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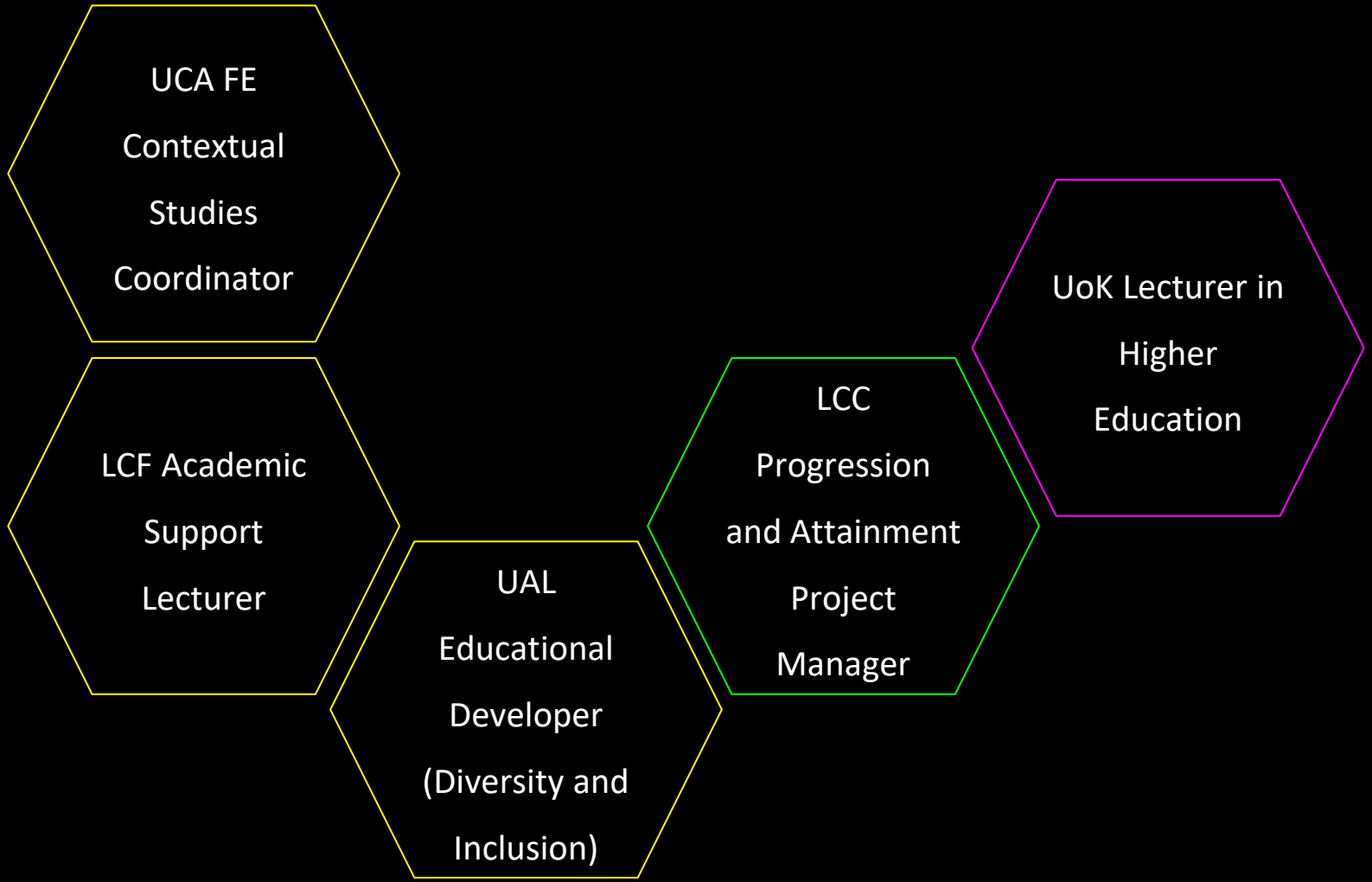
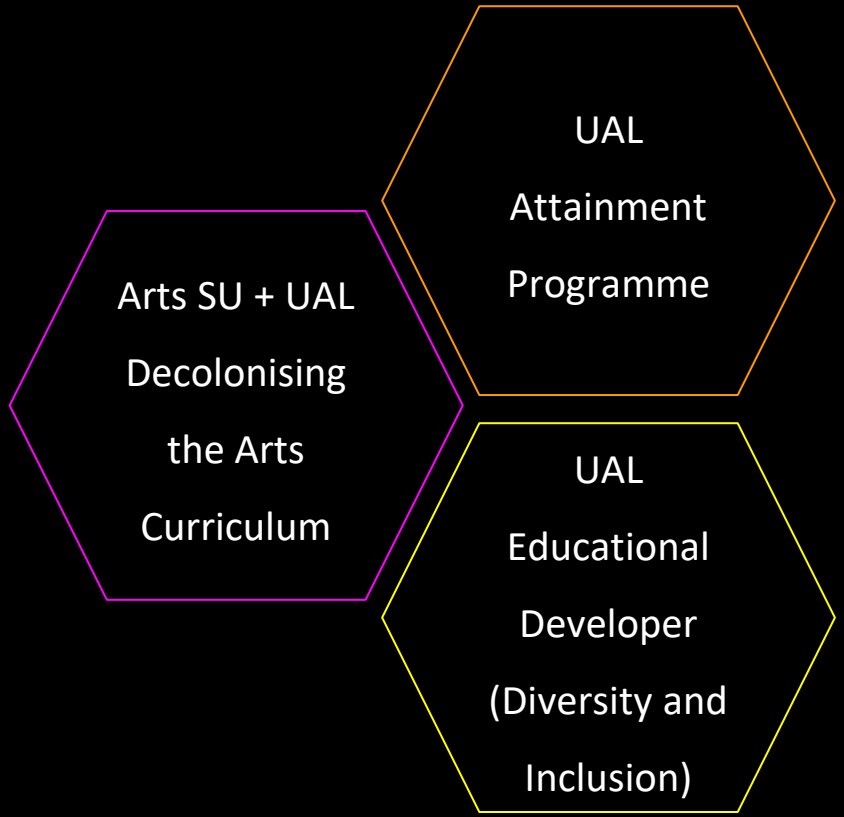
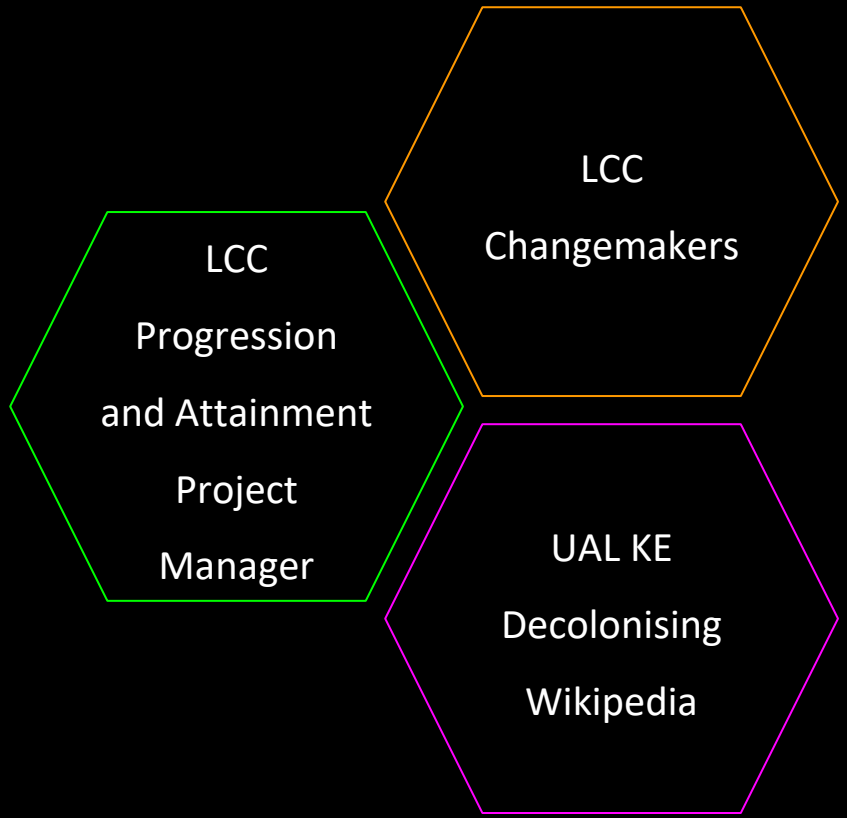
ual: london college of communication

Bridges and Borders

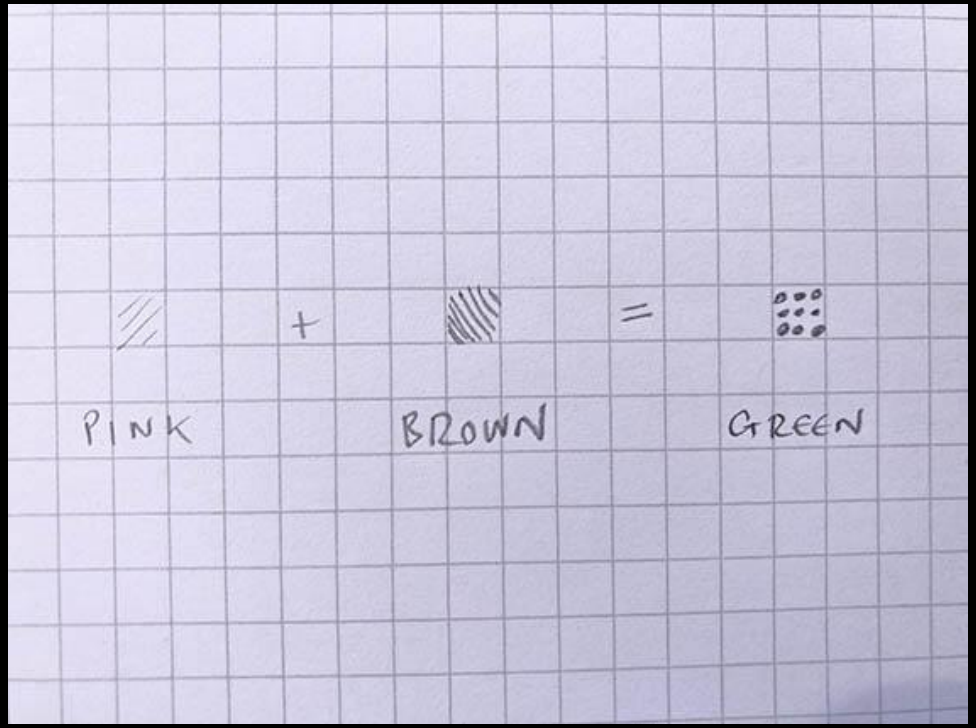
Lucy Panesar + LCC Changemakers | UCA VOICE Conference | 29 June 2022


UCA FE Contextual Studies Coordinator
LCF Academic Support Lecturer
UAL Educational Developer (Diversity and Inclusion)
LCC Progression and Attainment Project Manager
UoK Lecturer in Higher Education


UAL
Attainment
Programme
Arts SU + UAL
Decolonising
the Arts
Curriculum
UAL
Educational
Developer
(Diversity and
Inclusion)


LCC
Changemakers
LCC
Progression
and Attainment
Project
Manager
UAL KE
Decolonising
Wikipedia

Trigger warning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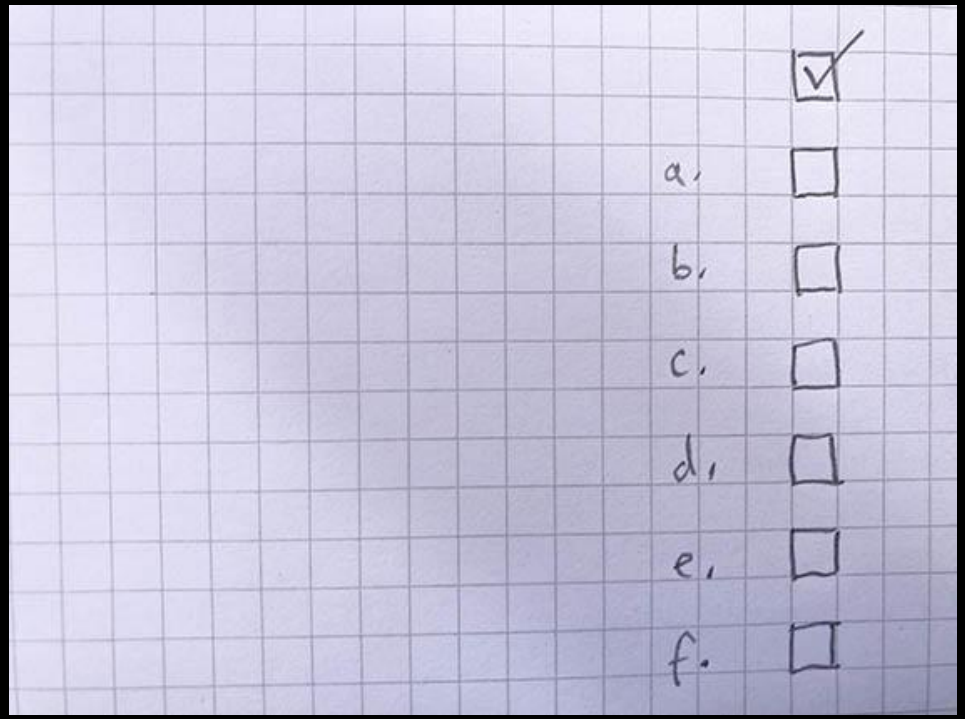
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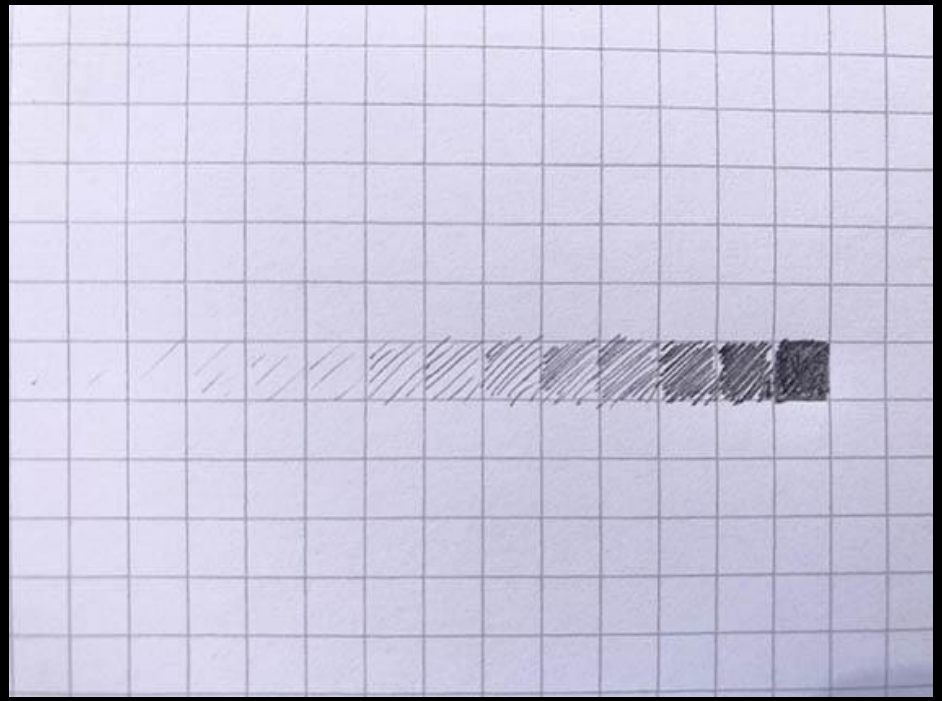
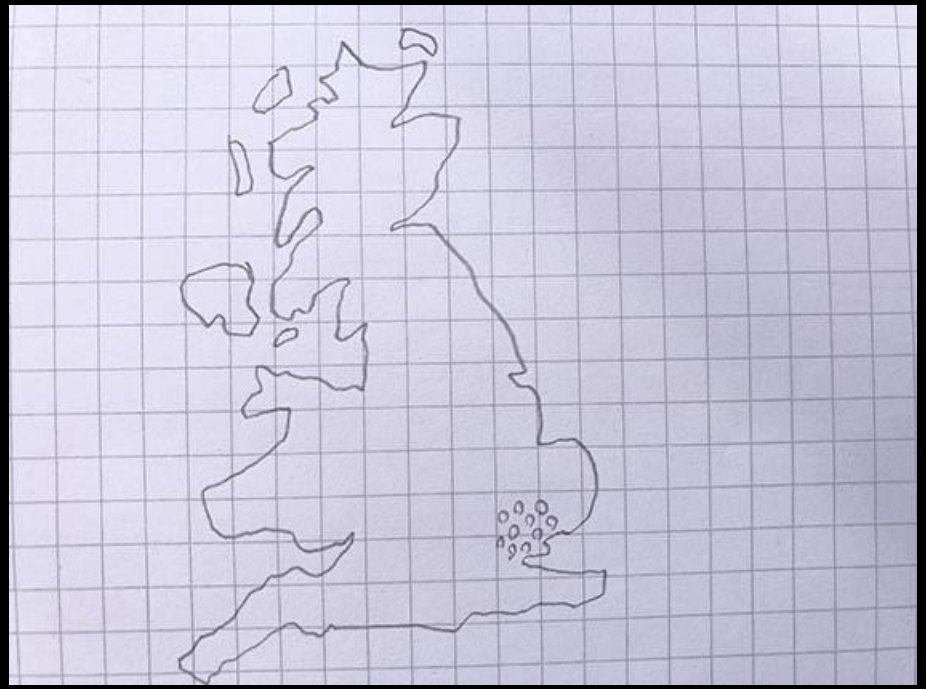
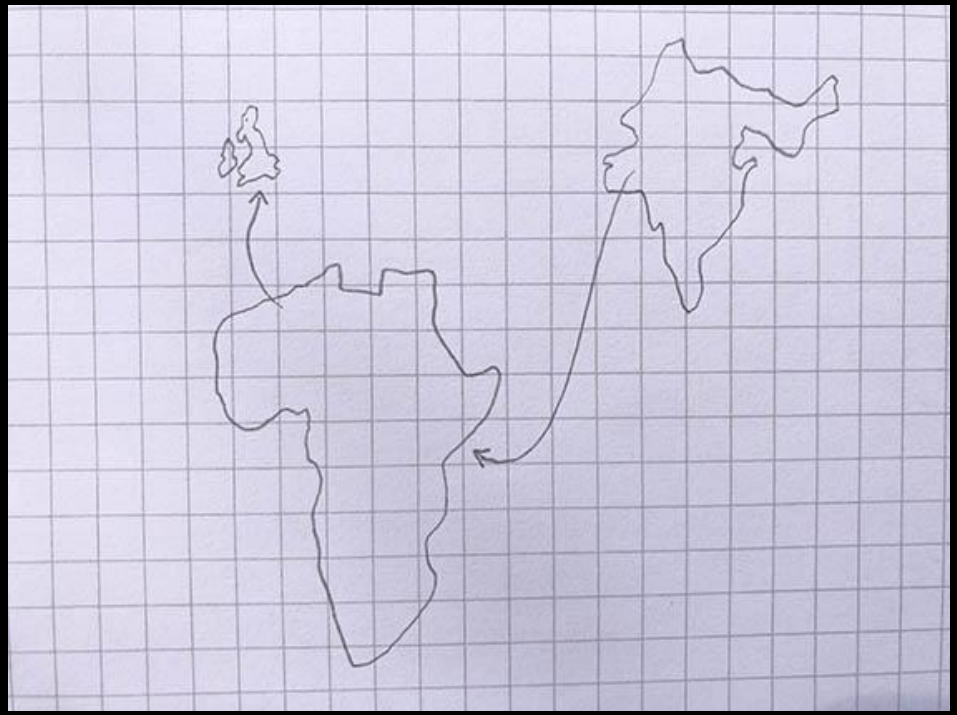
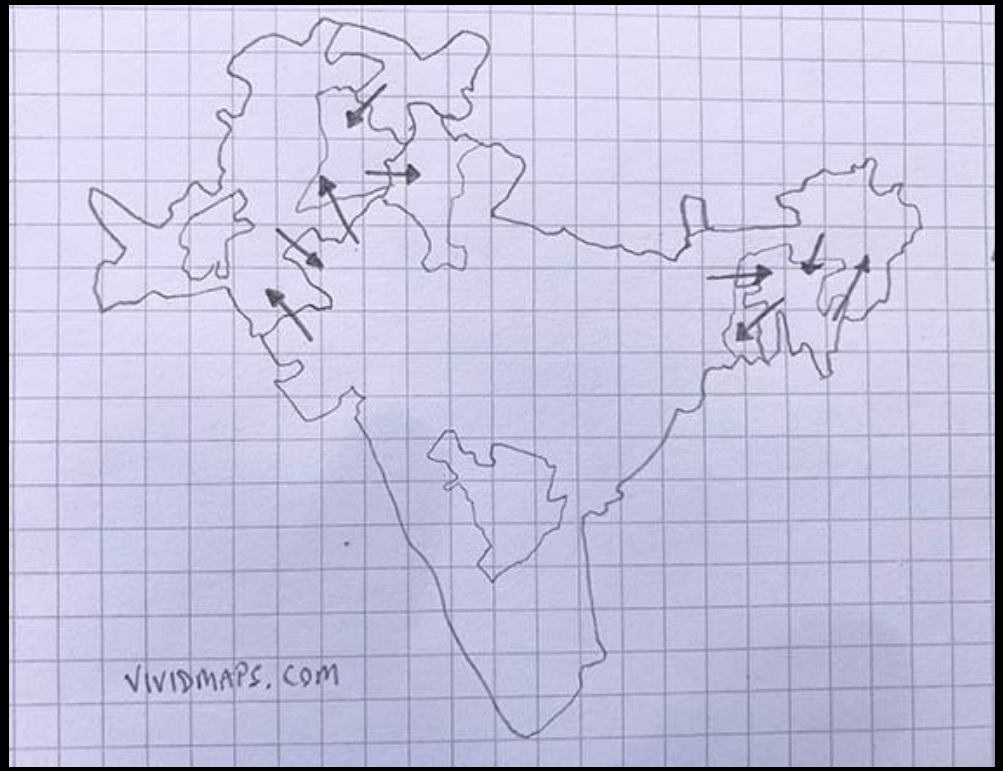


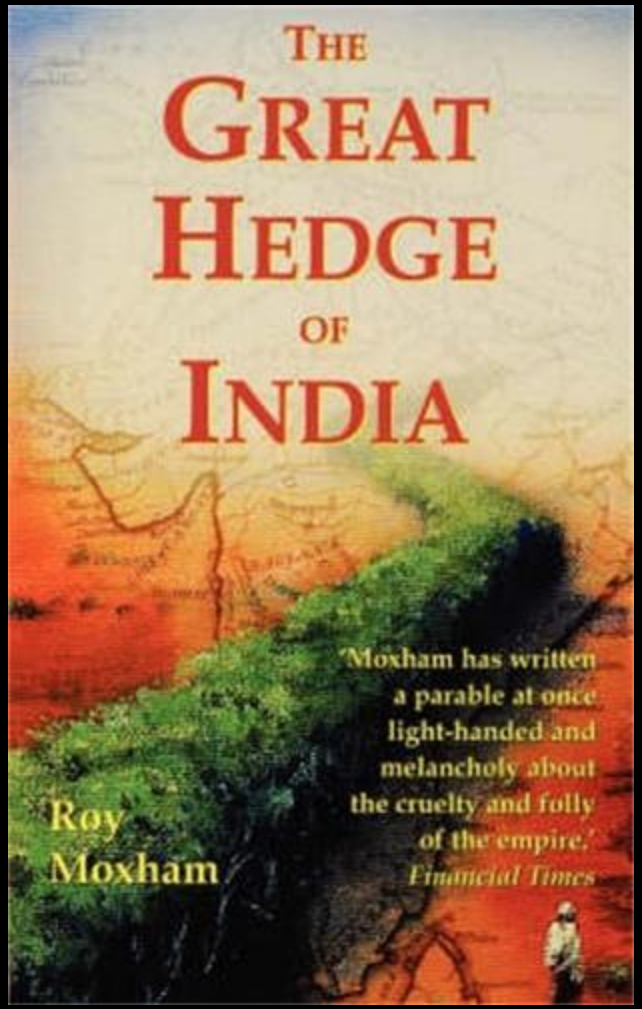




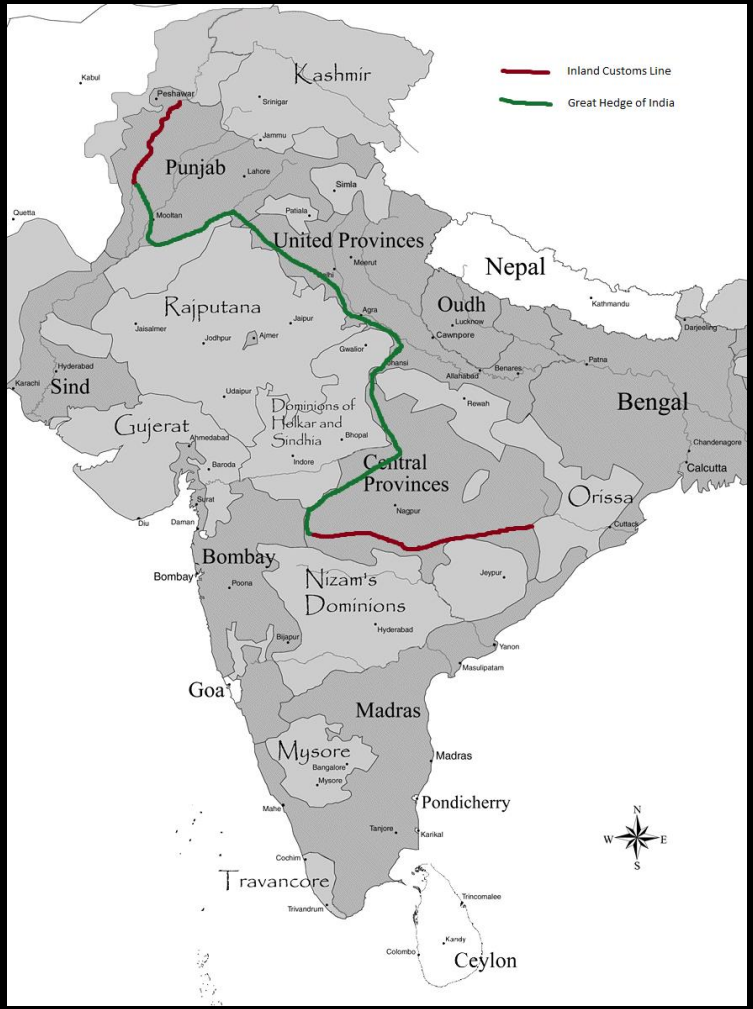

VIVIDMAPS.COM

Common Salt by Sheila Ghelani and Sue Palmer

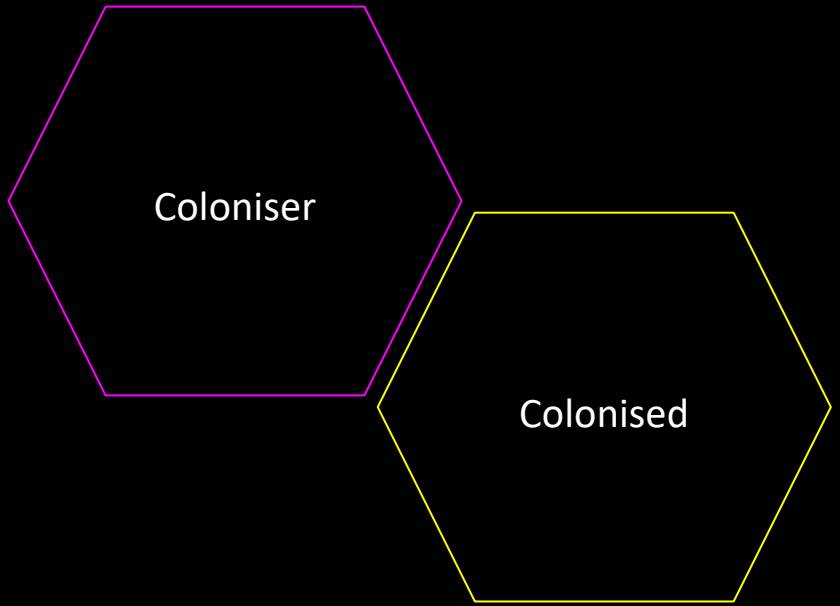
https://www.sheilaghelani.co.uk/commonsalt



Source: Waterstones



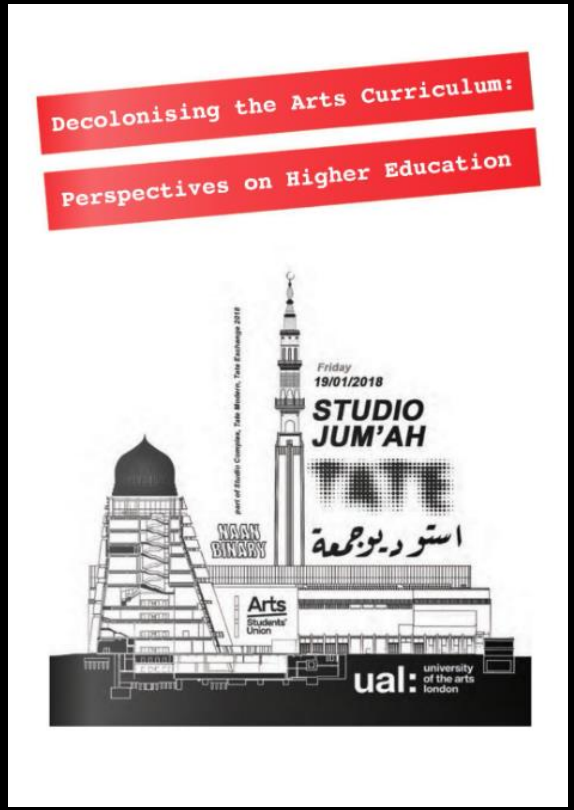
Source: [Wikipedia]

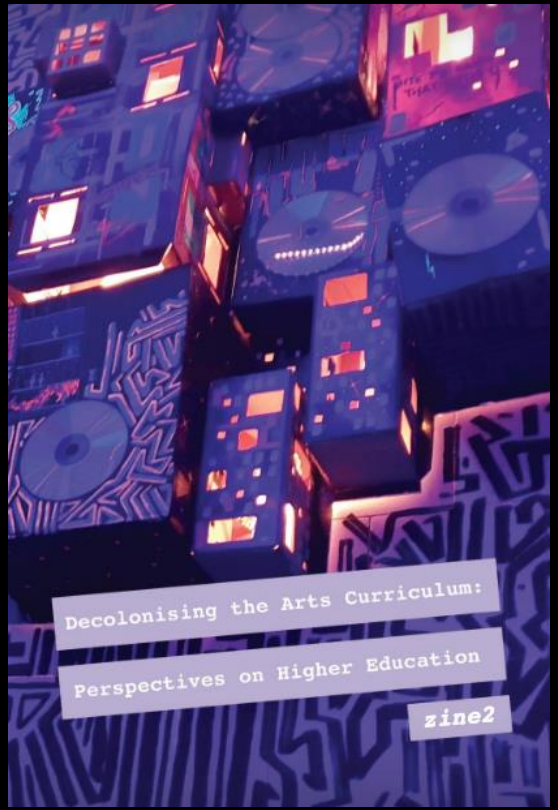

Coloniser
Colonised

*Decolonising / Decolonisation

Statement on the Decolonising Wikipedia Network homepage (2020):

> Decolonisation is not a metaphor or synonym for diversity and inclusion work (Tuck and Yang, 2012); it is about equity, justice and reparation for those whose lives and life chances have been and continue to be negatively affected by colonisation. Under British colonial rule, entire communities and nations suffered the loss or oppression of traditional knowledge and ways of knowing, and other forms of epistemicide. The legacy of this continues to influence knowledge production and dissemination to this day.





Arts Student Union and University of the Arts London (2018 + 2019)
[Decolonising the Arts Curriculum]

Step 3: Find the marginalised voice

Mainstream publishing tends to favour those established within the academy, and we know that some people are underrepresented, particularly staff of colour (El Kadi, 2019). This is slowly changing and it is important to stay abreast of existing and new scholarship by academics of colour.

Shades of Noir's 'Terms of Reference' journals include extended key terms, resources and reading lists to support the democratisation of curricula which centres marginal communities **http://shadesofnoir.org.uk/terms-of-reference-journals/**, and can be incorporated into reading lists. Many students also prefer accessing information from a variety of media sources, which are often more inclusive of emerging voices. The library has the following resources to support you in diversifying the format of materials on your reading lists:

- Journals and magazines: the library has many international titles
- Films: DVDs are available in the library, and via Kanopy for streaming media (**https://arts.kanopy.com/**)
- TV and Radio Content: via Box of Broadcasts (**https://learningonscreen.ac.uk/ondemand/**)
- Blogs, web sites, open resources
- YouTube/TedTalks

University of the Arts London (2020)
Decolonising Reading Lists

Key stats about Wikipedia

According to Graham, DeSabbata and Zook (2015, p.97) :

- In the US and UK 85% / 78% content is created locally, by their own citizens
- In Africa less than 5% of their content is created locally, by their own citizens

Graham, DeSabbata and Zook (2015) "Towards a study of information geographies:(im)mutable aug-mentations and a mapping of the geographies of information." Geography and Environment 2, no. 1: 88–105, 90.

Decolonising Wikipedia x London's Colonial Her/Histories

UAL x Wikimedia UK Knowledge Exchange project for 2021-22, aiming to:

- Develop an understanding of the role that Wikipedia can play in decolonisation*
- Expand the Decolonising* Wikipedia Network across UAL
- Prompt and support people to edit and create Wikipedia pages related to London's colonial her/histories and legacies

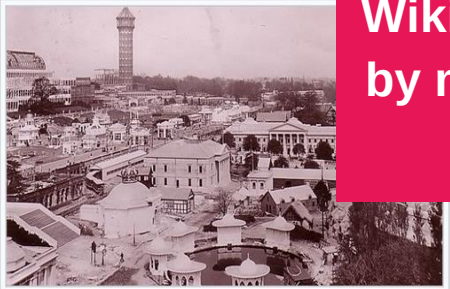
Source: Wikicommons

Festival of Empire

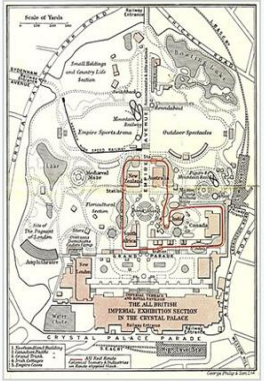
From Wikipedia, the free encyclopedia

Coordinates: 51.

The 1911 **Festival of Empire** was the biggest single event held at The Crystal Palace in London since its opening. It opened on 12 May and was one of the events to celebrate the coronation of King George V. The original intention had been that Edward VII would open it in 1910, however, this was postponed after his death shortly before the planned opening day. The Festival contained a display of landscapes and exhibits from the British Empire, mainly the dominion countries, to encourage emigration to those nations; and it contained a large scale pageant dramatising British history.[1] It was described at the time as 'a social gathering of the British family' encouraging the 'firmer welding of those invisible bonds which hold together the greatest empire the world has ever known'.[2] It has since been described as the 'ultimate imperialist propaganda showcase'.[3]



View from the Canadian replica Parliament Building of the Festival at the Crystal Palace

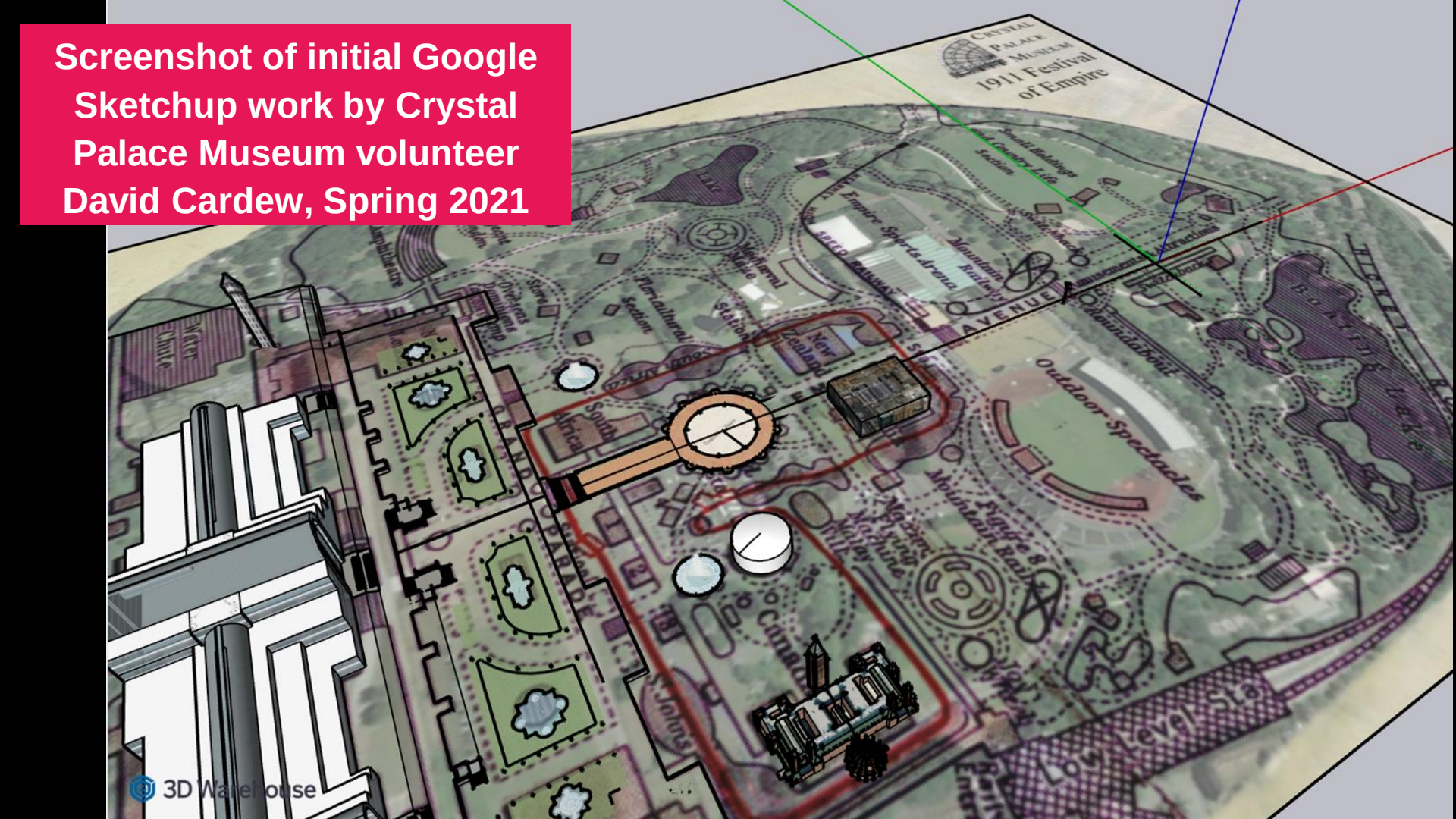


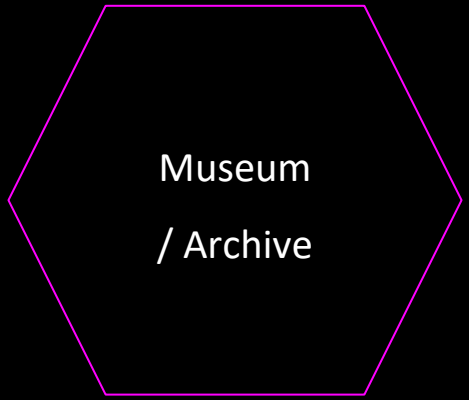
Map of the event

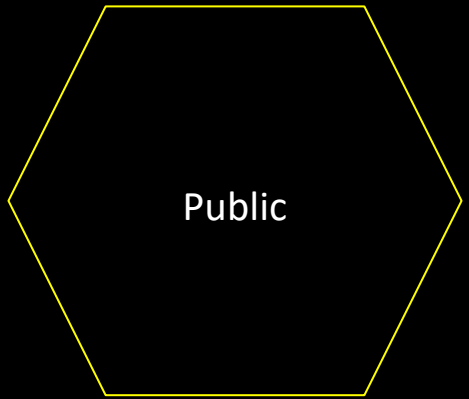
Contents [hide]

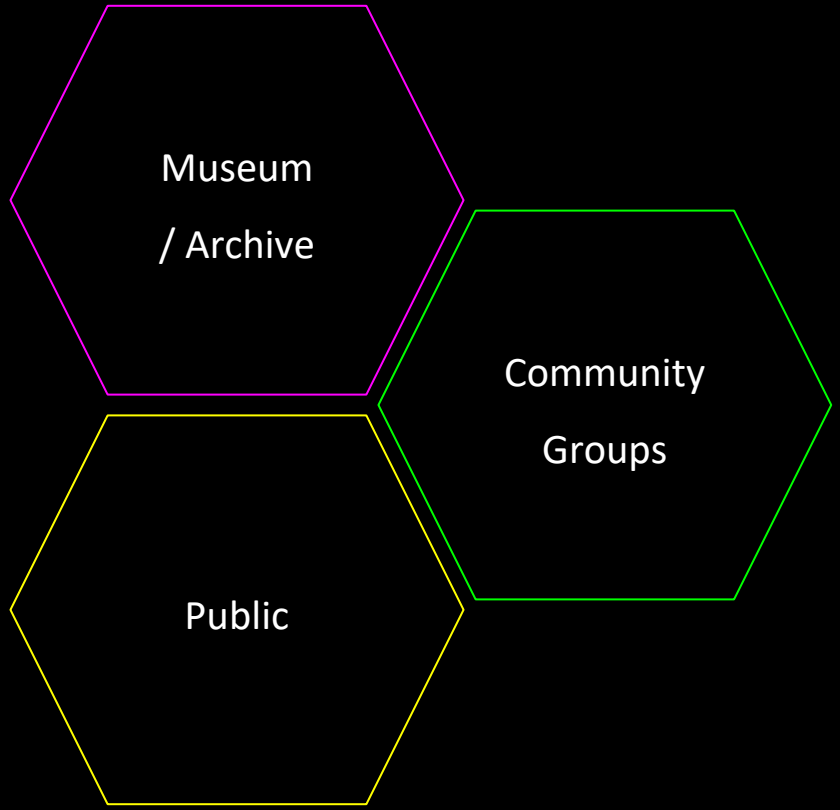
1 Context
2 Festival Design
  2.1 Buildings
  2.2 Exhibits on The All-Red Route Train Ride
3 Pageant of London
4 The King's Day with the Children
5 Inter-Empire Championships
  5.1 Athletics
6 The End of the Festival
7 Critical appraisal of the Festival
8 See also
9 References
10 External links

Screenshot of 1911 Festival of Empire Wikipedia page co-edited by me and Lydia Wilks in Spring 2021


Screenshot of initial Google Sketchup work by Crystal Palace Museum volunteer David Cardew, Spring 2021
Crystal Palace Museum
1911 Festival of Empire
Outdoor Spectacles
Mountain Railway
Roundabout
Avenue
Lake
Lake
Terrace
Terrace
Amphitheatre
Amphitheatre
Floral Hall
Floral Hall
Section
Section
Station
Station
Store
Store
Refreshments
Refreshments
Toilets
Toilets
Entrance
Entrance
Entrance


Museum
/ Archive


Public


Museum
/ Archive
Community
Groups
Public

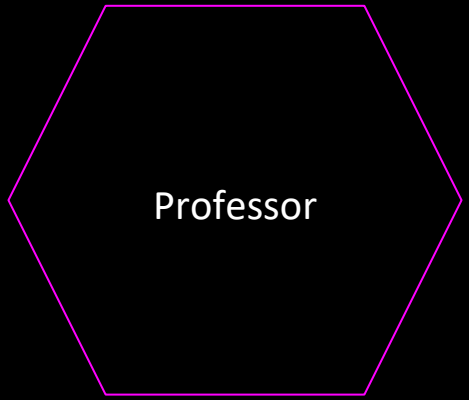
Places Never Seen

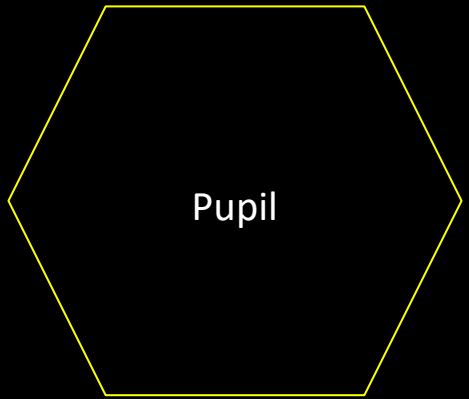
hosted by the South London Gallery in partnership with UAL and Wikimedia UK and enabled by Heritage Lottery Funding

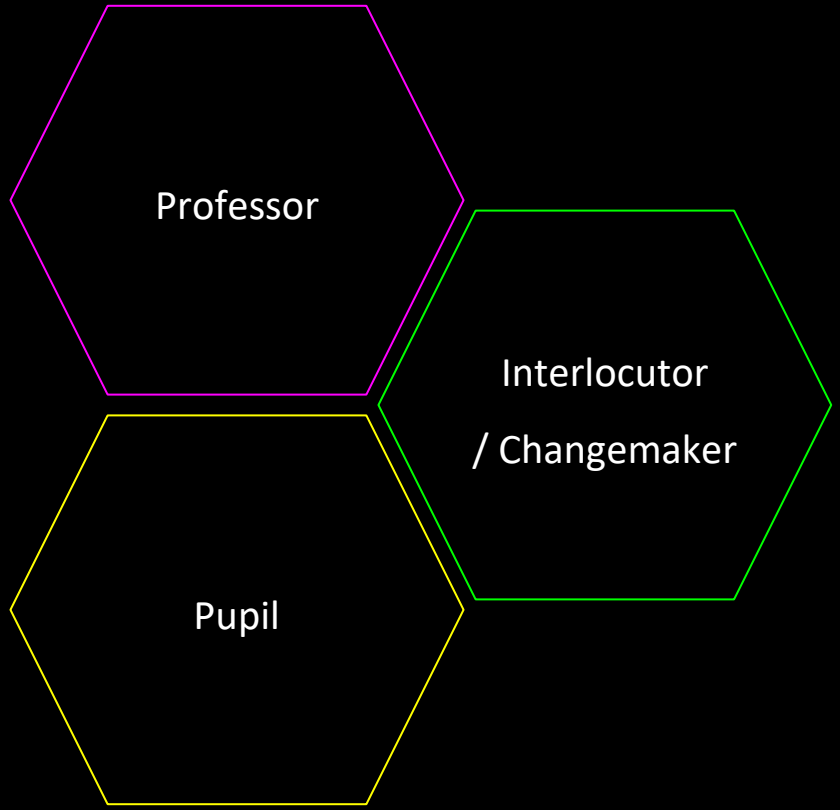
Made possible with Heritage Fund

Department for Digital, Culture, Media & Sport

https://framevr.io/places-never-seen


Professor


Pupil


Professor
Interlocutor
/ Changemaker
Pupil

To ‘facilitate the Good Degree Student’... be an **interlocutor**’ (Singh, 2012)

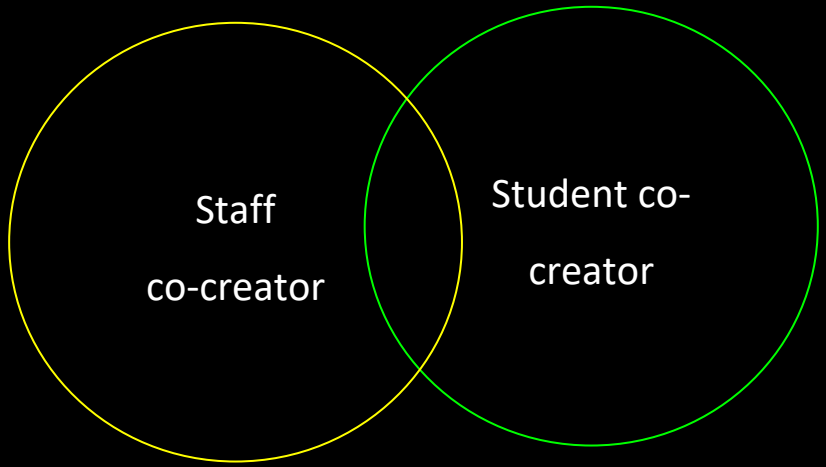
‘Those students who are categorised as BME and achieve good degrees suggested that some of this success was due to the intervention of an **interlocutor** who helped them negotiate some of the new concepts that they encountered.’ (Cousin and Cuerton, 2012, p.17)

Singh, G. (2012) Student Retention and Achievement in Higher Education: Success, Inequality and Disadvantage. De Montfort University, Leicester.

Cousin, G. & Cuerton, D. (2012) ‘Disparities in Student Attainment (DISA)’. Higher Education Academy.

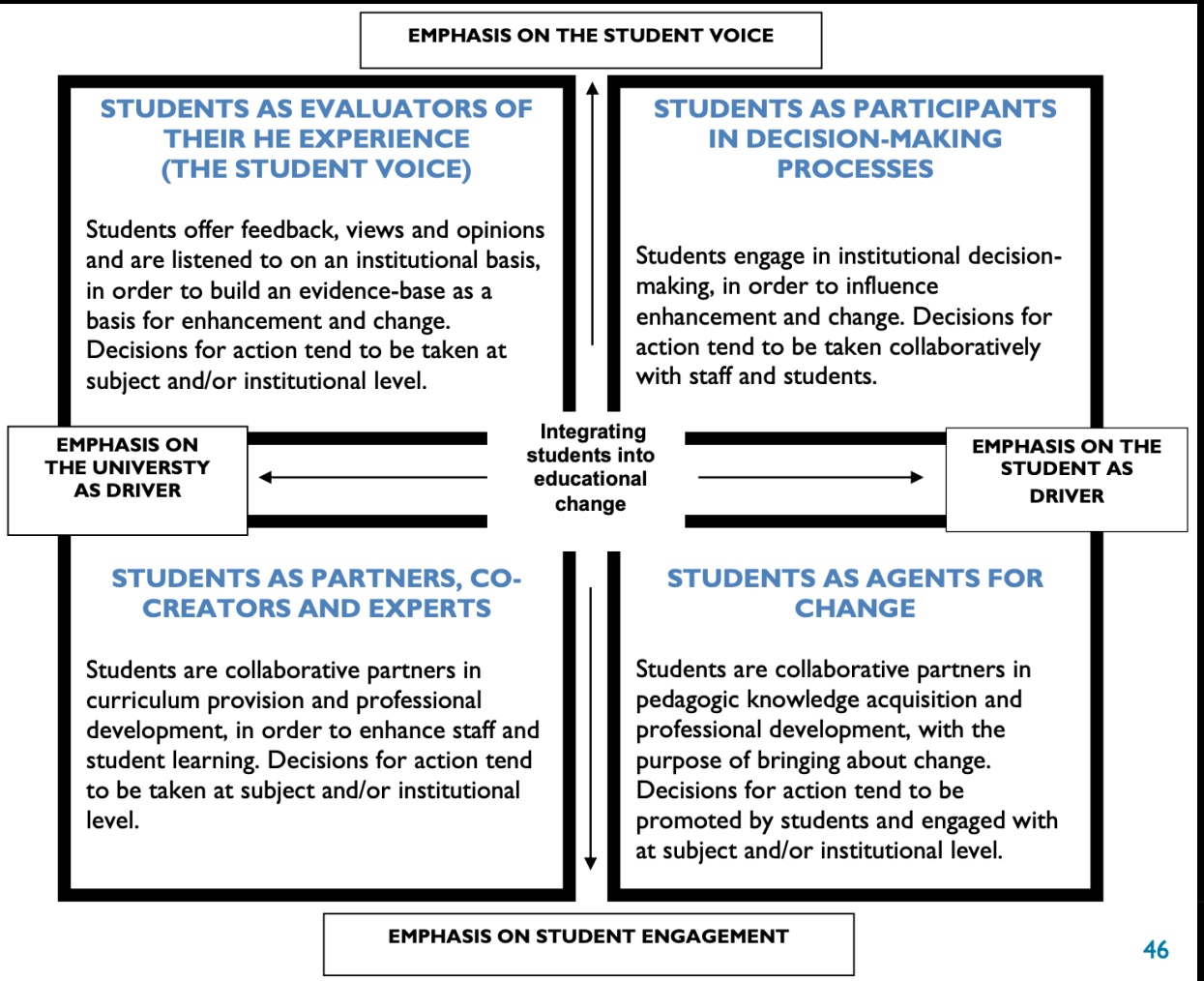
“Everyone needs a Sheree (Student Success Project Manager in the Kent Law School), so why doesn’t everyone know and get support from people like Sheree.” (Black male law student cited by the Decolonise Kent Collective in Thomas and Jivraj, 2020, p.26)

Thomas, D.S.P. and Jivraj, S. (eds) (2020) 'Towards Decolonising the University: A Kaleidoscope for Empowered Action’. Counterpress.


Staff
co-creator
Student co-
creator

A case study of liberating reading lists through collaboration between students, academic staff and librarians, reviewing and reimagining reading lists to represent multiple narratives. The article explores the challenges of auditing, identifying more diverse resources, and the complex relationships between identity and knowledge production.

Crilly, J., Panesar, L. and Suka-Bill, Z. (2020) 'Co-constructing a Liberated / Decolonised Arts Curriculum.' Journal of University Teaching and Learning Practice.



A model for students as change agents (Dunne & Zandstra 2011, cited in Healey, Flint & Harrington 2014, p.46

Healey, M, Flint, A, and Harrington, K. (2014) 'Engagement through partnership: students as partners in learning and teaching in higher education'. Higher Education Academy.

Anti-Racist Curriculum (ARC) project (2021-22)
Involving Students in developing an Anti-Racist Curriculum
Advance HE

What is co-creation?

Co-creation is a process in which the end user is involved from beginning to end – in the design, development and delivery of the service. In tertiary education this means students are active participants in the learning and teaching process, from the development of the curriculum to the evaluation of teaching.

Why co-create?

- Co-creation is a win-win situation for everyone involved.
- Students gain a much greater understanding of the work "behind" the lecture which can lead to them engaging more in the classroom.
- Students know best about what it is to be a student and be on the "receiving end" of education, and can feed in perspectives unique to their experiences.
- Lecturers can develop curricula and materials that not only utilise their knowledge and expertise, but that are also shaped to the needs of the student, creating improved learning AND teaching experiences.
- It contributes to building a positive relationship between the lecturer and the student.

Models of co-creation

Bovill (2019) lists a range of models in existence such as students co-researching university-wide projects, students participating in course design review committees, students as consultants providing feedback on teaching observations and students co-designing courses and curricula, among many other examples[1].

Bovill (2018) also highlights the difference between co-creation *of* the curriculum (that happens before the course) and co-creation *in* the curriculum (that happens during the course)[2].

There are many ways to consider co-creation at various stages of the course or programme. However, the core principle of co-creation is to involve students as active participants in the design, development, delivery and assessment of their learning and teaching, and a key feature of the process is shared decision-making.

[1] Bovill, C. Co-creation in learning and teaching: the case for a whole-class approach in higher education. Higher Education 79, 1023–1037 (2020).
[2] Bovill, C. & Woolmer, C. (2019) How conceptualisations of curriculum in higher education influence student-staff co-creation in and of the curriculum. Higher Education 78 (3) 407-422.

LCC Changemakers

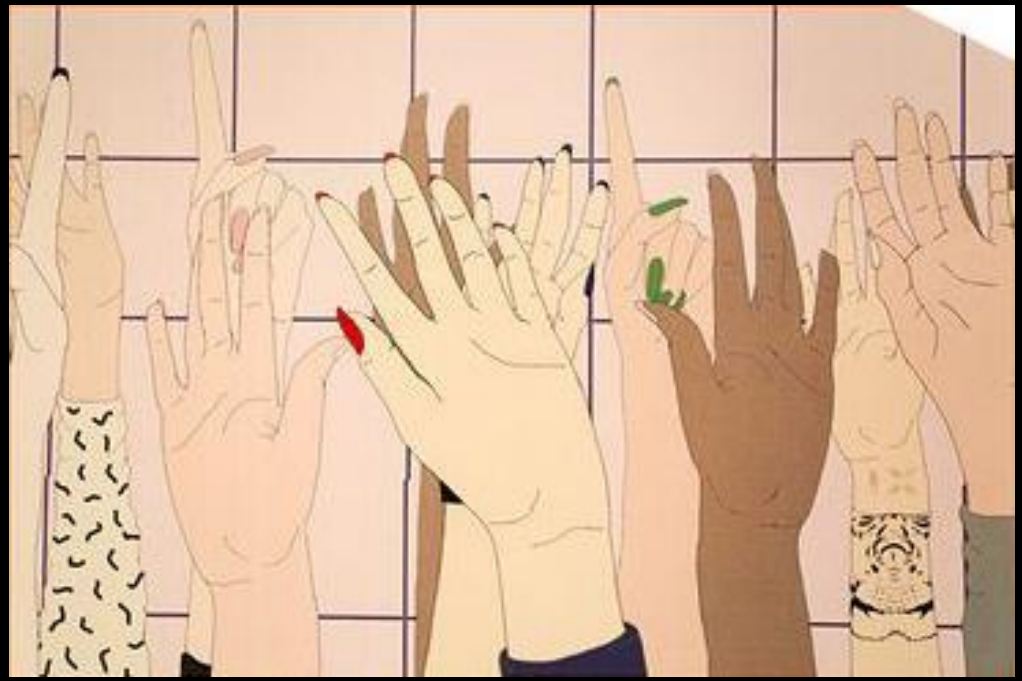
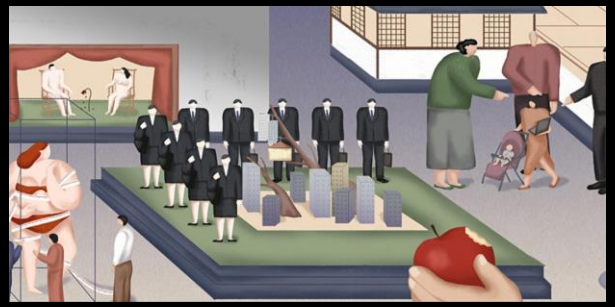


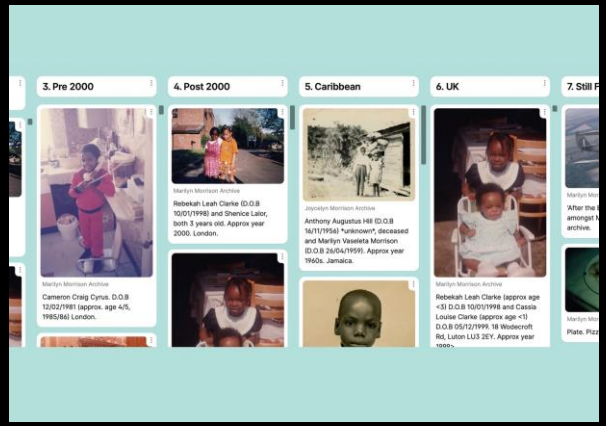
Illustration by Nia Hefe Filiogianni

Cassia Clarke

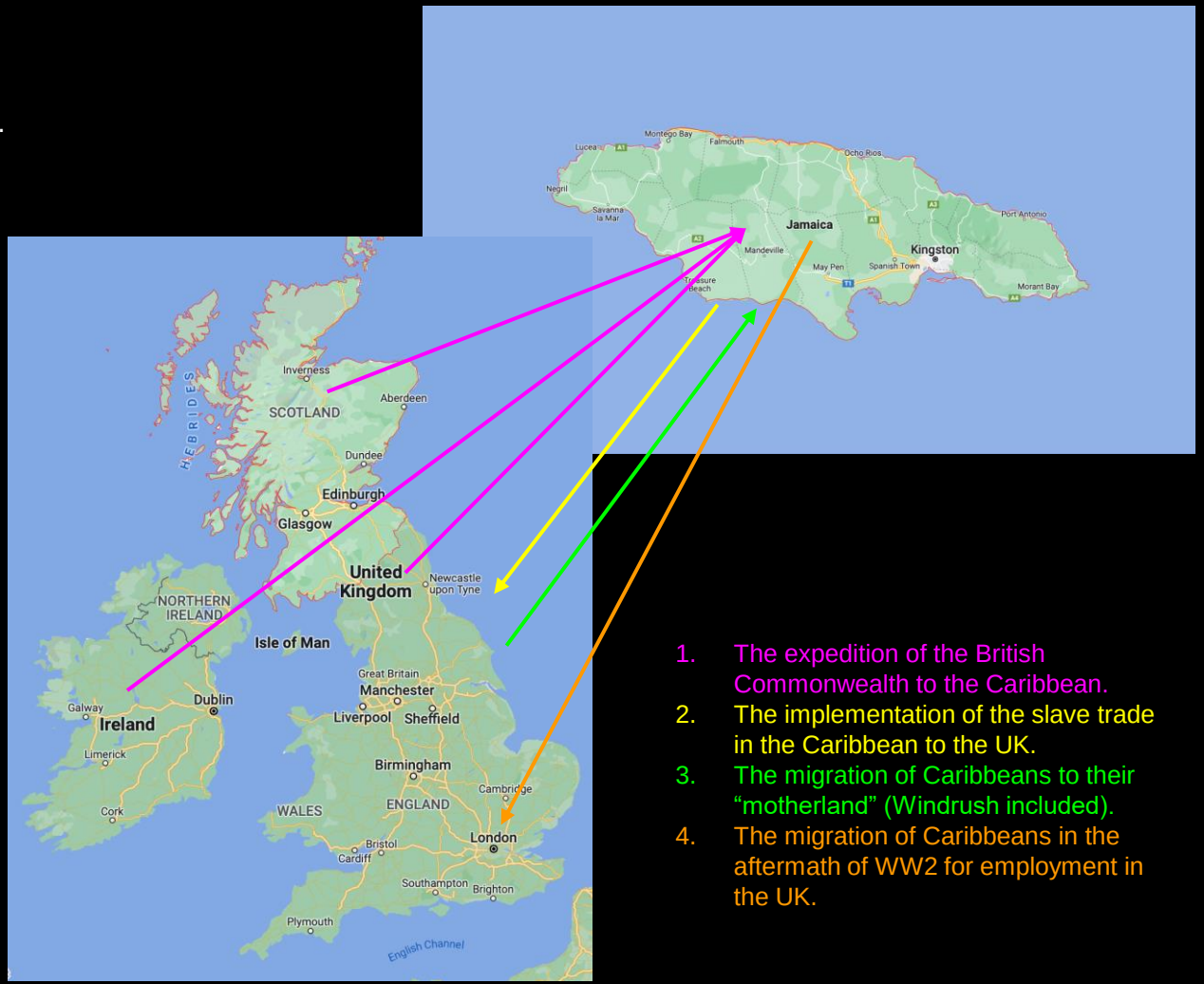
The bridges made and the borders crossed.



LCC Changemaker, racial justice and attainability.



Archive & educational toolkit.



1. The expedition of the British Commonwealth to the Caribbean.
2. The implementation of the slave trade in the Caribbean to the UK.
3. The migration of Caribbeans to their “motherland” (Windrush included).
4. The migration of Caribbeans in the aftermath of WW2 for employment in the UK.

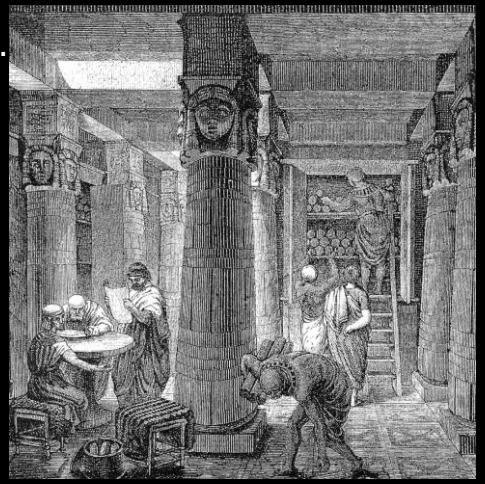
Emilio Gotterbarm

Working as a Changemaker

- Working with MIDA. MA Animation online and BA Games Arts.
- Focusing on the Reading List
- Indirect cultural exchange
- Future Plans

The majority of our planning and discussions were done on teams.

1.



2.

3.

4.

1. Nineteenth Century artistic rendering of the Library of Alexandria by O. Von Corven
2. Wallace and Gromit by Nick Park
3. The Moomins by Tove Jansson
4. Doraemon by Fujiko Fujio

ual: london college of communication

Thanks for having us!

Any comments or questions?