



SUMMARY FINDINGS FROM THE EVALUATIVE REVIEW OF LEWISHAM SCHOOL OF MURALISM

PROGRAMMES 1, 2 and 3 Autumn 2020 – March 2022



The first cohort's mural about Migration outside Lewisham Shopping Centre, 2021 in working with the Migration Museum and interested local residents.

**Imogen Slater, Art of Regeneration, February 2022
with input from Lewisham School of Muralism, Staff, Board and Students**

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Overview

The Lewisham School of Muralism was inspired by the community art projects undertaken by Artmongers during the last fifteen years - many of which are in Lewisham borough.

This combined well with Lewisham's aspiration as a creative arts hub, and the idea of sharing skills, building community and transforming dead spaces to live ones is critical to Artmongers mission as well as important to the borough.

It has been a steep learning curve. Expanding creative and executional teams from a handful of artist experts to a much wider group has brought lessons in organisation, communication and interpersonal skills. Notwithstanding, evolution has been rapid and something that works for everybody has evolved. Here is some of the feedback from the third cohort -

"I've really enjoyed it - despite being exhausted had a lovely time, challenging, pushes me just enough, have been really proud of myself - learning is fantastic but the fact it's pushing me is amazing because it makes you feel proud of yourself"

"It's been fantastic - such an amazing inspiring group"

The numbers speak for themselves - participants, artists, spaces - and the resulting artworks have brought skills development and creative joy to many locations in London. In a world where many feel excluded and disempowered, what better way to be part of your local community than to help co-create, and then live with something that improves your neighbourhood and gives you a voice?

Most importantly perhaps, is the contribution to London. To communities and commuters, parks and underpasses. I was especially struck by these quotes from local people:

“It makes the space look much more open, and the underpass less intimidating as a result, but it’s also nicely in keeping with the area itself”

“Previous random graffiti had been patched over and patched over in various shades of sludge brown, making the place look unloved and uncared for. This is a vibrant transformation which adds character to our park. I know many local people felt they had input through the consultation which gave them a sense of ownership and pride”

Skilled, empowered young people, revitalised community spaces and an ongoing community of vibrant, talent changemakers. I look forward to seeing the next iteration of the School of Muralism.

Catherine Shovlin, Co-Founder Bold Vision, former Director Artmongers

1. Introduction

This document presents an evaluative summary of the Lewisham School of Muralism (LSoM) Programme which has nearly finished completion of delivering three courses with three successive cohorts of students. The course was set up by Artmongers, with vast experience in painting participatory murals in Lewisham and other 7 Countries abroad. The School of Muralism is the first educational programme by Artmongers CIC.

The rationale for reviewing the delivery to date is to inform both course design and the future funding strategy. The first course was evaluated in detail and the findings emerging from this informed subsequent iterations. The evaluation at the end of the 3rd course will be fed into both the ongoing process and this document in due course.

Evaluation methods and practice have been embedded into the delivery and have enabled ongoing reflection and review and have meant that the course has been continually honed. This process has encouraged the input of all those involved, students, staff, guest lecturers and other stakeholders.

As part of the course structure each student completes an application process and is then involved in individual and group reflection sessions at both mid and end points. This provides a wealth of data and means that progress, achievements and challenges are captured over time. It also offers considerable detail about the different components of the course and approaches to delivery.

It is an opportune point at which to consider all that the School of Muralism has achieved to date and how it might develop going forwards. Whilst it has initiated and tested a unique course, there are now key questions about its ambitions and future direction, including what the delivery model might look like and how it can be funded.

Alongside questions and challenges it is important to acknowledge the distance LSoM has already travelled and in doing so how much it has achieved. An entirely new course has been successfully developed and delivered with a total of 75 applicants, 39 selected students, 33 completed the course. 5 large scale public mural projects lead by Tutor Patricio Forrester and 33 mural projects as part of the course lead by each student. 12 murals developed and painted by graduates after

the course either individually or in groups. We developed a team of 5 practising artists to tutor the students, one coordinator and one evaluator. A group of 3 graduates created their own CIC called 34BUS and we are mentoring them as they develop.

LSoM in Numbers

77 Applicants

33 Students Graduated

6 Students left the course

5 School Lead Participatory Public Mural

33 Student Lead Participatory Murals

43 Participants in Creative Processes for School Murals

149 Participants in all Students Participatory Process

12 Graduate Lead Murals

96 Sessions 288 hours of teaching

5 Practising Artists tutoring

3 School Graduates teaching at the School

1 Graduate becoming School Coordinator

1 Graduate becoming an Artmongers Director



2. Evaluation and Review Methods

Alongside the more formalised processes there have also been ongoing conversations and observations by the staff team. These are a vital part of the creative learning experience and have enabled any emerging issues to be responsively addressed.

The following methods have been used that have facilitated reflection, sharing and learning arising from involvement with the Lewisham School of Muralism from both students and staff:

- The application process
- Students Self-Assessment (at beginning of the programme).
- Feedback at the end of sessions (notes)
- Mid-point reflection session (facilitated by staff)
- Student Survey – course evaluation
- End of course evaluation – individual and group conversations
- Interviews with and feedback from staff and guest lecturers
- Social media.

The evaluation methods provide different types of feedback at different points, both individual and collective. The midpoint and endpoint evaluations work well and these have been pivotal to adapting the course responsively. It is recommended that elements of the student assessment that is used at the beginning of the course are repeated in the end of course evaluation form as these could provide some indicator of how much students feel they have progressed in terms of specific skills areas.



There has been an action learning approach to delivering the course, which has taken into account not only the course content and teaching approaches but also systems around the course delivery. **This is summarised as:**



3. How the Course has Evolved

The course has evolved over its three successive programmes, with the learning arising from each being iteratively fed into the development of the content and teaching approaches. As the Course Director describes –

“The three pilot courses helped us refine the process of teaching and managing expectations of what is achievable, the focus turning towards each mural project the students produce earlier in the course. Moving forward their own projects has had lots of benefits, allowing them to focus their learning against a very practical set of problems to resolve and always applying it directly to what they are thinking of doing, planning and trying things out, then doing them and reflecting about them, all before the course ends”

A number of recommendations emerged from the evaluation of the first programme:

- I. Course Materials and Organisation
- II. Course Structure
- III. Staffing
- IV. Diversity and Access
- V. People Care
- VI. Clarity

These aspects were therefore prioritised for the second and third cohorts, with good progress made. For example, there was a concerted push to increase the ethnic and socio-economic diversity of students. For the Call Outs for the second and third courses, LSoM targeted people traditionally underrepresented in the Arts, with focus on BAME people and by the 3rd cohort the ethnic diversity of students increased by 30%.

Because it has been important to make the course free and accessible to all, this has meant that some students have had greater support needs, while skills levels in different areas have been very varied. Both of these aspects have proved challenging and the staff have worked hard to adapt and respond to different needs. However, this has highlighted the need for more hours available for the Coordination role to provide additional student support.

- *Have the course logistics and organisation improved?*
- *Need for a Coordinator – more time*
- *Who have the students been? Have they become more diverse? How has the course managed to support students with additional needs?*

The second group of students gave the following feedback in terms of the course further developing:

3.1 Structure, organisation and clarity

The most common feedback points related to the organisation of the course. A course handbook was suggested as a good way of meeting many of the course basic needs in terms of details about content, additional resources needed, practical tips, code of conduct, etc. It could also include information about materials, research, etc. to enable students to prepare in advance of starting. The idea of using a single platform for everything course-related was also suggested.

Session 9	Wed 24th November	6pm-9pm	Gary Drostle - Thinking about Light and perspective	
Session 10	Sat 27th November	10am-1pm	First hoarding session - outdoor painting	Wear clothes that can get paint on them This session will take place at 12 Church Grove, Ladywell SE13 7UU You'll find directions here: https://www.theruss.org/directions/
Session 11	Wed 1st December	6pm-9pm	Copylifting in practice: working in small groups	
Session 12	Sat 4th December	10am-1pm	Lionel Stanhope - Spray painting	Wear clothes that can get paint on them Bring an image to work from - sign off with Patricio beforehand This session will take place in Lionel's studio in Ladywell. Address: Mercy Terrace, London, SE13 7UX
Session 13	Wed 8th December	6pm-9pm	Individual tutorials with Patricio and midpoint evaluation with Liv. Plan Mini Projects in teams - producing project proposals	

Extract from handbook. Following feedback from the 2nd cohort, a detailed handbook was developed to make it easier for students to plan ahead and know what is expected of them.

3.2 Care and wellbeing

Many students mentioned they had experienced pressure or stress as a result of particular aspects of the course. While some of this is to be expected in a creative process where one is pushed out of one's 'comfort zone', and trying new things is a necessary part of the learning process, there were aspects of the course that some found stressful that can be addressed. Many students were trying to juggle other life commitments including work and found the course demands a real pressure, especially in terms of the intense time periods working on large scale murals.

As mentioned above there needs to be sufficient time for the Coordinator (or a support worker) to be able to support students and a clear system in place for any students that need additional support or time to talk about any issues.

The course is led by mural artists who are acclimatised to working in the field and therefore have a very project focused and committed approach. Whilst this expertise and professionalism is one of the greatest assets of the course, it is suggested that adopting some approaches that derive from good practice in facilitating groups would be beneficial. Peer to peer learning approaches are already working well.

3.3 Diversity and access

There are some clear recommendations about an ongoing motivation to ensure diversity (in terms of ethnicity, gender, class, etc.) and equity of access to all regardless of background.

There needs to be –

- A clear and transparent application process and protocols
- Equality & Diversity policy – included in the course handbook
- Any access requirements submitted before students start the course.

Given the well documented lack of diversity in the creative and cultural sector it is important that the London School of Muralism continues to do all it can to address this in its own practices and recruitment. This aligns with the ethos of the school and the fact that the course is focused on participatory practice that engages with a range of communities.



Cohort 2 Students developing designs for the Euston Station Mural

ARE YOU A MURALIST IN THE MAKING?

Lewisham School of Muralism welcomes applications for its course from Goldsmiths and Lewisham College students. It will run from mid October to end of March 2022. We are keen to offer this opportunity to students from backgrounds traditionally underrepresented in the Arts. Applicants would ideally live in Lewisham and between 19 to 35 years of age.

The course will teach you drawing and painting skills, participatory processes and ways in which to think about context, logistics, risk assessments, budgeting, proposal writing and funding.

To apply please send us:

- An expression of interest (500 words)
 - A relevant CV with 6 samples of your work
- email: lsomapplication@gmail.com

DEADLINE: Oct 4th

Lewisham School of Muralism is an independent course run at Goldsmiths College. For info visit: lsomuralism.org



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The Third Call Out emphasises 'We are keen to offer this opportunity to students from backgrounds traditionally underrepresented in the Arts'.

3.4 The 3rd Cohort

This group will complete their course in March 2022. Feedback from their midpoint review session is extremely positive in terms of course content, approach and learning. Students mention being challenged, the fact that the course lecturers are experts and artists, and that they have benefitted from peer support. Comments include -

"I've really enjoyed it - despite being exhausted had a lovely time, challenging, pushes me just enough, have been really proud of myself - learning is fantastic but the fact it's pushing me is amazing because it makes you feel proud of yourself"

"Felt like I learnt a lot from every session - all different and different skills - nice to make friends with peers"

"A really good course, really grateful to be on it"

"It's been fantastic - such an amazing inspiring group"

The feedback to date from the 3rd cohort suggests that the students are as a group very engaged with the course and generally happy about most aspects. This in turn points to the fact that there has been a strong motivation by LSoM to learn and develop the course, improving with each iteration. Feedback from the final review with the current students will be incorporated into this report when available (March 2022).



Patricio Forrester (left) and Lionel Stanhope at a spraying session with the first cohort



Lionel Stanhope with the third cohort, in front of one of his mural paintings.

4. Emerging Themes and Findings

Here we draw together the key themes and resulting findings that have emerged from across the programme to date. These take account of the different viewpoints of students, staff and stakeholders.

4.1 Key Achievements

The key achievement is the very fact of designing and delivering a course from scratch and securing the funding to do so which has meant it has been free at the point of access for all. As the course Director comments -

“Achieving our funding target of 62K during the Pandemic, finding willing partners, and getting 300 local residents to chip in was one of the biggest things I ever achieved.”

Setting up the School of Muralism has involved **creating a brand and a website**. This in turn has boosted the profile of the project which has attracted wider interest and media¹.

The mural projects that have been a core part of each course have been high quality, ambitious and visually striking. They have involved working with local groups and people and have each resulted in a vibrant legacy that continues to provoke ongoing conversation and interaction and is now part of the Lewisham landscape.



Before and after, to the left, a picture tweeted by @LewishamLens retweeted 18 times with 66 likes.

After the first cohort had finished with the end of course murals, they were featured on [ITV news](#)

The LSoM website has had 3.300 visits since its inception.

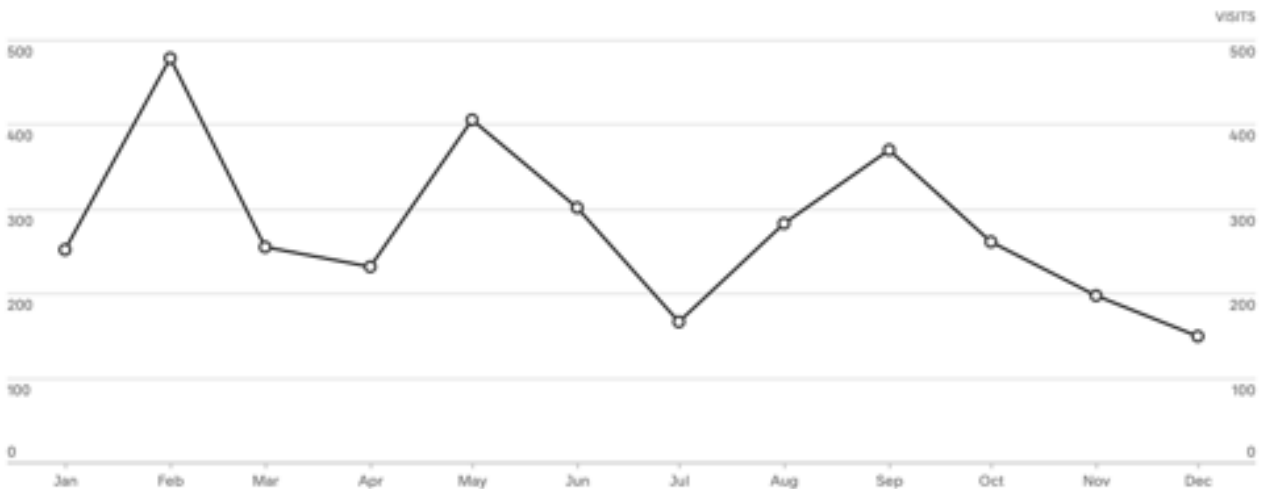
1



Visits

Jan 1–Dec 31, 2021 + 3,348 Total +549% yr/yr

Monthly



The website traffic Analytics, shows three peaks, one when LSoM launched and two others during Call Out periods.

The genuine desire to learn as a team and as an organisation ‘how’ to teach participatory muralism skills has meant that the course continues to evolve, thereby improving the learning experience for the students. As the course Coordinator describes, LSoM are now -

“at a stage where we have a really solid format for the course, where there is still room to develop but it feels like we have taken the opportunity to test and evolve as intended and we are in a good place where the students are happy.”

The overall experience is, despite challenges, one of students having a rich and full learning experience in a relatively short time that has **successfully equipped them with what they need to take on their own projects.**

Many graduates have gone on to do their own projects, both individually and in groups. Most are still linked to the School of Muralism and this is building a network of Alumni. They share opportunities and information about projects, funding, etc. and support each other in their work. A number of students have been or are employed by the School of Muralism; the current LSoM Coordinator is a student from the 1st cohort and one of Artmongers’ new Directors is also from this group.

The experience and professional network is enhanced by building a team of tutors for LSoM through visiting artists, guest speakers, Alumni and other stakeholders. Bringing together muralism experts with the students has resulted in *“opening space for mutual learning and friendship as well as a sense of excitement for what is to come”.*

Guest tutors include three renowned artists in the field also from South East London, the legendary Brixton based Adee (Artful Dodger), scenic and street artist Lionel Stanhope from Brockley, and

Woolwich based participatory muralist and mosaic artist, Gary Drostle. Guest speaker Phoenix Fry, who is expert in project development and fundraising, offers two sessions with students. Tutors have described their experience in positive terms -

“It’s an absolute pleasure and a joy to pass on some of my painting skills to the students of the Lewisham School of Muralism on our Saturday morning courses alongside Patricio and very rewarding to see the students then put them into practice in their own work as I follow their stories on Instagram” Lionel Stanhope

“The Lewisham School of Muralism is unique in providing vital training and resources for people wishing to pursue a career in mural art. I have been continually impressed by the level of enthusiasm and dedication of the students and strongly believe that the skills nurtured by the school will have a positive impact on both local communities and across the country. The cause of developing new artists who have the skills to create meaningful, connected and quality mural arts is needed now more than ever.” Gary Drostle

“In February 2022 I ran a two-part session on writing and presenting project pitches, to give participants the skills and attitude to connect their project ideas with potential partners and funders. It was wonderful to see how socially-engaged and ambitious participants had become - testament to LSoM’s positive ethos that we all have the right to make a difference to the world.” Phoenix Fry



Muralist Gary Drostle talking about busting cliches in briefs and participatory processes.

The achievements and impact continue to cascade out beyond the actual course. Lots of the students spoke about **the course being ‘life changing’** and changing their trajectories as a result; it made people feel like ‘real’ artists. These accounts offer a compelling testimony for the course achievements and a strong rationale for further funding. One of the first students provides an illustrative account of this -

“I have been in a very fortunate position to have continued to keep learning and receiving mentorship and advice from Patricio since leaving. I have started a CIC with 2 [LSoM] graduates and 1 current student and feel like I have gained a huge amount of learning, confidence and knowledge in this past year which I am very appreciative of”

The course design, with a strong **mixture of classroom-based learning and hands-on practice has been successful.** It has covered all the elements of developing, managing and delivering mural projects with a focus on participatory practice. It has also promoted the development of collaborative skills through a collective creative process.

4.2 Challenges

Covid has provided the backdrop to all 3 courses which has understandably meant all kinds of challenges, especially given the group work and participatory approaches involved. Classes on Zoom were not popular, and as soon as it was possible to return to face-to-face teaching (following Covid safety measures) this happened.

One of the key challenges has been the **varying levels of student skills, experience and needs**. This has needed constant monitoring and adaptation and has required additional staff time which has been challenging. The course imperative to promote accessibility means that this is likely to continue to be the case and therefore continuing to be flexible and having enough resources in terms of staff time will be vital going forwards.

However there needs to be a balance in that the opportunity to undertake this course for free is significant and students need to be genuinely motivated to learn and be challenged. The application process has been adaptive and now needs to be set out in a transparent and streamlined format. It should be noted that the majority of students would not have been able to undertake this course if it hadn't been funded and therefore free at the point of access.

There has always been some tension in terms of **time commitments and deadlines**. Being as clear as possible at the outset about course expectations, whilst recognising that students may be juggling all kinds of other commitments and that these may shift, is important. However, this issue is one that is likely to be ongoing in common with most non-traditional teaching environments.

Time has also been an **issue for the staff with huge pressures on their workload** especially during the painting of the large-scale murals. The Coordinator Role is currently very part time and in order to fully support the students and course delivery it needs to be increased. The Course Director role has had too many demands put upon it from social media, to student support, fundraising, liaising with partners etc. All of this is additional to the course design and teaching. The fact that the course has been developed from scratch and has continued to evolve has added to the time pressure.

The murals are each large projects requiring management of schedules, equipment, people and budgets. They are undertaken in intense periods which mean really long days or nights in the case of the Euston project as well as coping with potentially adverse weather. Two of these projects extended their mural space which increased their cost.

There are undoubtedly many challenges, however they are fundamental to the course in that they provide the students with real world experience of involvement in a professional commission and working environment.

The Course Director found that with the first two courses *“it was challenging to get the balance right between letting students have enough information about what is happening and what is expected of them, while keeping a flexible approach and a sense of excitement about what is to come”*.

This echoes student comments about wanting more information in advance about different parts of the course and needing time to prepare. This balance has improved during the third iteration. Communication is tied in with clarity as the Coordinator points out it is important to clearly communicate with students *“in a way that makes them feel secure in what is happening and what is expected of them”*. The course handbook and single communication platform has now addressed these areas.



Night shifts painting the Euston Station Mural, was both high profile and a good team building exercise.



The Chinbrook mural was extended beyond the tunnel to make it work visually which also increased the workload.

4.3 Key Elements of Success

Here we summarise the key elements of success that have become apparent from the delivery to date:

- The balance between **theory and practice**
- Inviting **guest experts**
- The **collective and the collaborative** – learning to work together and **developing a creative support network** “to meet collaborators is usually so hard”
- Putting learning into practice – **participatory practice and creating public murals**
- **A tailored and flexible delivery approach** that is both relaxed and intense, that covers every aspect of community mural making and responds to individual students needs and strengths
- **A significant output** – producing high quality public murals with community input including both individual projects and the large-scale group murals.

5. Outcomes and Impacts

This section summarises some of what has happened or changed as a result of the LSoM course delivery, focusing on significant impacts.

What is perhaps most notable and a huge endorsement of the school is that students have moved forwards, becoming mural artists, developing their own projects and even attracting funding for these.



Graduates from cohort 1 painting Pymmes Park Visitors Centre, Edmonton

An LSoM network is building through which students and staff share work, opportunities, information and support. For example, one ex-student posted “*I may have a project in the new year with the kindergarten in Islington, still in planning/funding finalising stages but will keep you posted on progress*” to their peers. A group of alumni is developing and will continue to grow. Ex-students are now represented on the staff team and Board and it is hoped that they could be guest lecturers / speakers for future courses. The kind of network that has emerged from LSoM is not only vital in the creative sector in terms of accessing opportunities but also provides individuals with ongoing peer support.

‘Increased confidence’ is a frequently cited outcome which can be rather generic. In this instance the increases in confidence in individual students were clearly observable. This ranged from having increased belief in their own creative skills and abilities, to having the confidence to seek out, develop and undertake projects beyond the course. So the course was able to move students from being interested in muralism to becoming mural artists. One of the aspects of the course that particularly pushed students in terms of confidence involved going into their local areas, finding potential wall sites and then talking to people about the possibility of painting them. The skills development related to developing a project has focused on an entrepreneurial approach (as opposed to responding to commissions) as this is more likely to result in new projects and enable individuals (and student collectives) to build a track record. This in turn enhances their likelihood of further projects and commissions.

Developing the School of Muralism has involved **initiating and sustaining a number of partnerships** which have been essential to the programme. These include Goldsmiths College, Greater London Authority (Mayor of London), Brewers and Lewisham Council These kinds of partnerships are mutually beneficial.



Our Funders

Alongside many kind donations from individuals, the Lewisham School of Muralism has been made possible with backing from the following funding partners:



The website page acknowledging LSoM supporters

The Post Pandemic economic recovery scenario has meant that the School's sponsors are themselves facing financial challenges. Goldsmiths is keen to continue to support the project but with 'in kind' assets, such as space for teaching, secure free parking and funding advice. Brewers have also reduced their commitment but have offered a significant discount on their paint products. LSoM has developed a funding strategy for the next two years accounting for these changes and focusing on new funding models and sources.

The tangible outcome of producing large scale public murals is of positive benefit to students, to the profile of the LSoM and to the communities and urban environments in which they happen. There is a wealth of feedback from local people and groups about the individual murals which cite a range of benefits including increased feelings of safety and improving the look and feel of specific places, for example tunnels under railway lines that are pedestrian thoroughfares. Behind each mural is not only a huge amount of logistical and creative work, but more importantly work with local groups and communities to ensure they have input into the ideas and design.



The arches also helped provide some rhythm as pedestrians walk along the tunnel, dividing the long length of it to make it more entertaining.



After the long shift, you can see how energised the students were. By the time this photo was taken, we had spent 2 weeks painting with no less than 7 painters at any one day. You can see how much detail and color variation we had managed to build on the painted surface. From Left to right: Eain Bjorg, Sophia Connell, local resident Tim, Nadina Ali, Alicia Alfonso and Emma Bamie.



Thirty participants local to Chinbrook Park participated in the creative process - the initial idea for the Bridge Inside a Tunnel Mural was provided by a 16-year-old participant.

The following are responses from local people about the Chinbrook mural:

"Brilliant – makes the tunnel feel friendlier and safer!"

"Brightens it up!"

"It livens up a dark spot in a tasteful way and probably cheers up others as well. A great addition!"

"So pleased with it – really good"

"Makes a BIG difference to a dull part of the park"

"It makes the space look much more open, and the underpass less intimidating as a result, but it's also nicely in keeping with the area itself"

"Previous random graffiti had been patched over and patched over in various shades of sludge brown, making the place look unloved and uncared for. This is a vibrant transformation which adds character to our park. I know many local people felt they had input through the consultation which gave them a sense of ownership and pride"

"It jazzes it up a bit. More lighting would be good"

6. What Next?

The School of Muralism course has been successfully developed and tested through three successive programmes. It is producing significant outcomes for both students and communities with growing networks and impact beyond the programmes themselves. Looking forward it now needs to establish a sustainable funding model in order to continue, thereby consolidating and furthering its achievements so far.

Specific areas of focus for consideration and implementation include:

- **Funding:** exploring different funding models and looking at the possibility of mixed funding streams. Funded scholarships are one option that is being explored and there is the possibility of implementing a sliding scale of fees, whereby some students contribute to course costs. However, there is a commitment to ensuring access to the course for everyone and specifically those groups who are currently underrepresented in the creative sector.
- The Lewisham School of Muralism is becoming the **London School of Muralism**. This will support the search for new funding sources, and recognises both the uniqueness of the course and the fact that it is drawing in applicants over a much wider geographical area. It will also mean that the murals produced can provide benefit to many more localities and communities.
- **Course Structure:** delivery over a longer time period of 1 year per course means a slower pace which allows more time for developing the individual and group mural projects.
- **Balance:** ensuring that course content and expectations are clearly communicated with prospective students. However, there is the need to balance core course content with the ability to continue to be dynamic in terms of new elements, opportunities and guest experts.
- **Course Staffing and Capacity:** it has been apparent that the Coordinator Role requires additional hours in order to fully support students and course delivery. Some students have had additional learning / support needs and in order to be genuinely accessible the course needs to be able to accommodate and respond to these. The Course Director role needs to be more focused therefore some responsibilities need to be delegated and shared. Wherever possible, students have been encouraged to take some responsibilities like helping with Risk Assessments, scheduling who can paint when, budgeting, communication, etc.
- **Diversity:** this is an area that LSoM has been carefully monitoring through each programme. It involves both student intake and the wider involvement of guest lecturers, other experts and the groups and organisations linked to different projects. It is recommended that LSoM improves its data collection and monitoring regarding the different diversity characteristics including ethnicity, gender, socio-economic background / class, educational attainment, disability, neurodiversity, etc. It should continue to review this data and take active steps to address any underrepresentation. It is suggested that work could be done to extend existing networks and develop new ones in order to encourage a greater reach and more diverse engagement with the school. For example, finding guest tutors and professional muralists who are female or trans would present different role models and better balance the current pool.