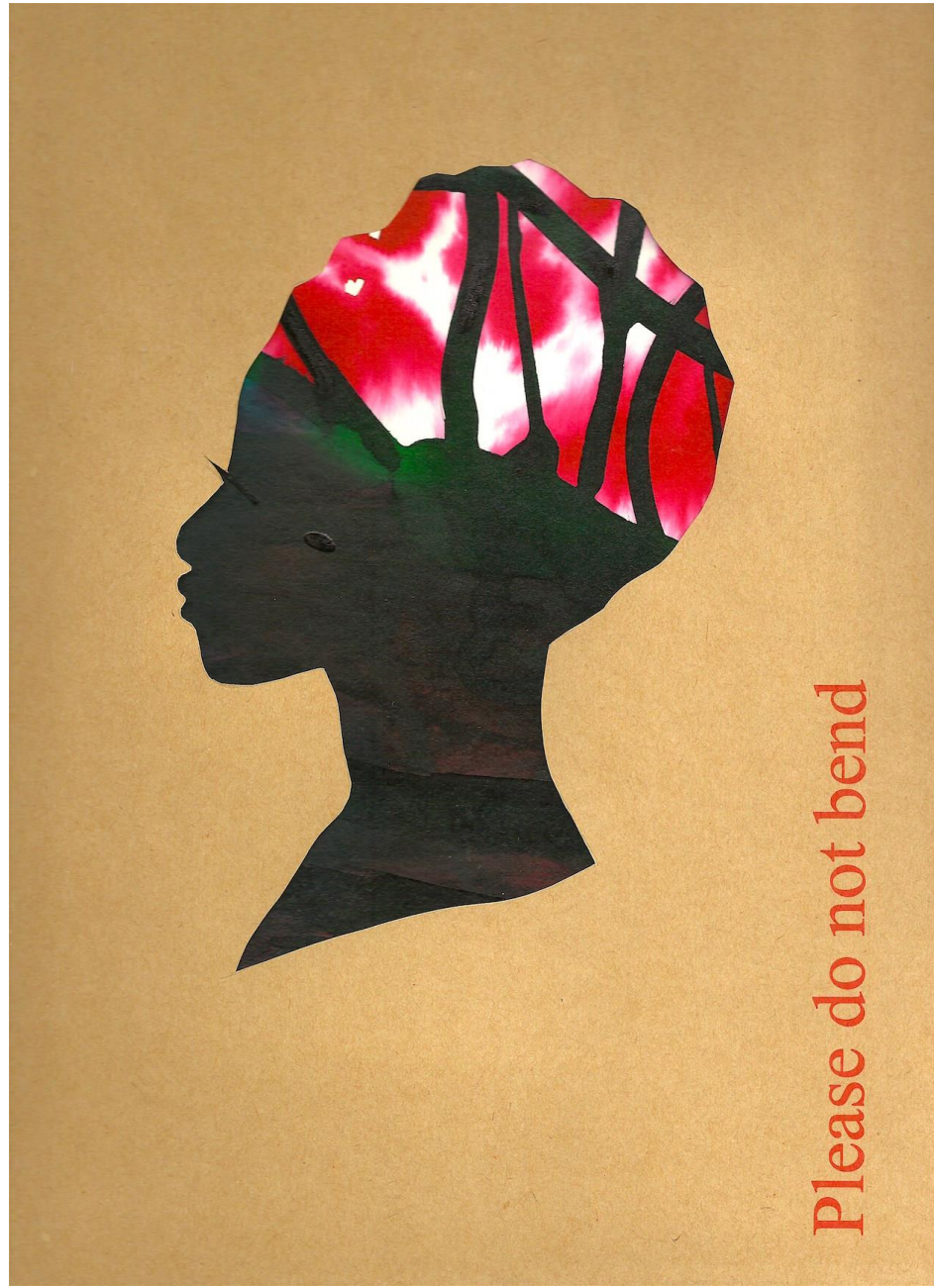


Can I call you Aunty?

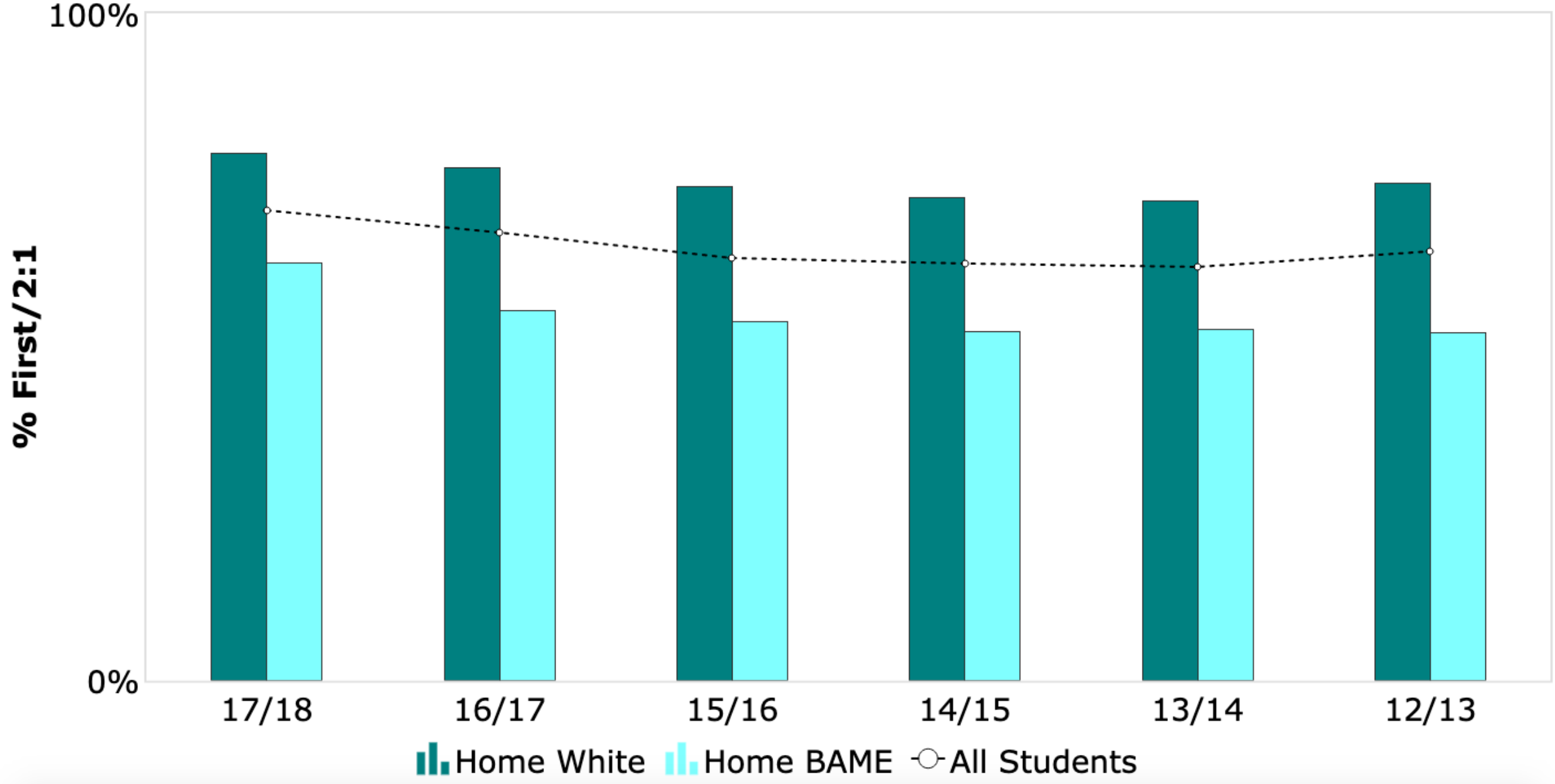




Please do not bend

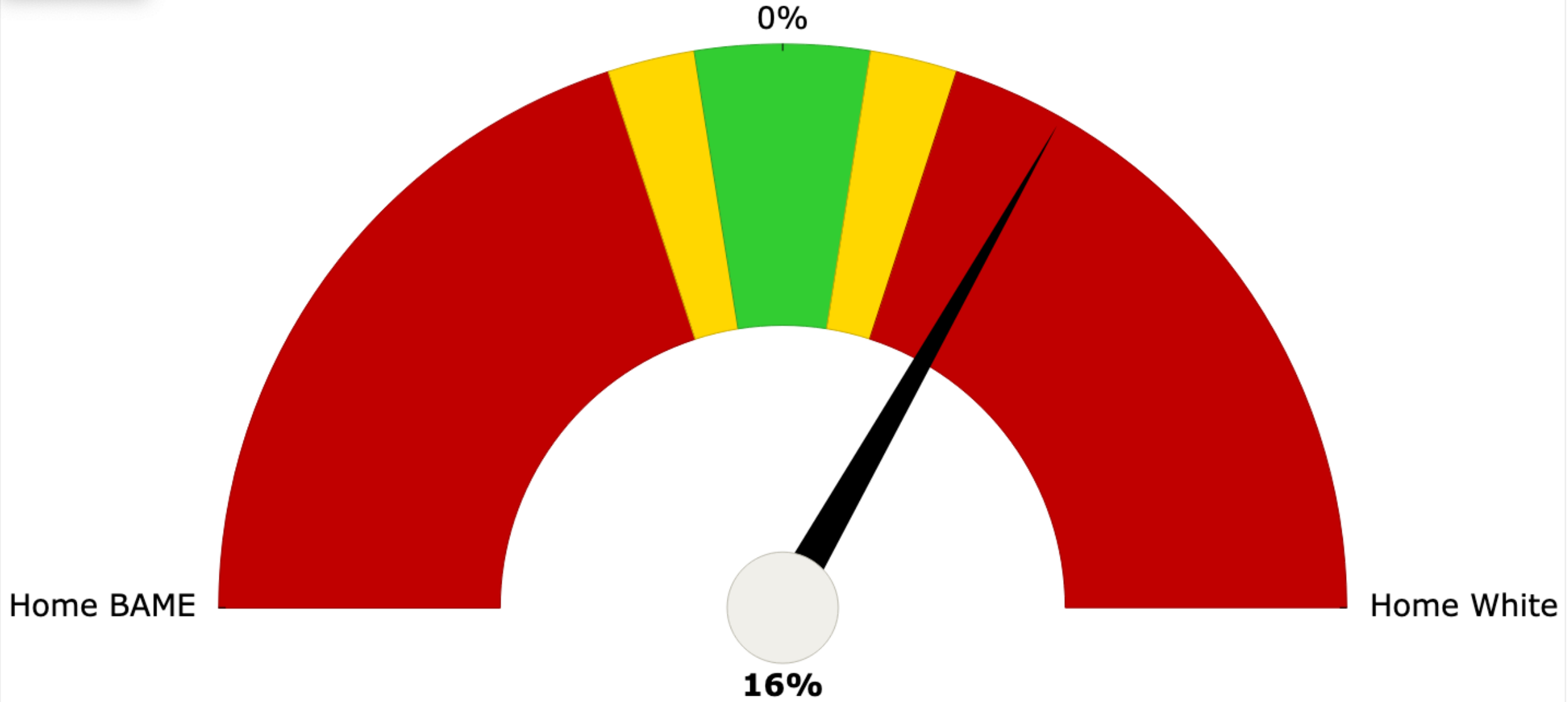






🚩 • **Gap - Home White to Home BAME 17-18**

Click to refresh this item



**Duna Sabri**

Students' identity and experiences of attainment at UAL: Project Summary 2018



## Research evidence: causes of inequality in attainment at UAL

socio-economic class

engagement with industry

language

familial support

curriculum

frequent and meaningful

conversations with tutors about work

prior attainment

peer relationships

money

attendance

recognition



# Duna Sabri

## Students' identity and experiences of attainment at UAL: Project Summary 2018



### Evidence Base

Experiences of over 50 students through their undergraduate years and for a year beyond graduation. Understood through twice-yearly student interviews including discussions of work; observations of teaching; and interviews with 27 tutors. Qualitative data situated in statistical analysis.

Findings explain the causes of inequality: white students are 20% more likely to get first or upper second degree than black and minority ethnic students.

Five reports detailing findings over the lifetime of the project are available as a resource for UAL staff. The latest (and last) in the series was published in January 2018, investigating the students' experiences of their final academic year. Practical tools based on findings have been designed and are being used in workshops and for general distribution.

<https://tinyurl.com/https-artslondon-attainment>

The nature of interactions with tutors is the most crucial factor in students' creative and intellectual growth. The presence or absence of frequent and meaningful conversations about their work underpins students' attainment.

*I need proper, constructive criticism, which I'm not really getting. I'm just getting 'you can check-up other things' ... I don't really connect with this.'*

*Researcher: Is that on the part of tutors, or students or both?*

*Everybody. I think it's politeness, because they don't know. I wish they would just ask even if I am offended we can have a conversation about it. [Female Arab international student]*

Participation in the Diploma in Professional Studies is associated with smaller differentials in students' attainment. There is qualitative evidence that DPS-like activity also reduces inequality. Students from disadvantaged backgrounds are less likely to take up the DPS.

Opportunities to engage with industry and communities of practice are often controlled by processes of selection within UAL. Some are unfair.

I got told that I probably had to work really hard and I probably would have to continue working in a department store for a long time before I could find a job whereas I heard the same teacher sitting and talking to another student telling her how great chances she has at getting a job, but really her work isn't... Not even on the level of mine. I don't think that's okay. [Female EU Asian student]

### Questions for debate among tutors...

*It is unthinkable that I would treat my black students differently.*

*Some students never really sign up to the intellectual project that is the course.*

*...the students are here to learn Western culture to a large extent, I believe, and graphic design especially is an expression of Western culture...*

According to Hall (1997) identity is made 'in the flow of discourse' where a subject is both 'hailed' and 'invests in a position through articulation'.



**'Essential'** Marlon James, Winner of the Man Booker Prize 2015

**Reni Eddo-Lodge**

**WHY I'M  
NO LONGER  
TALKING  
TO WHITE  
PEOPLE  
ABOUT  
RACE**

BLOOMSBURY CIRCUS



IMAGINATION IS WHERE  
FEAR IS A DRIVING FORCE AND CREATOR OF ORDER.  
BECAUSE OF THIS, THE AMOUNT OF FEAR THAT EXISTS IN THE WORLD  
FAR EXCEEDS THE AMOUNT OF ACTUAL DANGER THAT IS PRESENT.  
AT ALL TIMES, THERE IS AN EXCESS OF FEAR  
FLOWING FROM EVERY HUMAN BEING.

**DON'T BE A SUCKER**

LOVE OUR CULTURE... NOT US

THEY LOVE OUR CULTURE... NOT US

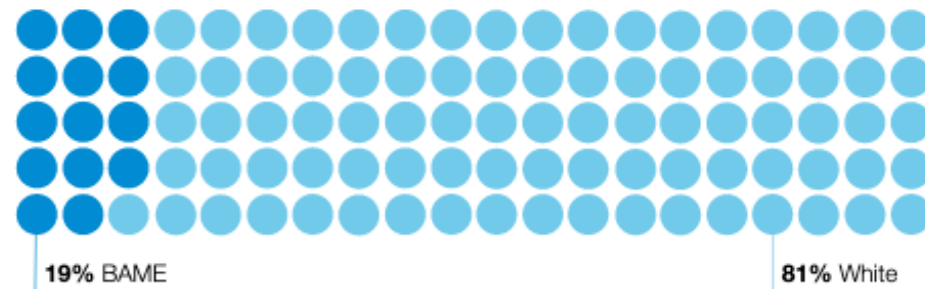
THEY LOVE OUR CULTURE... NOT US



# Staff data and highlights

Alongside our work with students, we have a number of staff initiatives looking across protected characteristics, as well as caring responsibilities. To provide further context of our commitment to equality, diversity and inclusion at UAL, we've included a snapshot of our staff data and progress as benchmarked by the Higher Education sector.

## Ethnicity

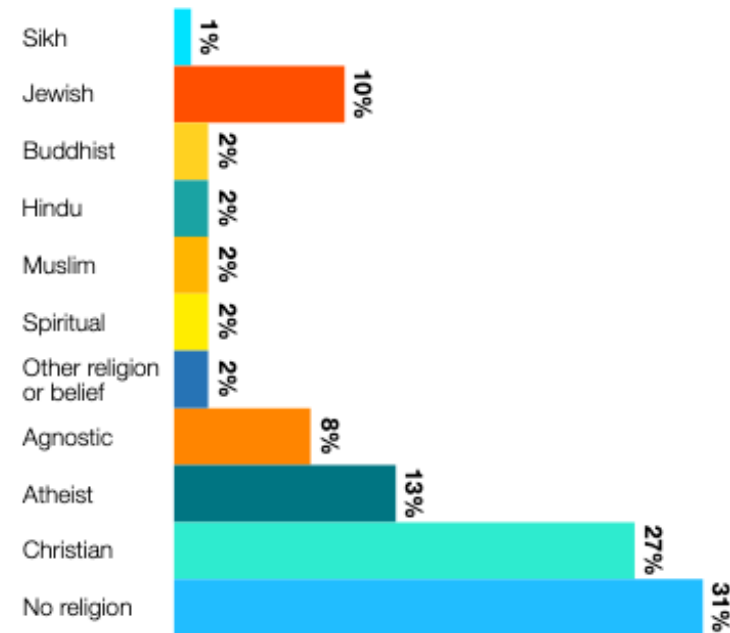


## Gender

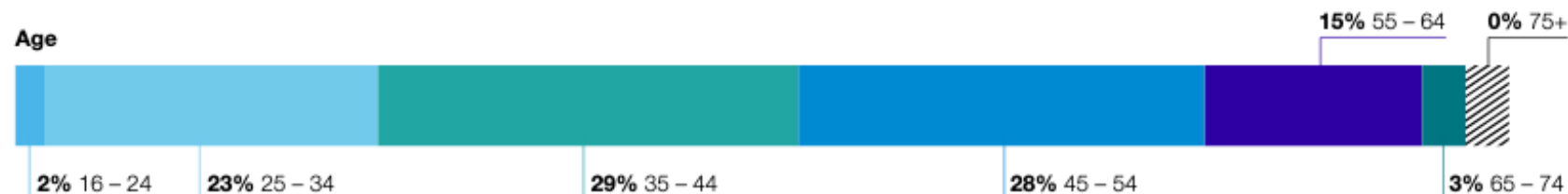


7 members of staff identify with a gender different to that assigned to them at birth

## Religion



## Age







FINE ART









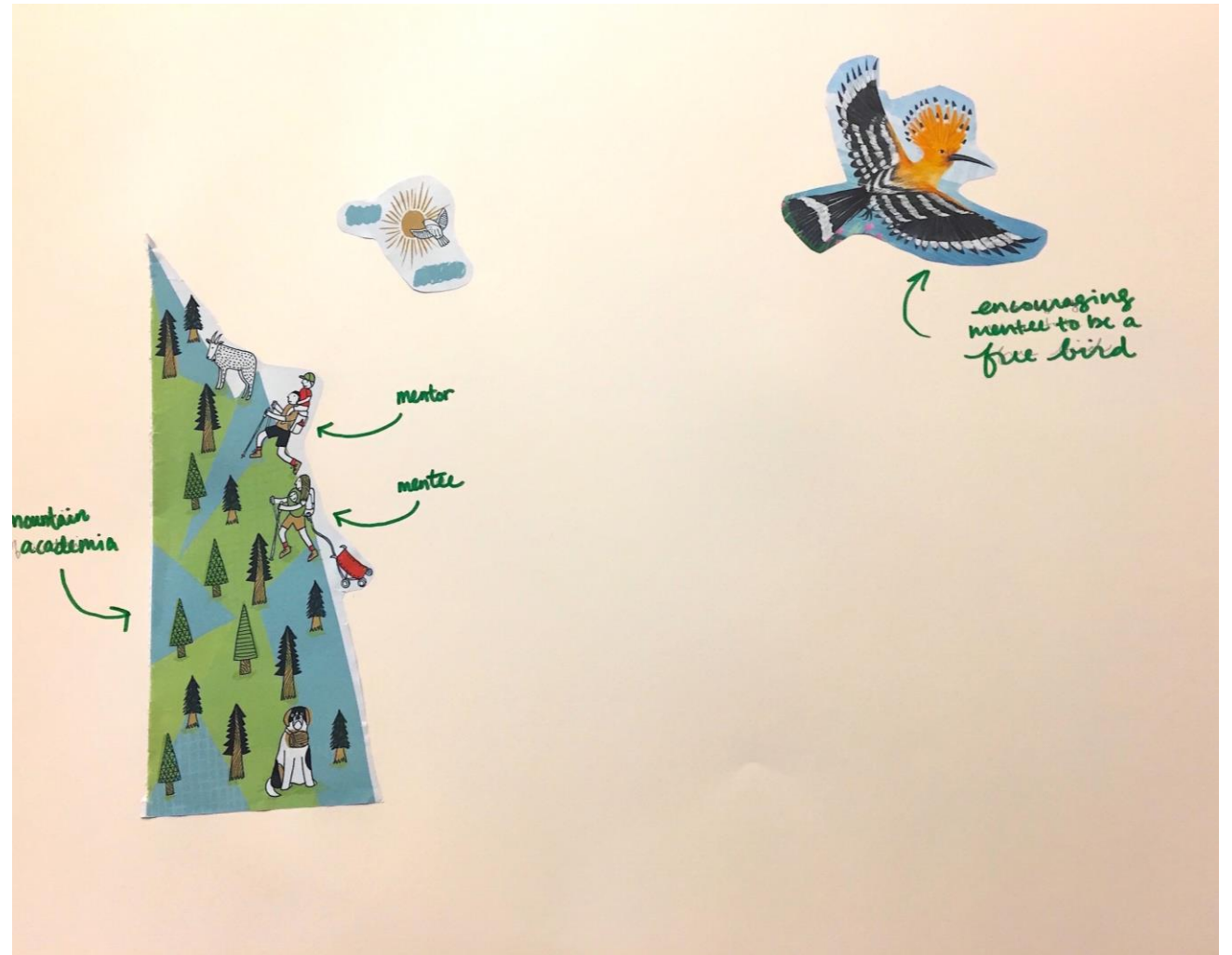
BEHOLD!!!  
THEORY  
ECONOMIC  
RECOVERY

Closing Small  
Businesses Since 2010



Conservatives

# Peer Mentoring



# Staff Development



# Dialogic Assessment



# Diverse Staff Body

## TEACHING WITHIN



Sigmone Kludje

FRIENDS

Sigmone Kludje is a London based Textile Designer with a specialism in knitwear as well as skills in print and woven textiles. An alumni from Centr...



Montana Williamson

FRIENDS

Montana Williamson is a freelance knitwear designer, creative and alumni from Central St Martins. Her creative practice revolves around knitwe...



Ruby Bukhari – Teaching Within 2016

FRIENDS

An ex Ual student that came from a background of humanities. Due to a love for the arts I pursued the creative industry. Eventually gaining an interns...



# Decolonising the Curriculum

'UNMASKING COLONIAL AGENDAS  
DIVERSITY MATTERS WORKSHOP: BEYOND THE FAÇADE'  
Kai Lutterodt, Alumni



Diversity Matters

The legacy of colonialism is still evident today in our society and educational system. Diversity Matters hosted a creative participatory workshop at Central Saint Martins to go beyond the 'façade' of diversity, and unpick prominent race-related issues participants face in their everyday lives as a form of oppression.

The workshop using masking-making as an aid to discuss unmasking colonial agendas was in support of MA student Vaidhi's research project using Anansi (the folkloric spider) to address research on legal agendas, its influence on the distribution of stories throughout the world, and how the historical context of Anansi, the African-Caribbean folkloric figure, informed her own agenda of decolonising knowledge.

Participants were invited to reflect on their personal experience of colonial agendas and design their own masks as a creative method of critically disrupting the racist and euro-centric 'heritage'/'tradition'/'culture' of Commedia dell'Arte and redistributing the power over the definition of the word 'culture' itself."

2

'CRITICAL PEDAGOGY BITES: DELIVERING A DECOLONISED CURRICULUM'  
Vikki Hill, Staff



In our four filmed interviews 'Critical Pedagogy Bites' (2018), we explore how we can decolonise our curriculum by using critical pedagogy as a means to address oppressive power relations within the learning and teaching space. Decolonisation of the classroom/lecture theatre/ studio involves not only what we learn and teach, but the way that we learn and teach.

Critical Pedagogy is most typically associated with the work of Paulo Freire the Brazilian Educationalist, who was interested in raising literacy levels amongst peasants. In *Pedagogy of the Oppressed* (1970), Freire criticised traditional rote learning methods that alienated the learner (and the teacher) and instead aimed to develop self-reflexivity in the learner and awaken a critical consciousness. Education is intimately linked to the production and reproduction of social relations, power and politics. Therefore, the critical pedagogue argues that questions of oppression, social justice and democracy are not distinct from the acts of learning and teaching.

In *Critical Pedagogy #4*, Gurnam expands on the importance of non-hierarchical dialogue and exchange to develop critical consciousness, to connect ideas to lived experience (and vice versa) and to affect change in the world. In practice, the pedagogical approaches that we, as both educators and students can take forward would be to realise that creative teaching methods on their own are no guarantor of transformative learning but we should aim to deploy broader canvas – visual, auditory, tactile, that can engage and stimulate.

In *Teaching to Transgress*, bell hooks writes "I enter the classroom with the assumption that we must build "community" in order to create a climate of openness and intellectual rigor. (...) It has been my experience that one way to build community in the classroom is to recognize the value of each individual voice." (1994, p40)

By decolonising our pedagogy, the learner can create a new framework for negotiating the idea of intelligence that is both critical and action orientated leading from personal perspective transformation to social and political change.

Youtube link – [bit.ly/CriticalPedagogy](https://bit.ly/CriticalPedagogy)

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- My mum and dad would like to meet you
- Can I be your studio assistant?
- Was it this hard when you were at art college?
- Can I call you aunty?

