

LAST DRAFT VERSION

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Whiteness in the art and design classroom

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If you think it is difficult to talk about racism, it's ten times more difficult to talk about white privilege. (Bhopal 2021)

In this piece, two anti-racist art and design educators explore their experience of whiteness and white privilege in art and design education. We offer this to deepen and embolden your own work. You will learn about how we've seen whiteness colonise young people's experience, resulting in disengagement and racist harms for those of the global majority and the normalisation of white privilege across students and educators. We also talk about how we attempt to disrupt it.

Learning to speak across difference is important here: one of us specialises in fashion, is 'brown' and middle-class from a Muslim background, and the other specialises in fine art, is 'white' and middle-class from a secular background. We come together because we are passionate that *all* children and young people are entitled to the wonders of making and experiencing art, craft and design across global cultures. We are committed to confronting injustice, privilege and prejudices that gatekeep art and design, and keep our field elite.

After setting the scene in the introduction, you will read our answers to four questions that we asked ourselves on whiteness and racism. The format is an invitation to ask the same questions to support self- and co-inquiry. In discussing our

answers, we encourage the practice of listening to each other, strengthening the capacity for 'race talk'.

1. When did you first realise that white privilege existed in art and design education?
2. When did you first experience the racist harms of whiteness in art and design education, in your schooling, art college, teaching etc?
3. How do you subvert, resist or arrest the harms of whiteness in art and design education?
4. How do you embed or embody non-Eurocentric and pluriversal art, design and craft into your day-to-day work as an educator, bringing on 'pedagogies of hope' (Freire 1997; hooks 1994)?

In our conclusion, we propose *pluriversal* approaches to art and design education as ways to repair the abuses of whiteness and racism and to reinvent the future (Escobar 2017; 2020; Kothari et al. 2019; Noel 2020). The Mexican revolutionary Zapatistas' term *pluriverse* is increasingly being used in art and design contexts, refocusing status on the worlds of those who have been historically oppressed and excluded. Pluriversality rejects the assumed *universality* that descends directly from imperialism and colonialism imposed by 'white' Europeans' historical and ongoing dismissal/erasure/extraction of culture and resources from peoples across the world.

Introduction

It was at an online seminar called 'The Realities of Race and Difference in Art' where we heard the stark statement from sociologist Kalwant Bhopal above (APR 2021). We agreed. In our experience many 'white' educators in art and design claim to be

anti-racist, and yet find it affronting to talk about racism in their own curricula. However problematic this defensive reaction is, in our experience *even fewer* ‘white’ colleagues want to examine how whiteness or white privilege is consciously or subconsciously reproduced. Why can it be even more difficult to find the language, tools and resources to challenge *whiteness* in art and design education than *racism*?

Firstly, what is whiteness? Whiteness normalises the superiority of ‘white’ people’s culture, ‘white’ knowledge, ‘white’ ways of being and ways of organising society over all others. Whiteness and processes of white privilege impose a supposedly ‘objective’ view of reality and values, based on five hundred years of European colonialism and supremacy across the globe.

‘White’ norms are reinforced by *systemic* mechanisms of control, including education, at the expense of non-white communities, their knowledges and cultures (Dyer 1997; Bhopal 2018; Saad 2022). ‘White’ people are often the last to see this in operation, and quick to feel offended when accused. (Kraehe 2015; Yancy 2015; DiAngelo 2019). For others of the global majority, its colonizing presence is glaringly obvious, as laid out in Shades of Noir’s *Peekaboo – We See You Whiteness* (2018), despite whether you covet it or whether you feel suffocated by it (Fanon 1986).

The work is not easy. For people of the global majority, when conversations with ‘white’ people on these issues happen without self-awareness, humility and care, it can cause anger, fear, distress, exhaustion (Eddo-Lodge 2017). For ‘white’ people, especially those who believe they are not racist, the fear of getting it wrong can deter them from even opening the conversation.

So how do we come together? The authors of this piece are both passionate and qualified educators in settings including schooling, Further and Higher

Education, in museums and galleries and community. We are both post-doctoral researchers in racism, whiteness and anti-racism.

We both identify as cis heterosexual women, a group which dominates in UK art and design in secondary schools at 75.5% (DfE 2021), and in UK museum and gallery education. Yet this cis-gender landslide is also racialised. The overwhelming majority of art and design teachers are 'white' at 94% (DfE 2017). In museums and gallery education 'white' women are similarly disproportionately represented although the work of groups such as *Museum Detox* and *Inc Arts* is impacting employment and visibility in the sector (Inc Arts 2020).

Following that, it is notable that artists, creatives and designers of the global majority are exponentially claiming new space: organisations such as Shades of Noir, the Decolonising Arts Institute, The White Pube, A Particular Reality, International Curators Forum, Asia Art Activism. There is increasing honouring of individual artists through major exhibitions, for example, Sonia Boyce was awarded the Lion d'Or prize at the 2022 Venice Biennale, or Isaac Julien's retrospective *What Freedom Means to Me* at Tate Britain in 2023. The collective *Design Justice* is organising nodes in several cities around the world to engage designers and design educators with design justice principles (Constanza-Chock 2020), and the wider movement to decolonise design continues to expand apace (Schultz et. al 2018; Mareis and Paim 2021; Tunstall 2023).

Despite celebrating the years of work behind this moment, there is still an urgent need to push for equity. In recent publishing on confronting whiteness and racism in art and design in England's secondary schools, Fiona O'Rourke dissects whiteness in the National Curriculum orders for art and design (2018); Jane's piece on whiteness and coloniality in art education refers to schooling (Trowell 2020); and

the National Society for Education in Art and Design's *Anti-racism in Art Education Toolkits* are bold and inspiring resources for teachers (NSEAD 2021).

We now turn to our questions. We invite you after reading each one, to do some freer writing about your own experience or any reactions to the pieces.

1. When did you first realise that white privilege existed in art and design education?

Tanveer: For much of my education, as well as my role as an educator, whiteness in the terms we describe above remained invisible to me. Whilst I recognised myself as the 'Other', and knew there was a system excluding me, I was yet to name that system as white privilege or white supremacy. At times the exclusions felt brutal. To give one example from dozens, at art college I overheard one of my fellow students say that he had run out of glue and our tutor's response was 'go down to the P*** shop and get some more'. I am guessing my tutor did not realise I was within earshot of this conversation. As the only non-white student in my undergraduate class, I felt aware of my racial difference on a daily basis, I privately fasted during Ramadan and celebrated Eid on my own. My interest in non-Eurocentric forms of art and design remained undervalued. Here is an excerpt from my 1995 undergraduate dissertation, *Black Culture and Fashion: From Streetstyle to Designer:*

When I began to research, I asked one of my tutors who teaches at Central Saint Martin's College of Art if he could provide me with some names of contemporary black fashion designers. After a long pause he remembered Bruce Oldfield who gained prominence over ten years ago. I then rang up the London College of Fashion to ask if they could give any information. The head

librarian with whom I spoke suggested I change my subject as she too could think of none. (Ahmed 1995)

It was the mid-1990s and my art and design education was dominated by a Western European canon. However, even when I began teaching fashion design in the late 1990s, I found it a challenge to incorporate multiple perspectives, and I silently reproduced a western fashion canon, falling back on my Eurocentric design training (Fry 2017). My priority was to fit in.

Twenty years later as a PhD researcher I began to give a name to these hierarchies and name the system as white privilege. My research involved writing to twenty-two course leaders of fashion design degrees to request permission to conduct research for my thesis on the representation of race in students' sketchbooks. Despite my assurances of anonymity, no course leader agreed to my request, although in this research phase between 2016 to 2018 increasing attention was being drawn to racist practices in fashion design. Furthermore, I knew of at least one other PhD researcher with a European name who had easily gained access from HEI's to analyse fashion students' sketchbooks. I began to question whether having a European name might have had a more positive response from the course leaders. Were these obstacles preventing my request to research race in fashion an example of whiteness in action? Although I will never be able to fully answer this question, the denial of access forced me to think even more critically about what it means to be a woman of colour in 'white' institutional spaces (Mirza 2018).

Jane: My first critical consciousness of white privilege in art and design education was when I was around twenty-five in 1987/8. I'd got a job as assistant curator at a

contemporary art gallery, Kettle's Yard, in Cambridge and thought of myself as anti-racist. The exhibition, *Dislocations*, opened my eyes. The Caribbean-born sculptor Veronica Ryan had been invited to curate a group show. *Dislocations* comprised artwork from eight artists, including two artists who could be seen as visibly 'white', across a range of media from painting, sculpture, photography and performance. I had many revelations around my white privilege from working on this exhibition. One was that I'd instantly assumed that because Veronica is an artist of African-Caribbean descent, and given she was living and working in racist post-colonial Britain, the artworks in *Dislocations* would definitely be about 'race' and racism. Moreover I remember feeling that it *should* be. In fact only one work explicitly focused on racism: Zarina Bhimji's *She loved to breathe - Pure Silence* (1987). Veronica's definition was broad. I later understood that I was not affording the racialised artist the freedom that I grant to 'white' artists. In my anti-racist fervour, I shut down what I imagined this artist should make or curate. Did I equally demand that 'white' artists should make work about whiteness and racism? Here is how whiteness conceals racism even from those 'white antiracist racists' like me, a term coined by African-American philosopher George Yancy to acknowledge the ongoing work of confronting buried whiteness (Yancy 2012: 175).

Another revelation: the Education officer had invited Madan Sarup, scholar and author of *The Politics of Multiracial Education* (1986) to be in discussion with locally-based secondary school art teachers. The session was attended by about twenty art teachers, all 'white'. While Sarup's specialism was not art, he connected immediately. One anguished teacher from a rural school asked what she should do given that her school was 100% 'white'? Her assumption was that introducing

artwork by artists of the global majority to an all 'white' school was not relevant to her school or students. I nodded, but Sarup's response arrested everyone (and here I use his word 'multiculturalism'): the all (or majority) 'white' school is central to anti-racist, multicultural education. The 'white' children and staff there, *even* more than those in a multicultural urban school need to understand modern diverse Britain and the wider diverse world. Unless multiculturalism and anti-racism is embedded across the school's whole approach, 'white' children and staff will continue to perpetuate the damaging myth that Britain is intrinsically a 'white' country, that it is not built on the appropriated resources, genius, creativity and lives of generations of peoples from all over the world. *All* children need to grow as anti-racist people to help build an anti-racist equitable society. These encounters changed me and I enrolled on a PGCE to study how to be an anti-oppressive art educator, a study that's ongoing.

2. When did you first experience the racist harms of 'whiteness' in art and design education, in your schooling, art college, teaching etc?

Tanveer: During my secondary education I experienced a home life that challenged the cultural norms of my art education, a key one being the issue of life drawing. During my 'A' Level in Art I was encouraged by my 'white' art teacher to undertake life drawing to develop my portfolio to apply for an art foundation course. It was, I was told, essential. However, my parents refused to allow me to attend a class in which I would be drawing a nude body. I was confronted with a dilemma rooted in the long Eurocentric history of art in which nude drawings are highly valued and which continue to be a crucial element of art pedagogies. Should I adhere to my cultural norms and risk losing a place at art college?

Alongside the European academic tradition of observational drawing, all forms of art and design education in UK remain shaped by principles of the Bauhaus from the 1930s and European Constructivism of the 1950s (Shreeve, Bailey and Drew 2004). This is a tradition that hierarchises gender and race with far-reaching consequences in art and design education today. For example, fine art is often seen as more important than ‘female’ craft subjects such as weaving and knitting in art and design, and more female students opt for craft (Ray 2001; Schultz. et al. 2018). Underlying forms of representational art remains an uncritically questioned core element of art and design pedagogies, despite the rich histories of non-representational art found in diverse communities around the world, especially from the global majority.

In art college, whiteness was again about both dominant whiteness in the staff and student body, and the curricula. Following four years of secondary art education, five years of studying art and design in higher education, one year of a PGCE and eight years of a part-time PhD where I was taught by at least thirty to forty art and design teachers and lecturers, only three were non-white; all three were on non-permanent contracts. I graduated in 1995 as the only global majority student on my degree course.

Similarly, when I began teaching fashion design, I was aware I was often the only global majority tutor in the fashion department. Often, global majority students would confide in me. For example, many fashion design students of Asian origin have told me that they would never design a *sari* or *shalwar kameez* (garments from the Indian subcontinent), although they would wear one to a cultural festival. The impression I have made is that a *sari* or *shalwar kameez* would not, in their minds, constitute legitimate ‘fashion design’ for their tutors, in the way other Western

garments such as trousers and skirts would. This is internalised oppression (Fanon 1986).

Jane: My first job as an art teacher was in the early 90s at a girls' secondary school in Hackney, London. The students were mostly of the global majority, many of Kurdish heritage, London-born of African and of Caribbean heritage, or of South Asian heritage. Many Kurdish students were recent arrivals in Britain, and beginning to learn English. 'White' students numbered around a fifth or sixth of any class. The student body was confident and lively and local to this majority working-class area. The head teacher fostered student-centred learning and the staff were mostly committed teachers, majority 'white' with some of the global majority. The art department comprised three 'white' women. I felt that the head of department had long passed her peak. She was tired and had little interest in students and the students saw this too. Her approach was to adhere rigidly to her formula for curriculum and exam-passing that she had used for years based on the European tradition: drawing from still life set-ups in the middle of the room, learning to do 3-point perspective, studying colour mixing from painting a colour wheel, choosing a piece of fruit or vegetable to slice and draw, life drawing from clothed students, learning from famous 'old [European] masters' by making transcriptions of Van Gogh or Seurat. I remember one scheme of work on 'Aboriginal art' where she drew the students' attention only and purely to pattern.

On top of this culturally narrow and sexist curricular formula, the head of art expected the students to make work only while seated at their desks, and only in 2D. For me, her lessons had the feeling of art-as-punishment overseen by a severe guard, except here the only crime that had been committed was being young, lively,

working class, and mostly not 'white', and not automatically interested in learning European art pedagogies. I think now that she felt besieged and this was in essence a colonial practice of whiteness. She didn't want to be there, didn't want to work with *these* students from *these* kinds of backgrounds, who wouldn't or couldn't appreciate what European art education offers. This may seem an extreme example, but I see it as part of a continuum. The students had to be made to fit or leave, never mind entitlement, and whatever cost to her embattled self and the beautiful potential of art and design.

3. How do you subvert, resist or arrest the harms of 'whiteness' in art and design education?

Tanveer: To subvert the western design canon I regularly ask students what's more fashionable: London's Bond Street or Ealing Road, home to South Asian fashions in West London? Both areas have stores with high-end luxury fashions. The pause in the students' response often leaves the classroom in silence, students unsure how to answer. This goes to the heart of why Eurocentric and westernized dominant ideas of fashion must be exposed and de-centred to fully engage with more equitable fashion design pedagogies that respect everyone involved in the fashion chain, not just the designer but the textile producers, garment workers and retail staff through to the cleaners who keep design studios and who tidy the shops. This is because dominant capitalist art and design cultures need a better understanding of the role that white supremacy plays: not only in fashion design, but also in environmental and social injustice, which result in greater damage inflicted upon already marginalized communities.

This has led me to question how an alternative social justice-oriented fashion design pedagogy might address how colonialism and whiteness is also about economic exploitation and dominance, and to understand why westernized art and design pedagogies operate to maintain racial and cultural hierarchies. This involves a much deeper critical examination of how power operates globally in art and design to create and sustain racist and sexist hierarchies; and, the role of coloniality thinking that established a justification for some, originally mainly European countries to appropriate the land and resources of other countries. Through this analysis the art and design pedagogies can focus on three urgent questions:

Firstly, how the option to decolonise art and design pedagogies is more than about racial diversity, it's a long-term process to find ways for schools, colleges, fashion brands and consumers to expose and offer alternatives to Eurocentric ideas about art and design. To do this, art and design needs to learn not just from the art world and design industries, but also from campaigners for fair trade who focus on ethical and environmental issues in art and design; for example, journalist and employment rights campaigner Tansy Hoskins who has explored the capitalist and patriarchal roots of fashion design manufacturing, production and consumption and calls for a revision of the entire fashion design system (Hoskins 2014; Lavergne 2015; Barber 2021)

Secondly, it's more than about acknowledging colonial pasts. To decolonise art and design requires moving towards alternative anti-racist and non-capitalist forms of art and design practice.

Finally, and most importantly, we need to decide whether we can even reform art and design pedagogies in the west given the harm they are currently causing people

and the planet. Or whether we should be transforming and reimagining the art and design pedagogical process altogether.

Above all we need to figure these things out in discussion with our students, as it is they who are inheriting this situation.

Jane: I'm following on from my story above. As a new teacher with this head of department, I (not so innocently) proposed a project with Year 9 which was a large composite hanging, an architectural collage that involved group work and pair work on huge pieces of corrugated card, inspired by a local landmark. The pieces would be planned and made by students in pairs. Then attached together in a group curation to make a vast assemblage that stretched across the room. This would involve scissors, compasses, glue and moving around the classroom. I was told by the head of art in no uncertain terms that in terms of behaviour management to do such a project in *this* school with *these* students would result in chaos. I was told they would never work together in groups without conflict. I said to her that they do groupwork in lots of other subject areas like drama, science and sport. She said there would be cuts, stabs and 'accidents'. She said, and I quote, 'I staple-gun them to the desk with a piece of paper in front of them that is no larger than A3. Until they do GCSE.' I said I was new and I would like to try. To her credit she grudgingly said yes.

The project was noisy, messy, busy. There were ups and downs, but no 'accidents'. I gave an introduction with many visuals to stimulate their ideas, practical info on how we were going to work safely and to avoid relying too much on verbal English. I made it clear the students knew I wanted their agency and direction on every aspect. We got going. One revelation was that many of the students with the least English

were very active. Another revelation was the deep concentration of the students who were usually fidgety or rebellious. Many students stayed into the breaks or after school to work on their pieces and the collective hanging.

What had happened? I concluded that the students knew they were being trusted by the teacher (even if nervously). It seems the collective concept and the way I encouraged their ownership had defused or avoided the many frustrations and disengagements experienced in their art lessons with the head of art. Above all, the students weren't being surveilled, incarcerated or subjected to very low expectations. At the end, the head of art was dismissive of the quality of the actual artwork and learning. However, she could not deny that many students were really excited about the project, and had collaborated well and with enthusiasm, many of whom were usually negative or disengaged.

From this early experiment I saw how a 'white' teacher brought up in colonial and racist culture where whiteness is best, knows best and which must contain unruliness, there is a need to continually upend racialised assumptions: about 'loud' or 'quiet' students, about urges and fears about control and freedom, deciding for, knowing better than, incarcerating within, and privileging Eurocentric art and design pedagogies. Pluriversal education needs teachers to avoid the universal, but also subvert, undermine, critique and re-route harmful curricula or pedagogies. In the end, students know very quickly whose side you're on and in whose interests you are teaching.

4. How do you embed or embody non-Eurocentric and pluriversal art, design and craft into your day-to-day work as an educator, bringing on 'pedagogies of hope' (Freire 1997; hooks 1994)?

Tanveer: One pedagogical approach that I have found useful is to start my lessons with a live issue of racism in fashion design. I choose something that's in the news that students can easily connect to, in order to recognise how racism manifests in fashion cultures. The lesson plan below is an example from a BTEC Higher National in Fashion and Textiles course which I taught, but which can be adapted to different contexts and groups. To expose coloniality in the design process (Ahmed 2022), this lesson begins with a current issue of cultural appropriation. In this case, the singer Katy Perry was accused of wearing shoes that represented a stereotype of black bodies. This set up lively debate which sets the context for further activities to help students make meaningful connections between systemic oppression and students' own lived experiences, echoing the feminist approach of bell hooks (Ahmed 2018)

<p>LESSON PLAN</p> <p>Date: Thurs 14 Feb 2019</p>	<p>Tutor: Tanveer Ahmed</p> <p>Time: 9-11am</p>
<p>9.05 -9.25</p>	<p>Contemporary examples of racist fashion designs: Katy Perry's shoes: two shoe designs were removed from the 2019 collection because critics accused the designs of perpetuating Blackface, a negative stereotyping of black people in Europe and the US that dates back many centuries.</p> <p>Tutor introduction: Re-cap of last week:1: Representation and Fashion</p> <p>Class introduction: 'Othering' in Fashion: Stereotypes/Orientalism/cultural appropriation/exoticization.</p>
<p>9.25-9.45</p>	<p>'Othering' in Fashion: a powerpoint presentation.</p>
<p>9.45 -10.00</p>	<p>Homework: Fashion Diary – individual presentations</p> <p>Groups discussion: Can you identify examples of Orientalism, exoticization?</p>

10.00 – 10.10	Break
10.10 – 10.30	Activity: A popular newspaper quiz about the contested issues of cultural appropriation by looking at images. In pairs/small groups discuss: What is the difference between cultural appropriation and cultural appreciation?
10.30 -11.00	Key concept: Intersectionality Pair discussion and large group discussion: Discuss the benefits and disadvantages of using intersectionality as a theoretical framework. What are some of the main criticisms against current uses of intersectionality? Can intersectionality be used to challenge dominant ways of thinking and producing knowledge?
	<i>Next week:</i> Resistance – Decolonisation and fashion photography and fashion film. Homework: Find 3 examples of a fashion shoot or film that challenges racial/gendered stereotypes through subversion or another method. Can you identify the method of resistance? How would you describe it?

Jane: I don't think it's possible for a 'white' person to embody non-Eurocentricity. I do believe I have a responsibility to continuously work at challenging whiteness (in myself and around me), to embed non-Eurocentric and pluriversal approaches to art and design education. One thing that I'm committed to is a *redistributive justice* that interrupts the reproduction of whiteness in art and design education and re-balances resources and opportunity. I'm interested in who gains access to art and design education, whose voices, whose art and ideas are promoted through and in art and design education. Also who is enabled or hindered from taking up decision-making roles, leadership roles or chances to increase influence and visibility. I look at this structurally and systemically.

An example of this is about the very book you are reading. The editors of this book have influenced me and inspired me over many years, in particular their inclusive pedagogy and politics. I was honoured to be invited to write about my research into whiteness. However, when I was sent the proposed list of contributors, it felt insufficient that only one of the authors at that point was an art educator of the global majority. Many people in under-represented groups instinctively or consciously 'do the audit' – of books, cultural and social settings, workplaces - sense their inclusion or exclusion, and feel welcomed or not. I was concerned to raise this. We spoke and I suggested that one route would be to invite Tanveer to write this piece on whiteness instead of me. Or, we could co-write it as a dialogue. The second route is what has happened, creating what we hope is a useful piece written between and across racialised experience.

Yet the book remains written by majority 'white' authors. How does this speak to the pluriversal world of our young people, the rising achievements of artists and designers of the global majority and/or of working class backgrounds. What or who do aspiring ambitious art and design teachers of the global majority want to see in print? It is important to keep aware of new initiatives which arise all the time, such as NSEAD's *United Black Art Educators* network and the *Visualise* research programme into race and inclusion in art education (Freelands/Runnymede 2023). These and their like boost visibility and opportunity for new generations of art and design teachers and their students.

Closing comments

'...we need to name the system we oppose: white supremacist capitalist patriarchy. *We have to name it to nail it*' (authors' italics). (Sara Ahmed 2023: 281)

In a cradle-to-cradle analysis of who experiences art or design at school, who becomes an artist, who becomes a teacher, we need equitable resources and redistributed opportunity that move us away from whiteness and white privilege. We should put pluriversality in art education at the centre of progressive art and design pedagogies.

At the moment, regardless of whether you are fashion designer Priya Alhuwalia or artist Ai Wei Wei or there is an expectation to be knowledgeable about European histories, theories and movements, even while you might use, reject or critique them. What happens when we re-route our attention, re-balance the scales?

A fashion design pedagogy rooted in the pluriversal might demonstrate the value of 'tacit' forms of garment construction, such as the inventiveness of home dressmaking. It could include improvisational techniques that don't get recorded in books, such as creolisation or free pattern cutting (Young 2018). It could showcase non-European aesthetics that highlight the daily interests and needs of the majority world such as the *modest fashion* movement (Lewis 2018).

In fine art for example, pluriversality could be seen through encouraging and validating collective and collaborative practices in school and art college. At 2022's *Documenta* festival in Germany, *ruangrupa*, the Indonesian art collective, was invited to curate the prestigious four-month season. They focused on collective practices from regions, countries, cultures and in visual languages usually neglected or

devalued by the conventional artworld (ruangrupa 2022). They focused on building art pedagogical spaces and networks.

In both these cases, art and design education becomes majority-world-orientated rather than Eurocentric. It values experience and creativity from those who often experience the frontline of resource extraction.

We want you as teachers to value the pluriversal as an inclusive countermove to the elitist, individualist and all-knowing legacies of Eurocentric education: we encourage your global thinking and curiosity. You don't have to know everything to be pluriversal: your students embody plurality, used to blurring boundaries, keen to mix up ways of learning. Pluriversal approaches are forward-looking and bring out the creativity in the room. They centre the creativity, cultures and demands of the coming generations. Pluriversal approaches are in fact how children and young people already experience and make the world: through social media, music, video. The pluriversal teacher's skill is to hold the space to enable connections to be made. Now more than ever art and design education needs to wake up and meet these savvy, interculturally sophisticated, creative and digitally able generations. It is they who are making our world. It is with them that hope lies.

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