

1. Art, Design & Communication in Higher Education
 2. Volume 20 Number 1
 3. © 2021 Intellect Ltd Article. English language. https://doi.org/10.1386/adch_00029_1
 4. Received 9 September 2020; Accepted 15 February 2021
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21. **Towards an anti-racist**
 22. **Fine Art Ph.D.: ‘Anti-racism**
 23. **productive antagonisms’**
 24. **(ARPA) for the supervisor,**
 25. **student and examiner**

38. **ABSTRACT**

39. *This article outlines three actions for the supervisor, student and examiner to intro-*
 40. *duce a level of anti-racist consciousness in the journey of the Fine Art Ph.D. The*
 41. *steps are intended as ‘warm-ups’ within and towards more comprehensive, longer*
 42. *term strategies for individuals, departments, faculties and universities, to nurture*
 43. *communities of anti-racist researchers and make UK HE anti-racist. Change takes*
 44. *time, negotiations are unfolding and my brushstrokes are broad. But if the heart of*
 45. *any Ph.D. endeavour is about the development of critical insight, not just by the*
 46. *student into a knowledge area or problem, but about their own position as auton-*
 47. *omous researchers, not just within their fields but the wider HE sector and beyond,*
 48. *an actively anti-racist agenda must be integral. I wish to critique my own position*
 49. *as a non-White researcher who has signed up to the neo-liberal, ‘post-race’ univer-*
 50. *sity. I welcome feedback, and seek to lay the ground for further work by myself and*
 51. *others. This is my call for researchers in Fine Art and UK HE at large to step up.*

KEYWORDS

Anti-racism
 Fine Art Ph.D.
 productive
 antagonisms
 interdisciplinary
 artistic research
 critical engagement

INTRODUCTION

This article outlines three actions for the supervisor, student and examiner to embed a level of anti-racist criticality in the Fine Art Ph.D. in UK universities. I will draw on related literature, and reflections on a departmental Equality, Diversity and Inclusion (EDI) forum that I have initiated, and my own Ph.D. and supervisory experiences. I will also call upon my practice, research and lived experience as a socially engaged Higher Education (HE) academic and arts practitioner, with a spotlight on the creative method of ‘productive antagonisms’ (Latham and Tan 2017). I have termed the steps ‘anti-racism productive antagonisms’ (ARPA), and I have outlined the ways the Ph.D. supervisor, student and examiner and apply them.

This proposal is intended as a ‘warm-up’ for universities to build more comprehensive, longer term strategies to nurture communities of anti-racist researchers, and make UK HE anti-racist. Undemanding of additional resources, they can be implemented immediately. Thus, there are no excuses. Change takes time, negotiations are unfolding and my brushstrokes are broad. But if the heart of any Ph.D. endeavour is about the development of critical insight, not just by the student into a knowledge area or problem, but about their own position as autonomous researchers, not just within their fields but the wider HE sector and beyond, an *actively* anti-racist agenda must be integral. I wish to critique my own position as a global majority researcher who has signed up to the ‘neoliberal, “post-race” university which [...] still caters for national/international elites, where some knowledge is commodified on a global scale and others continue to be erased’, as articulated in *Building the Anti-Racist University* by UK’s first Professor of Race and Education, Shirley Anne Tate (Tate and Bagguley 2017), and which the title of this piece alludes to. I welcome feedback, and seek to lay the ground for further work by myself and others. My examples and references draw largely from UK HE, and my recommendations are outlined for the fulltime Fine Art Ph.D. conducted in a face-to-face context. I welcome adaptations, and critiques about the strengths and weaknesses of ARPA for other pathways within Fine Art (such as part-time, distance-learning), or for other creative arts research degrees. ARPA is my call for researchers in Fine Art and UK HE at large to step up, and to remind myself to do better.

CONTEXTS

As expected of an award of advanced learning, critical thinking and having an inquiring mind and intellectual insight are fundamental in a Ph.D. (Vitae Researcher Development Framework descriptors A2.3, A3.1, A3.2 2011). Alongside the understanding of research as a deterministic or instrumental process of ‘problem solution’ or ‘finding the truth’, key is its role as an ‘insightful process’ that provides a

deeper insight and understanding into a particular topic, extending concepts, stimulating further interest or work in a particular area, creating new insights by summarising new and previously existing knowledge, searching for more knowledge, or adding more knowledge to existing knowledge, and [...] even new ideas.

(Meyer, Shanahan and Laugksch 2005)

1. This reflexivity is not just vis-à-vis a subject area or research problem, but the
 2. student's standing as an autonomous researcher. Supervision is 'not only to
 3. teach them skills', but to teach them 'to be someone—a researcher, a scholar, an
 4. academic' (Grant 2003). If the Ph.D. is a 'journey' or 'rite of passage'—whereby
 5. the student moves through a series of transformations: some emotional, some
 6. intellectual and scholarly' (Amran and Ibrahim 2011), the destination is when
 7. they are 'emancipated' and become independent and self-aware (Lee 2008).
 8. This positioning goes beyond intellectual or professional standing, but citizen-
 9. ship within the wider Higher Education (HE) sector. The ideal Ph.D. student
 10. 'demonstrates awareness of issues relating to the rights of other researchers,
 11. of research subjects, and of others who may be affected by the research', 'chal-
 12. lenges potential or actual unethical behaviour of others' and even shape the
 13. sector's policy and procedures (C1.2 in Vitae 2011).

14. But what can be said about 'the sector?' HE as an entity was effectively
 15. born in 1096 in the United Kingdom, when its first university was created,
 16. expectedly, in Oxford. Yet, unexpectedly for an institution that demands intel-
 17. lectual reflexivity, and one of this maturity, UK HE has hitherto refused to
 18. address its systemic racism. White fragility – the discomfort, defensiveness
 19. by the White liberals when confronting issues on racism (DiAngelo 2018) –
 20. combined with the British stiff upper lip of 'restraint' demanded by 'polite' soci-
 21. ety, have conspired to create a deafening collective silence. This is despite how
 22. HE's racism is well-established in academic scholarship (since at least S. Neal
 23. 1998; and explored in e.g. Ahmed 2007; Bhopal 2015; Sian 2019). 24 per cent
 24. of global majority students have experienced racial harassment, and 20 per
 25. cent physically attacked (Equality and Human Rights Commission 2019). Nine
 26. hundred and twenty-four years on, the sector has not answered the question
 27. 'Why is my Professor still not black?' (Morgan 2016).

28. If HE prides itself as a 'liberal', 'post-racial' and perpetuated 'patterns of
 29. privilege' 'structured by whiteness' (Sian 2019) and fights hard to maintain
 30. this status quo, issues are exacerbated in art and design. To begin with, art
 31. and design disciplines, and the Ph.D. degree, already present additional barriers
 32. for those from minority backgrounds. Postgraduate research (PGR) is an
 33. 'expensive enterprise' (Meyer, Shanahan and Laugksch 2005). Fine Art and
 34. drama qualifications are historically 'elitist' and 'useless', bringing 'worst job
 35. prospects' (Annetts 2018; Cascone 2018; Starkey 2013). PGR culture is exclu-
 36. sionary, not just because it attracts privileged, White students, but is governed
 37. by privileged, White managers and teachers. The proportion of Black, Asian
 38. and Minority Ethnic students enrolled in UK HE drops from 24.81 per cent
 39. at undergraduate level to 18.07 per cent at PGR, and 16.13 per cent of global
 40. majority PGRs (compared to 18.91 per cent of White PGRs) qualified in
 41. 2018/19 (UKCGE 2019). Just 1.2 per cent of the 19,868 studentships awarded
 42. by all UKRI research councils went to Black or Black Mixed students and only
 43. 30 of those were from Black Caribbean background (Leading Routes 2019).
 44. White researchers have consistently higher rates of award than ethnic minor-
 45. ity applicants, and the median award value for ethnic minority awardees is
 46. 8 per cent less than that of White awardees (£353,000 vs. £383,000) (UKRI
 47. 2020). Universities lazily focus their EDI campaign on gender, resulting in
 48. UK's White middle-class female academics being prioritized above women,
 49. and men, of colour, with 23.9 per cent of professors of White women, and only
 50. 2.1 per cent global majority women (Bhopal 2020). This has resulted in a 'hier-
 51. archy of oppression' in which White women's experiences are privileged above
 52. that of global majority women and men (Bhopal 2020)), **White supremacy in**

heels', characterized by 'grand displays of defensiveness' and 'racial slurs and doxing' (Cargle 2018), is rife.

When the 2020 Black Live Matters movement (BLM) exploded in the United States, then hit United Kingdom, its force and scale meant that UK HE cannot be silent any more. Following grand proclamations for 'solidarity' on social media, many departments, individuals and universities were called out for their bad practices. Yet, much of universities' 'knee-jerk outpourings' on racial equality are 'merely rhetoric' (Bhopal 2020). Some had had to admit that they 'haven't always got it right' and promised reform (such as revising naming conventions at Salford University, Marshall 2020). My alma mater, Slade School of Fine Art, pledged to review its hitherto unbroken reputation as a world-leading art school, through its historic ties to colonialism through a conference during its 150th anniversary year, and to do so as a Department instead of placing 'undue burden on Black, Asian and Minority Ethnic staff or students in doing this work' (2020). Others invent imaginative PR moves (such as Whittaker 2020). UK universities with the highest attainment gaps – regularly above 20 per cent – between their Black, Asian and minority ethnic and White students, 'were still comfortable proudly to signal their support for #BLM' (Bhopal 2020). The fallout for arts and drama schools is still unfolding (Goh 2020; Hemley 2020; Fox 2020; BBC News 2020; Marcelline 2020; GSATruth 2020; UALTruth 2020; Goldsmiths College Fine Art Alumni 2020), revealing the ubiquity of racism in art and design at UK HE, which is echoed in the sector (cogently summed up in Montserrat, Wee and Gamaker 2020).

THE SUPERVISOR

The supervisor should assume the role of the 'anti-racist productive antagonist' (I will hereafter use the acronym 'ARPA' to denote both 'anti-racist productive antagonist' and 'anti-racist productive antagonisms'). From the beginning when the thesis and methods are being formulated, and at strategic points throughout the three- to six-year lifespan of a Ph.D. journey, the ARPA will interject by raising questions around race, even and especially, if the inquiry does not concern or consider race and its intersectionalities (why *not*?). The ARPA will function well in Fine Art Ph.D., where three-person supervisory teams (with one of the supervisors specializing in creative practice) are common (such as at UCL Slade School of Fine Art, and where I teach, at Manchester School of Art at Manchester Metropolitan University). Supervisors could take turns to play ARPA, or let one or two persons lead. Already an introspective process, the Ph.D. necessarily pushes the artist-researcher to a greater level of critical self-reflection. As part of this 'deep dive', surely the student must be tasked to consider and evaluate how race relates to what and how they are investigating, what and whom they are using and working with, which geographical and/or social-economic class they are traversing, and more.

An ARPA can confront such biases by student and/or other supervisors in the team. The 'agreement' could be that the ARPA has the permission to play devil's advocate within the safe(r) space of the supervision. Such a role will fulfil at least two of the ten recommended requirements of the supervisor outlined by the Quality Assurance Agency: 'maintaining the necessary supervisory expertise, including the appropriate skills, to perform the role satisfactorily' and 'ensuring that the research student is aware of the need to exercise probity and conduct their research according to ethical principles, including intellectual property rights, and of the implications of research misconduct'

1. (UK Standing Committee for Quality Assessment 2018). If a supervisor ‘can
 2. make or break a Ph.D. student’ (Lee 2008), guiding them through spaces of
 3. discomfort must be part of this ‘making’. This design calls upon, and enriches
 4. the supervisory process as a ‘complex and unstable process’ filled with ‘pleas-
 5. ures and risks’ (Grant 2003), and how the student-supervisor working rela-
 6. tionship, as an emotionally challenging relational experience (McCallin and
 7. Nayar 2012), is key to the success of a Ph.D. (Gill and Burnard 2008). It high-
 8. lights the importance of communication and good interpersonal working
 9. relationship between them (e.g. Ives and Rowley 2005), but, like a ‘good cop
 10. bad cop’ setup, let other supervisors play the more traditional roles of being
 11. nurturing, and having great listening skills to improve student confidence (e.g.
 12. Seagram, Gould and Pyke 1998).

13. The ARPA is also a child of the creative method of ‘productive antago-
 14. nisms’, on instigating dialogue and insight across diverse and divergent
 15. knowledges and approaches (Latham and Tan 2017; Tan 2016; 2018). Itself a
 16. collision of distinct principles and practices such as the collage, and the notion
 17. of critical friendship, productive antagonisms was founded by an artist and
 18. a geographer through a collaborative curatorial project, and was later devel-
 19. oped into a teaching framework. It bears some resemblance the notion of
 20. constructive controversy as a ‘clash of different perspectives and positions’ to
 21. produce creativity and innovation (Johnson and Johnson 2015). The ARPA’s
 22. ‘antagonisms’ are deliberate, performative and profitable. This is a celebration
 23. of the relationships between the teacher (supervisor), student, and knowl-
 24. edge (thesis) as ‘productive’, involving the active engagement of the teacher
 25. and student as co-producers of knowledge (Lusted 1986). Embracing critical
 26. thinking and emancipation, ARPA encourages the students to self-interrogate
 27. form of their own argument, analysis and synthesis and illustrates the super-
 28. visor’s multiple roles as teacher, project manager, gatekeeper, mentor, coach
 29. and more.

30. ARPA also draws on my research and practice, where EDI and social
 31. change are key. This sense of injustice draws on my being raised in a country
 32. prioritizing profit and conformity, and growing up poverty living in a one-
 33. bedroom flat by a father juggling three jobs and a housewife mother whom,
 34. like my father, had left school by 16 without qualifications. I also speak as
 35. someone who had first chosen to call the UK ‘home’ in 1994 to protest against
 36. claustrophobia, control and censorship, and who now feels betrayed by a
 37. government that plays dirty. Thus, for 26 years, I have argued against the siloed
 38. approaches, including in HE, called for arts, artistic research and neurodiver-
 39. gent leadership (or ‘artful agitation’) as agents for change (e.g. Tan 2019a; Tan
 40. 2019b; Tan 2020a), and playful, interdisciplinarity and the subversion of ‘illness’
 41. in what a collaborator (a psychiatrist) and I have termed being ‘ill-disciplined’
 42. (Tan and Asherson 2018). My current roles as a trustee of a detained migrants’
 43. charity (Music in Detention 2020) and co-founder/co-leader a 150-person
 44. neurodiversity and creative research network (Tan and Dhital 2020) draws on
 45. my curation of or participation in some 500 exhibitions and conferences cele-
 46. brating trans-and inter-culturalism, including a three-year investigation into
 47. cultural supremacy and geopolitics in Japan and Asia (Tan 2002). For better
 48. or for worse, my ADHD and autism also provide an (over-)drive, hyper-focus,
 49. and incapacity (and refusal) to grasp social boundaries. When the UK lock-
 50. down began, the rhetoric of ‘we’re all in this together’ by the powerful and
 51. beautiful was pervasive. This was juxtaposed against the live horror spectacle
 52. of COVID-19 disproportionately impacting – and what a colleague Khadijah

Diskin has aptly described to me on a phone conversation as ‘haemorrhaging’ – disadvantaged groups. Enraged, I fortified my campaign for equality (or rather, equity), (neuro)diversity and inclusion. I made use of my privilege as a person of East Asian descent fulfilling the (racist) stereotype of a ‘good’ migrant, as well as my local, national and international platforms, to raise questions aloud. I argued for the artful exploitation of disruption for change, through proactive participation in and leadership of inter- and multidisciplinary efforts (Tan 2020d, 2020e; Tan and Northey 2020; Tan 2020b, 2020c; Tan and Tan 2020).

ARPA are urgent, because racism in creative arts research can manifest in ways that may not be blatant but are yet, or hence, insidious. An encounter in 2015 comes to mind, but it is by no means unique. This concerns a workshop I gave on running as a mode of feminist urban intervention at a conference. Based on findings of my Fine Art Ph.D. thesis, my approach framed the body as a personal and political ‘site/sight of protest’, vis-à-vis the oppressive regime of Singapore. It drew on my 1000-day durational performance, where I used my body as a primary medium and material, and picked up running. By then, this work had been extensively published and well-received. Nonetheless, this was still too exotic for my audience. They tut-tutted, and explained feminism as well as the Caucasian female anatomy (women here have breasts). I love being challenged – that is the mission of my creative and pedagogical provocation since 1998. Yet, this was personal. My aggressors were White women, who believed that their feminism (and mammary glands) carry more weight than mine. The occasion? The 10th Biennial Conference of the Gender and Education Association, entitled *Feminisms, Power and Pedagogy*. The governing adjective was ‘white’. It was not spelt out because it is taken to be universal.

THE STUDENT

Just as ethics is essential in many doctoral training programmes, which can function at faculty level or university-wide, anti-racism training must be obligatory. I propose an ARPA strand within this. The ‘antagonisms’ in this case will not just refer to the cross-disciplinary collisions, but the discomfort that the training may stir, or even efforts by students or staff to block such a training programme. My invitation is for PGR to make room – in their consciousness, heart and mind and within the training curriculum – for this confrontation. Anti-racism as an essential component of doctoral training will make PGR culture in HE actively anti-racist in the long run. After all, students who have undergone this training who then become supervisors themselves will bring along anti-racist skills and mindsets, so that anti-racism becomes the norm, not exception.

In the ARPA, students will learn historical, theoretical, practical, cross-disciplinary and creative tactics to interrogate selves, other students, supervisors, as well as the university environment and the wider HE contexts. Highlights could include debates around the questions ‘Why is my curriculum white?’ and ‘If “race” does not matter only class, then why is there still a blinding whiteness in terms of what counts as knowledge, in terms of what has become the canon, what gets taken up, and what remains erased?’, which are questions raised in Tate’s article (Tate and Bagguley 2017).

ARPA must be co-led by White staff. This is something that I have learnt in the EDI through Art and Performance Common Room (EDI through AP Common Room forum) that I set up in June 2020 at my Department to work

1. with PG programme leaders to decolonize the curriculum. As the only global
 2. majority PG programme leader, and one of a small handful of global majority
 3. academic staff in the Department, I recognized early on the need for a critical
 4. mass and to 'mainstream' the campaign. I called out for work with two White
 5. co-chairs, and the fora now holds micro-workshops, discussions and more for
 6. 10–25 colleagues regularly, including the chairs' peers. Involving White allies
 7. makes anti-racism a jointly owned problem, and not just the responsibility or
 8. 'niche interest' of a small group of people.

9. As part of the effort to question and invert power, students should lead
 10. reading groups to discuss papers, such as on the power of whiteness in silenc-
 11. ing difficult conversations in race, racism and ethnic difference (Watt 2017).
 12. ARPA will also not just focus on the trauma of racism, but celebrate what EDI
 13. brings. For example, global majority students could lead in the co-creation
 14. of a EDI manifesto for the Departmental or Faculty. Fine Art students could
 15. collaborate with human geographers on the research, filming and co-creation
 16. of a photo-essay, to bring arguments from key anti-racist texts alive. History
 17. students can lead field trips to (virtual) museums and galleries, to trigger
 18. discussions on the decolonization and repatriation of collections. International
 19. students could remind White colleagues why they are of the 'global major-
 20. ity' and the basis of the terminology (which is also the terminology I have
 21. used for this article). Anti-racism collectives such as Inc Arts UK can be invited
 22. and paid to run workshops to discuss their research, manifesto and recom-
 23. mendations on 'Black, Asian and Minority Ethnic' or 'BAME' as a problematic
 24. construct (2020).

25. Practice-led, diverse and co-produced, ARPA can temper resentment, and
 26. instead make participants engaged and activated. ARPA can enhance students'
 27. capability in research governance and organization. It will raise their aware-
 28. ness of racism relating to other researchers, of research subjects, and of others
 29. who affected by the research, and enable them to challenge racist behaviour
 30. of others, and even shape anti-racist HE policy and procedures (Descriptor
 31. C1.2 in Vitae 2011). Students also learn about collegiality, equality and diver-
 32. sity, global citizenship and how their research impacts society and culture
 33. (Descriptor D1 and D3 in Vitae 2011).

34.

35. THE EXAMINER

36. If the Ph.D. is a 'rite of passage', the 'closing ceremony' of this passage will be
 37. the *viva voce* examination. I have discussed how the supervisor can be an anti-
 38. racist agitator, as part of this transformation and upheaval. I have also focused
 39. training the student to become anti-racist in what, how and why they do and
 40. think as a researcher, not just within their Ph.D. and research environment,
 41. but towards building anti-racist cultures and institutions within and beyond
 42. academia, as autonomous researchers after their Ph.D. So, what could an anti-
 43. racist examination look like and what is the role of the examiner as an 'ARPA'
 44. in this? If the Ph.D. examination is 'an opportunity to give formative feed-
 45. back to students', and the 'examination process itself constitutes a mechanism
 46. for upholding standards' (Hodgson 2020), could we cast the examiner as an
 47. 'ARPA', and model the viva as exemplar of anti-racism in HE.

48. An anti-racist examination would be one where the external examiner,
 49. internal examiner and/or independent chair is a person of colour. One of
 50. these examiners will cast an ARPA perspective on the seven aspects identified
 51. of a Ph.D. examination, which are: mastery/command, argument, criticality,
 52.

coherence, independence, depth/breadth, clarity/accuracy (Hodgson 2020). 1.
 How comprehensive is the work? Does it privilege or perpetuate White narra- 2.
 tives? Does it include knowledges by Black and minority contributors to the 3.
 field? In terms of criticality, depth/breadth and accuracy, how far has the thesis 4.
 probed into how existing knowledge relates to the 'machinations of European 5.
 empire whether as colonized or colonizer' which we are 'all touched by' (Tate 6.
 and Bagguley 2017)? This grilling is needed even at the closing ceremony of 7.
 the Ph.D. journey, in case the student 'insulate[s] themselves via claims that 8.
 they are beyond the need for engaging with the content because they "already 9.
 had a class on this" or "already know this"' (Cargle 2018). 10.

The ARPA will also have the authority to police against racist behaviours 11.
 of other examiners. At my viva, one examiner discredited my non-Western 12.
 sources, even though my endeavour was explicitly framed as a dialogue with 13.
 'dominant' paradigms. Instead of inquiring into how I have used the Chinese 14.
 Daoist approach of 'gentle anarchism' to probe into power, they gave a spiel 15.
 on Michel Foucault's take on power. Alas, the examiner had tasked themselves 16.
 with 'expert and gatekeeping roles', where they were 'examining according to 17.
 standards that they see themselves as having a duty to uphold'. The examiner 18.
 assuming the role of the ARPA will be able to drive the discussion back to that 19.
 of apples rather than oranges, and remind participants that civilization and 20.
 thinking is not the exclusive activity of those in the Global North. 21.

Certain universities may also allow the presence of external observers 22.
 (Manchester Metropolitan University 2019). If so, these observers could also 23.
 act as witnesses to hold participants to account, and ensure that they are on 24.
 their best behaviour. 25.

If the viva as a closing ceremony is where the student can rehearse how 26.
 they could hold their own as autonomous researchers, this should also be 27.
 where players rehearse a PGR culture that is more respectful, and where *better* 28.
 practice take place. 29.

CONCLUSION 31.

Yet today, HE seems to be doing everything to make its bad practice *worse*. 32.
 Metrics like the Research Excellence Framework have made HE a 'dog eat dog' 33.
 and 'all for myself' environments, disproportionately affecting global majority 34.
 academics (Bhopal 2015). Global majority Ph.D. researchers who call out on 35.
 racist practices face ridicule, abuse and death threats (Choudhry 2019; Seresin 36.
 2019; W. Neal 2019; Khomami and Watt 2017). While innovative in many 37.
 ways, which has ensured its survival and transformation over the centuries, 38.
 UK HE has also always been slow and resistant to change (Woodgates 2018), 39.
 and swift to defend its identity or status when it feels threatened, as it did 40.
 with respect to issues of sustainability (Lotz-Sisitka et al. 2015). This fragil- 41.
 ity means a failure to realize that change, the call for change, and those who 42.
 do the calling, are geared towards the same goal of making HE *better*. With 43.
 the already challenging conditions in HE as a result of austerity and its neo- 44.
 liberalization (e.g. Grove 2014; Berg, Huijbens and Larsen 2016) where timely 45.
 Ph.D. completion is a measure of student success (McCormack 2005), UK's 46.
 official end to the freedom of movement and the hostile migration policy and 47.
 rhetoric, not to mention the small matter of a global recession as a result of 48.
 the COVID-19 pandemic, HE *will* want to continue to protect its status quo. 49.

In this article, I have outlined three simple steps for the Ph.D. supervi- 50.
 sor, student and examiner. They are intended as preliminary, modest steps 51.
 52.

1. within or towards more comprehensive, longer term strategies for individuals, departments, faculties and universities, to nurture communities of anti-racist researchers and make UK HE anti-racist. Undemanding of additional resources, they can be implemented immediately. This is my call for my fellow researchers in Fine Art and UK HE at large to step up, and to hold myself to account with my peers as witnesses and critical friends. I have been testing out some of these, and will ask colleagues for feedback, implementation and evaluation. I am keen to find out the steps I have outlined here can be adapted for other features of EDI such as neurodiversity – and how they intersect with race – and adapted for disciplines beyond Fine Art Ph.D.

11. This is where I point out a few practical issues to my proposal. In Art and Design HE institutions, there are 6765 staff who are White, and 470 who identify as BAME out of a total staff of 7235, making up only 6.5 per cent of staff (AdvanceHE 2019). Thus, the requirement to have a person of colour as external examiner or internal examiner for a Ph.D. student could be problematic, and points again to the underlying structural issues of HE with regards to race and racism. These issues relate to and exacerbate the vicious cycle of issues, including regarding the future recruitment of Ph.D., development of supervisors and range of examiners and the development of the subject. Which also explain why efforts like ARPA – flawed as they are – *must* be proposed, insisted upon, applied, adapted, unpicked, critiqued, to run alongside and to interact with other efforts large and small by others, to collectively try to cause even the smallest of fissures and friction, to begin to disrupt such toxic loops.

24. Veterans warn that a 'brave new (equal) world is not on the horizon just yet', and 'in six months' time it will be business as usual' (Bhopal 2020). Nevertheless, many of us continue to try. I continue to test out aspects of the ARPA within and beyond my role as a Ph.D. supervisor, and work closely with colleagues to sustain the momentum and conversations. We are beginning to witness inroads. An outcome of the Staff EDI Common Room is that the Postgraduate Arts and Humanities Centre (PAHC) of Manchester Metropolitan University has embedded a new EDI strand (seven units/fourteen hours) as part of the PGR training. This includes student-led reading groups and seminars that are reported to be well-attended. I had also been active as a co-curator of the Pan African Congress 75th Anniversary Celebrations PAC@75, which was led by Professor of Architecture Ola Uduku (2020). The 4-day international Festival of eighteen events was created in collaboration with eleven academic, creative and community partners, and featured PGR students and alumni chaired discussions with leading national thinkers like Gary Younge, Afua Hirsch, Lemn Sissay MBE, and Princeton-based Professor Kwame Anthony Appiah. There were also activities supported by the AHRC North West Consortium of Doctoral Training Programme. PAC@75 gained coverage on BBC Radio 4 (Laryea 2020), and reached 18.2 million people worldwide. I now co-lead a group with Uduku and another global majority colleague to 'normalize' Black History Month and link it to research, teaching and learning. The working group itself consists of 38 members who include staff and PGR students from Manchester Metropolitan and Universities of Manchester and Salford and the community.

48. Manchester Metropolitan has also set up a new Research Centre for Study of Race and Racism, for which I am an Advisory Board Member. The Centre has been described as 'PAC@75's legacy' and will work with PGR students. Since December, I have also become my Departmental EDI co-lead. A version of the ARPA is being tested out by a colleague with the board of a new music

ensemble, which includes senior managers from Royal Northern College of Music and BBC Philharmonic Orchestra. The colleague has also edited a version of ARPA that will also be published on the website of a leading provider for cultural leadership (2021).

If universities 'are serious about issues of social justice, they must set an example to the rest of society', and must 'acknowledge the shameful, sad, sorry state of affairs they have been complicit in perpetuating' (Bhopal 2020). I refuse to be complicit in perpetuating bad practice even if you feel drained of blood, and if efforts seem Sisyphean. I want to do what I can. After all, many of us in the business of teaching, making art and making artistic research will agree that we continue to do what we do because we believe in the transformative power of art, HE and art in HE, that art, HE, art in HE and the Fine Art Ph.D., are powerful mechanisms to ask the difficult questions. We also do what we do, and that we will not get immediate feedback or results. Which is also why we work with students who will help to change things over the next generations, and who will ask better questions, find better tactics and create better solutions – and to interrogate us about our anti-racism efforts, as independent and self-aware researchers.

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10. SUGGESTED CITATION

11. Tan, Kai Syng (2021), 'Towards an anti-racist Fine Art Ph.D.: "Anti-racism
12. productive antagonisms" (ARPA) for the supervisor, student and exam-
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17. CONTRIBUTOR DETAILS

18. Dr Kai Syng Tan, FRSA SFHEA, is an artist-curator and academic. Her work is
19. distinct for its 'eclectic style and cheeky attitude' (*The Sydney Morning Herald*),
20. 'radical interdisciplinarity' (Dr Alan Latham, UCL) and 'positive atmosphere'
21. (*The Guardian*). They have been shared at Science Museum, Southbank Centre
22. and MOMA (New York). Recognition includes National Coordinating Centre
23. for Public Engagement Images Award (Culture Change) and San Francisco
24. International Film Festival Golden Gate Award. Collections include Museum
25. of London and Fukuoka Art Museum. Kai is described as 'the person who has
26. done the most' (Filmer 2019) in re-framing running as an arts and humanities
27. discourse. This draws on her Ph.D. research at Slade School of Fine Art. Her art-
28. psychiatry commission #MagicCarpet has been enjoyed by more than 10,000
29. people and 'creates a family for people with ADHD' (review, *The Psychologist*).
30. Kai is UK Adult ADHD Network Creative and Cultural Consultant, PsychART
31. Advisor, as well as Music In Detention trustee, Founder and Lead of RUN!
32. RUN! RUN!, Co-leads the Running Cultures Research Group (80 members)
33. and the Neurodiversity In/& Creative Research Network (240 members).
- 34.

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40.
41. Kai Syng Tan has asserted their right under the Copyright, Designs and
42. Patents Act, 1988, to be identified as the author of this work in the format that
43. was submitted to Intellect Ltd.

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