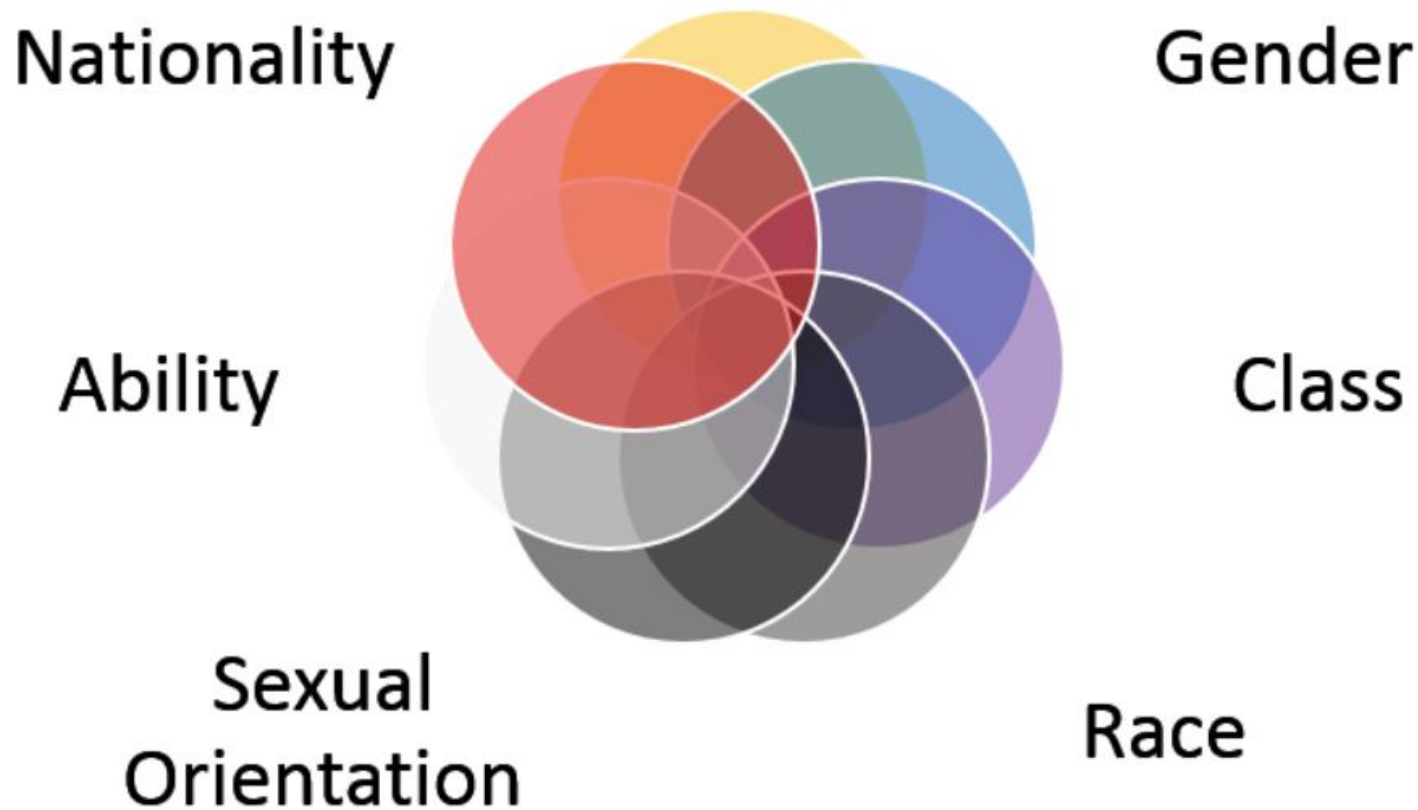
Meritocracy: hard work & talent

Networks: who you know

Intersectionality: how various power structures interlock and effect those in marginalized positions

| Session 3: Equality in the arts

Intersecting Oppressions

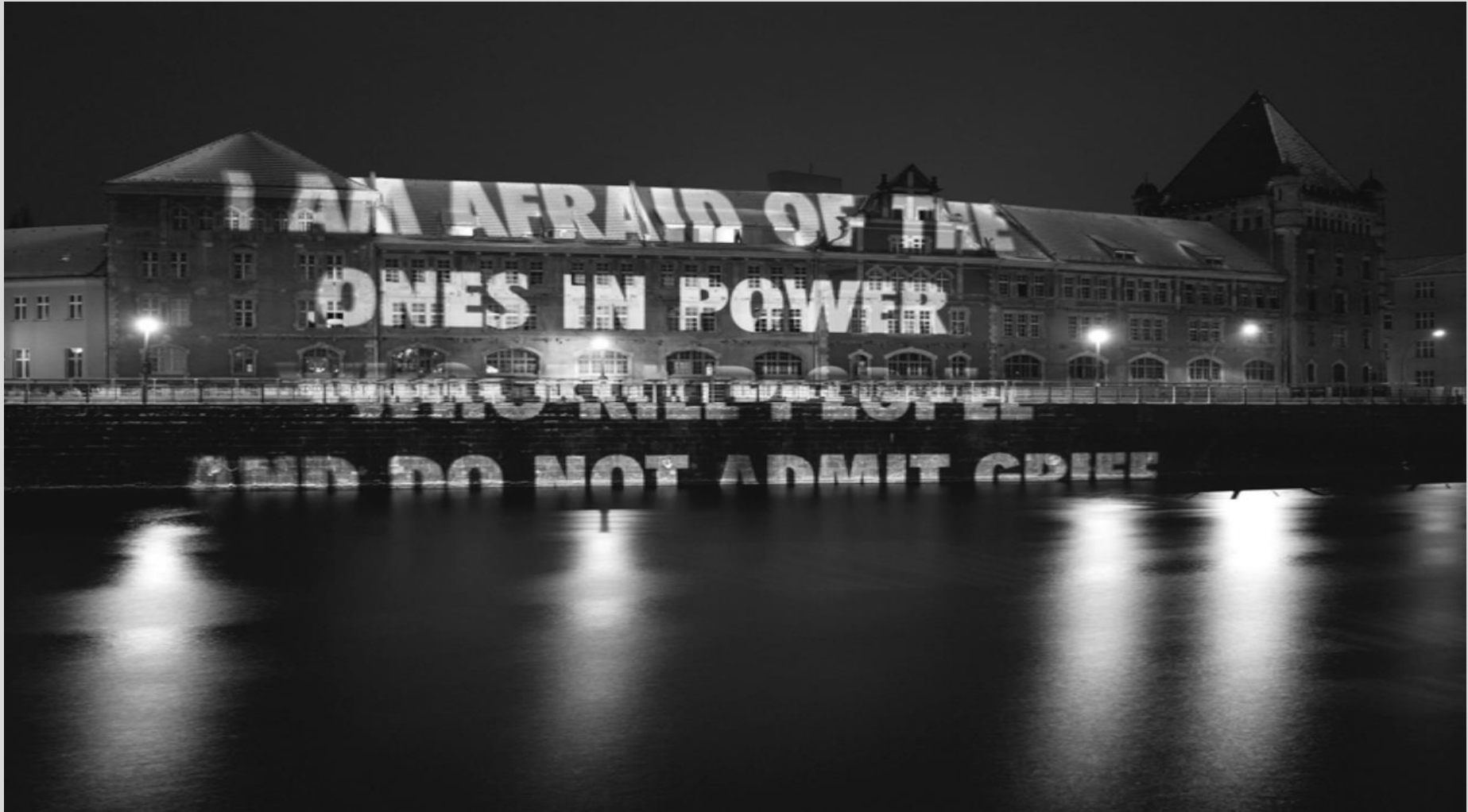


| Session 3: Equality in the arts

Thinking about inequality in the arts is really to do with cultivating an interest in power structures, cultural capital, and how social values are shaped by art and culture.

There is a rich history of artists being involved with challenging dominant ideologies; and making work that exposes inequality or challenges it.

| Session 3: Equality in the arts



Jenny Holzer (2001) *I am afraid of the ones in power who kill people and do not admit grief*. [Installation].

| Session 3: Equality in the arts

The Bank

Many of the banks originally situated on Bank Street in Sharjah have left for more lucrative locations, so we have imagined a new, non-monetary banking model for the street.

What if we were to regard the sum total of memories and stories of the people in this area as the real capital of the street? And what if this new currency could be invested in the new Bank Street and converted into physical objects?

The result might be a credit default swap in the form of a rusty metal dinosaur from a Portuguese suburb. Or a cashpoint that dispenses a ceramic pot of drinking water from a neighborhood in Islamabad. "The Bank" is an urban currency converter of such personal memories and stories, bringing great profit to Bank Street.

For establishing of "The Bank" people from the are around Bank Street has been asked to nominate specific city objects such as benches, bins, trees, playgrounds and signage from other countries that



Photo: Schul

[View large](#)

| Session 3: Equality in the arts



The Yes Men (2001) *The Yes Men Fix the World* [Media Stunt]. Available <https://bit.ly/2CbbuLE>. Last accessed 10th October 2018

| Session 3: Equality in the arts

Activity

Read pages 4 – 8 from *Panic! It's an Arts Emergency*. Summarize the main points from the section, and come up with two – three questions that you might ask of the authors and the research.

| Session 3: Participation & the social turn

Participatory Art

“The artist is seen as a collaborator and a co-producer of the situation (with the audience), and these situations can often have an unclear beginning or end.”

(Tate, 2018)

Other names for participatory art include

- Dialogic Art
- Project Art
- Socially Engaged Practice
- Relational Art
- Community Art

| Session 3: Participation & the social turn

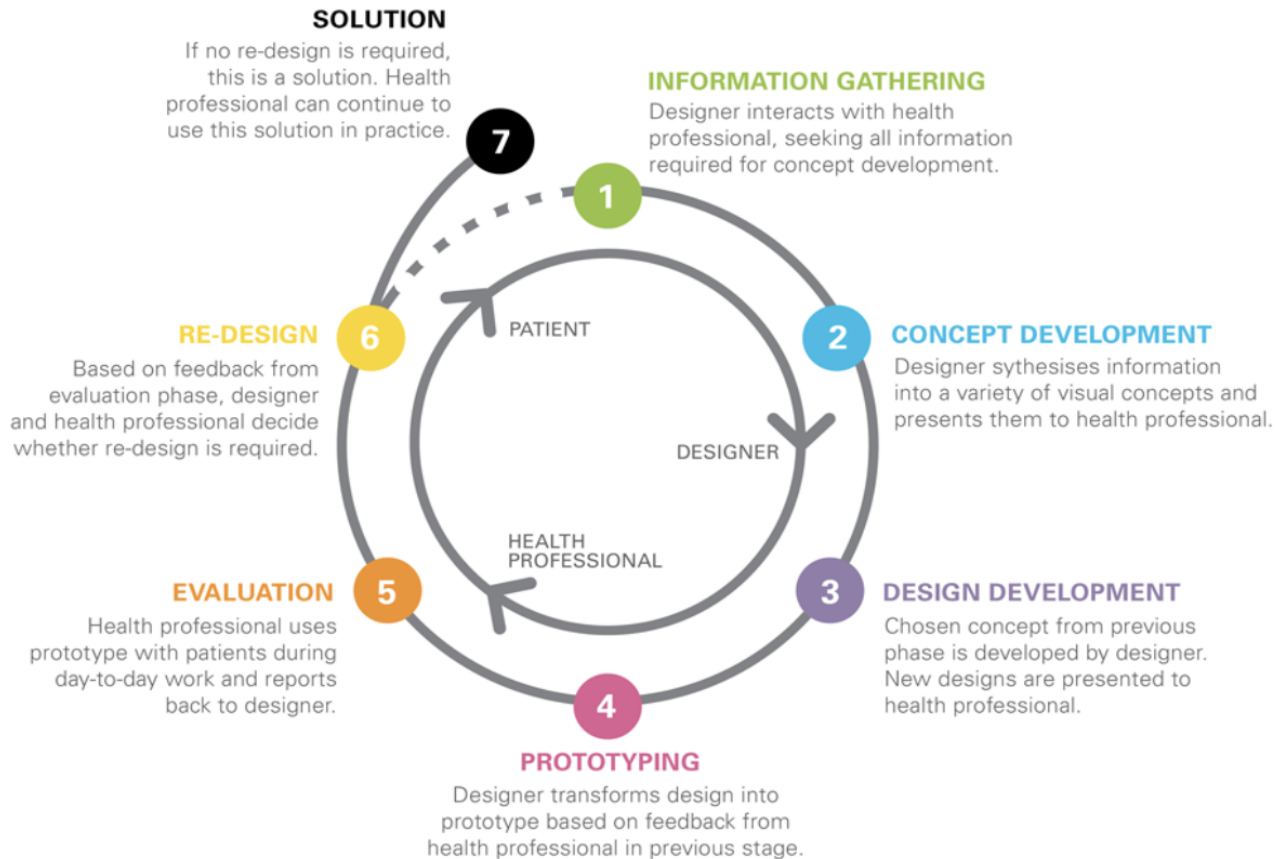
Participatory Design

Participatory design (PD) started in Scandinavia, nearly four decades ago. PD 'makes explicit the critical, and inevitable, presence of values in the system development process' (Suchman 1993).

It's the idea that people who will be most affected by a design process or principle have space to influence and shape the design outcome.

PD is not only about design methods, but it's also about values, and the context within which they are used (Iversen, Halskov, & Leong, 2012)

| Session 3: Participation & the social turn



| Session 3: Participation & the social turn

Values

Values are long standing beliefs that people hold concerning *desirable modes of conduct* or *end-state of existence* in different situations, societies and cultural contexts (Rokeach 1973). They are the ideas / practice that we hold dear.

A desirable mode of conduct could be taking care of one's family, or redistributing wealth, while a desirable end-state could be a preference for peaceful existence or economic equality.

Values have a transcendental quality, guiding and giving actions and decisions direction and imbuing them with emotional intensity (Schwartz 1994)

| Session 3: Participation & the social turn

History

Participatory design (PD) has many iterations and applications. However, it was developed in Scandinavia in the 1960's & 70's.

It has roots in social design work with trade unions. It shares similarities to action research, and I think, has similarities with design thinking.

The crux is that participants and users are invited to cooperate and generate ideas with designers at every stage of the design process.

| Session 3: Participation & the social turn

History

Relationally engaged art stemmed from the interventions made by the futurist and dada'ists during the avant garde. These artistic movements used art as a platform for critique and disruption. These interventions set out to disrupt social behaviour.

In the 1950's artist **Allan Kaprow** came up with the idea of happenings (1958). Following that, **Joseph Beuys** declared anyone could be an artist and saw art as social sculpture. Important movements include **Situationist International** (SI) founded by French film-maker and thinker **Guy Debord** who wanted to get rid of spectatorship by making large scale social paintings.

| Session 3: Participation & the social turn



15 min coffee break

| Session 3: Participation & the social turn

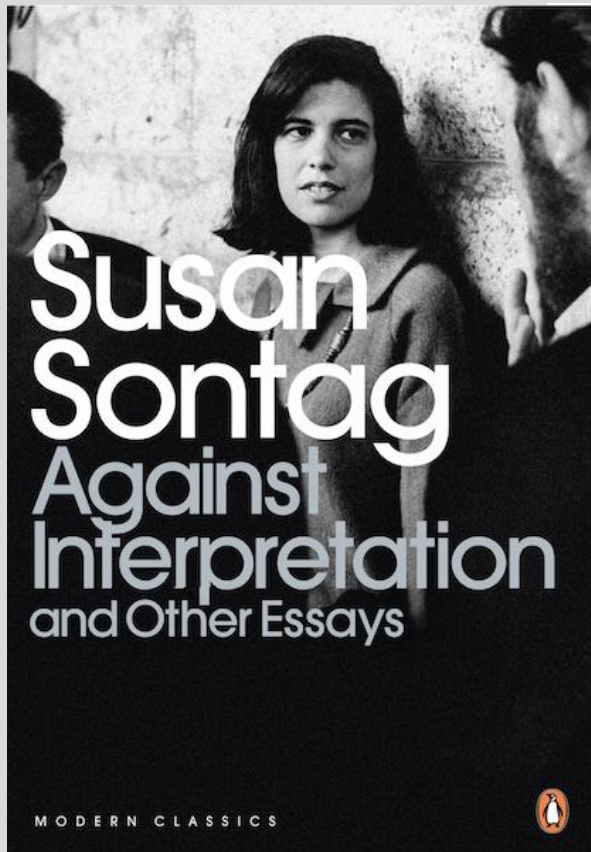
Examine the case studies on your table.

Choose one, and interpret how and if you think the work responds to theme of inequality.

Think about the subject of the work, how the work comments on or challenges inequality.

Consider how effective you think the work was at addressing inequality.

| Week 3: Introduction to Harvard referencing



| Week 3: Introduction to Harvard referencing

Content

1. Introduction to Harvard Referencing
2. Why reference brief

| Week 3: Introduction to Harvard referencing

What is Referencing?

Accurate and adequate referencing will help you to avoid accusations of plagiarism. However, there are other very important reasons to demonstrate good academic practice in all your coursework and academic undertakings, including exams.

- your arguments will be clearly supported by evidence
- you can use your own sources for further research in the future
- your work will be more convincing
- your reader can find your sources
- your work will reflect expected academic values and good academic practice
- Good academic practice is based on the concept of honesty with respect to the intellectual efforts of yourself and others. To ensure that your work is fairly judged, it ought to reflect your ability.

| How do you reference?

There are two popular ways to reference. These are commonly known as the Harvard system and the Oxford system. Here at LCC, it is expected that you will use the Harvard system.

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This means that you cite the source using parenthesis, aka brackets, with the authors surname, date and page of the book where you take your reference from. This is inserted in or at the end of the sentence where you refer to the work.

| For example

There are two popular ways to reference. These are commonly known as the Harvard system and the Oxford system. Here at LCC, it is expected that you will use the Harvard system.

This means that you cite the source using parenthesis, aka brackets, with the authors surname, date and page of the book where you take your reference from. This is inserted in or at the end of the sentence where you refer to the work.

"After that I lived like a young rajah in all the capitals of Europe..." (Fitzgerald, 2004, pg 3).

You would then provide a full reference of the source at the end of your essay in a section called the bibliography.

| Harvard in more detail

In Text Reference

(Authors surname, date, page)

In Bibliography

In alphabetical order, categorized by surname, at the end of your essay or thesis, you list the publications following this format.

Last name, First Initial. (Year published). *Title*. City: Publisher, Page(s).

For Example

Patterson, J. (2005). *Maximum ride*. New York: Little, Brown.

| Harvard in more detail

Multiple Authors

When creating a citation that has more than one author, place the names in the order in which they appear on the source. Use the word “and” to separate the names.

Last name, First initial. and Last name, First initial. (Year published). Title. City: Publisher, Page(s).

For Example

Desikan, S. and Ramesh, G. (2006). *Software testing*. Bangalore, India: Dorling Kindersley, p.156.

| Harvard in more detail

When Referencing a Chapter In a Book

When citing a chapter in an edited book, use the following format

Last name, First initial. (Year published). Chapter title. In: First initial. Last name, ed., *Book Title*, 1st ed.* City: Publisher, Page(s).

For Example

Bressler, L. (2010). My girl, Kylie. In: L. Matheson, ed., *The Dogs That We Love*, 1st ed. Boston: Jacobson Ltd., pp. 78-92.

| Harvard in more detail

Harvard Reference List Citations for Multiple Works By The Same Author

When there are multiple works by the same author, place the citations in order by year. When sources are published in the same year, place them in alphabetical order by the title.

For Example

Brown, D. (1998). *Digital fortress*. New York: St. Martin's Press.

Brown, D. (2003). *Deception point*. New York: Atria Books.

Brown, D. (2003). *The Da Vinci code*. New York: Doubleday.

| Harvard in more detail

Harvard Reference List Citations for Print Journal Articles

The standard structure of a print journal citation includes the following components:
Last name, First initial. (Year published). Article title. *Journal*, Volume (Issue), Page(s).

For Example

Ross, N. (2015). On Truth Content and False Consciousness in Adorno's Aesthetic Theory. *Philosophy Today*, 59(2), pp. 269-290.

| Why reference brief

You will write an essay (499 words) exploring the question: 'Why reference?' You will need to include a bibliography of all the sources of information you used to answer this question and you will need to include in-text citations which are formatted in the Harvard Referencing Style (author, date).

Upload your 499 words as a PDF to Turnitin by 4pm on Monday 22 October (use submission point below).

| Why reference brief

To start you off we would like you to visit [citethemrightonline](#) which is the resource UAL uses to help you understand, and correctly format your writing using Harvard Referencing. It is vital that you familiarise yourself with this resource as you will be using it for all CTS assignments for the duration of your course.

You should read the article by Patrick Dunleavy (2017) [Why are citations important in research writing?](#)

You should also use the [UAL Library search](#) (Library Search and Articles Plus) to evidence your own independent research.

Read the 'Anatomy of an Academic Essay' below, to help you structure your 499 words, and refer to the Harvard Referencing Guide below which shows you how the referencing system works.

| Week 3: Write up and reflect

Write Up The Session

Equality and Participation in Art and Design

| Bibliography

Berger, J. (1972) *Ways of seeing*, British Broadcasting Corporation, London; Harmondsworth.

Debroise, O. (2008) *ALLANKAPROW*, *Museum of Contemporary Art*, Los Angeles, USA. Available at <https://frieze.com/article/allan-kaprow>. Last accessed 14th October 2018.

Iversen, Ole Sejer, Kim Halskov, and Tuck W. Leong (2012) "Values-Led Participatory Design." *Codesign* 8, no. 2-3: pp. 87-103.

Jones, J. (2011) *Men, Women and the Art of Exclusion*. Available at <https://bit.ly/2OWHJoR>. Last accessed in 14th October.

Rokeach, M. (1973) *The nature of human values*, New York: Free Press.

Rose, G. (1993) *Feminism and geography: the limits of geographical knowledge*, Cambridge: Polity.

Schwartz, S. (1994) 'Are there universal aspects in the structure and contents of human values?'. *Journal of Social Issues*, 50(4): pp. 19–45.

Suchman, L. (1993) "Foreword". In *Participatory design: principles and practices*, Edited by: Schuler, D. and Namioka, A. Hillsdale, NJ: Lawrence Erlbaum Associates, vii–ix.