

Decolonising Spaces and Places of Learning

Workshop with Lucy Panesar

Welcome! Please sit in groups of six, ideally
with people teaching same subject.

Decolonising the Arts Curriculum:

Perspectives on Higher Education

**Exhibitions and events across Camberwell,
Chelsea and Wimbledon College of Arts through
November to January 2019.**

Find information and the Zine online on:

decolonisingtheartscurriculum.myblog.arts.ac.uk

An Arts SU and Teaching and Learning Exchange co-production





Quoting Gurnam Singh from '[Decolonising the Arts Curriculum Zine](#)' (2018, p.1):

'...perhaps the project of decolonisation is less about seeking out authentic culture as such but more about the **opening up of creative spaces** to facilitate the production of culture **informed by indigenous thinking and doing**. As George Sefa Dei* notes, the recognition of indigenous knowledge as legitimate in its own right requires that we **rethink institutional spaces** in which philosophy is done and envisage **new 'non-hierarchical' spaces of knowing.**'

*Sefa Dei. G.J. (2011) *Indigenous Philosophies and Critical Education: A Reader*. Peter Lang: New York.

Activity #1 - Work in teams to adapt these two terms for your purposes:

'...perhaps the project of decolonisation is less about seeking out authentic culture as such but more about the opening up of creative spaces to facilitate the production of culture informed by
indigenous  Translate re: your teaching context
Dei notes, the recognition of indigenous knowledge as legitimate in its own right requires that we rethink institutional spaces in which*
philosophy  Replace with your subject discipline
hierarchical' spaces of knowing.'

(10 mins - post your team response to wall)

Quoting Linda Tuhiwai Smith (2012, p.7)*:

‘Indigenous peoples’ is a relatively recent term which emerged in the 1970s out of the struggles primarily of the American Indian Movement (AIM), and the Canadian Indian Brotherhood. It is a term that internationalizes the experiences, the issues and the struggles of some of the world’s colonized peoples. The final ‘s’ in ‘peoples’ has been argued for quite vigorously by indigenous activists because of the right of peoples to self-determination. It is also used as a way of recognizing that there are real differences between different indigenous peoples.’

*Tuhiwai Smith, L. (2012) ***Decolonizing Research: Research and Indigenous Peoples***. London: Zed Books

Workshop generated responses:

DIFFERENCE

STUDENTS WHO ARE OTHERED / MARGINALISED
SPACES OF CREATIVE KNOWING
ID SPACES WHICH ARE HIERARCHICAL / + NON-

Indigenous.

INDIGENOUS

→ 'other' negative connotation
↳ But there are people who want to be 'other' - individual.
↳ Looking to link 'other' & 'culture' through inclusivity

"Cultural inclusivity" "Inclusivity & Diversity"
↓ celebrates differences
problematic

Indigenous

- Allowing self identification
- Recognising what is shared
Artistic practice

INDIGENOUS (TRANSLATE RE YOUR TEACHING CONTEXT.)



A SPACE TO BE FILLED -
IN CONTRAST TO THE
COLONISER
MULTIPLE HISTORIES
STRUCTURES TO UNDERSTAND
COMPLEX HISTORIES
BAME + REPRESENTATION
INTERNATIONAL & UK

INDIGENOUS

'THE OTHERS'
LOCAL, TACIT, INTRINSIC

INDIGENOUS ⇒ MARGINALISED

By cultural capital
By library (hierarchized)
systems

PHILOSOPHY ⇒
Art / cultural histories

Activity #2 - On the understanding that our colleges are spaces of creative knowing:

Identify spaces students use in your subject areas that are hierarchical and

'non-hierarchical'

And discuss, how are these

***spaces facilitating the
production of culture informed by indigenous*
thinking and doing?***

*Using your replacement term

For example – the MakerSpace:

“

I go to whichever MakerSpace has what I need for my practice, tools & expertise, but most of all a MakerSpace has a community, a peer network of digital makers ”

Arts students on why they go to MakerSpace

The distributed, diverse and accessible nature of MakerSpaces across London provides a rich and exciting art making and learning eco system for all. Those who stand to benefit the most are learners from non-privileged backgrounds and young people and adults who have no formal FE/HE education. Equally the maker movement brings huge benefits to students, graduates and early career artists and designers. The growing digital maker movement highlights a widening gap between formal pedagogic practices (institutional) and the informal emergent practices (Grassroots) within arts learning & teaching. An area being explored at University of the arts London:

CCW Digital MakerSpace (Camberwell, Chelsea & Wimbledon colleges of Arts) is a growing informal, cross-disciplinary community exploring and supporting emergent digital making practice. The CCW MakerSpace community aims to foster a collaborative approach across disciplines, HEIs, industry, projects, enterprise and is open to explore all collaboration possibilities. The community at present includes staff, students & external collaborators who aim to openly share experience, knowledge and interest in experimentation with physical/interactive tech and traditional making practice. Also see more our

Activity #2 - On the understanding that our colleges are spaces of creative knowing:

Identify spaces students use in your subject areas that are hierarchical and *'non-hierarchical'*

And discuss, how are these

spaces facilitating the production of culture informed by 'indigenous' thinking and doing?

(20 mins - one A4 sheet for each space reflected on - post to wall)

Workshop generated responses:

SMOKING ZONES

DIGITAL
SOCIAL MEDIA

THE LIBRARY

- WHERE IS SOCIAL DESIGN?
NOT IN THE DESIGN SECTION!
- FIND A BLUE BOOK YOU
LIKE!
- THE INTERNET HAS MORE
RANGE THAN THE LIBRARY
- BE AN ADVOCATE!
- INDIGENOUS ACADEMIC
KNOWLEDGE?
- GOOGLE HIERARCHY
- THE ARCHIVES OF OTHERS.

→ ANNEX (CANTEEN)
→ TEACHING SPACES
↳ LIE/ LECTURE T
PROJECT SP

Gallery

- Commi
- hierarch
- year ge
- Allowing
- of struct

Studio Space

- Often non-hierarchical
until staff enters
- Dividing space - this left
to students + 'space reps'

NON-HIERARCHICAL

- OPEN STUDIO
- CANTEEN (WCA)
- LIBRARY

Assessment Space

- issues re over assessment
- is grading necessary?
- Can we not give grades?
- Consistent, individualised
feedback throughout course
- Changing how we present
ideas / ask others to present
ideas
- Using workshops to break down
barriers

CRITS

- FACILITATING A SPACE FOR FEEDBACK
- CREATE THE STRUCTURE

SPATIAL
TOURETTES

CANTEEN (META)

LESS (NOT NON) HIERARCHICAL
SOCIAL HIERARCHY - WHO SERVES?

UN-CATEGORISED SPACES
ARE LESS HIERARCHICAL

HIERARCHY - RELATIONAL?

Workshop generated responses:

HIERARCHICAL

- LACK OF SPACE
- ANNEX (CANTEEN) CHELSEA
- TEACHING SPACES
 - ↳ LIE / LECTURE THEATRES
 - PROJECT SPACES

ACADEMIC / SUBJECT SPECIFIC LANGUAGE

- acronyms
 - technical terminology
 - assumed knowledge
 - alienating.
- e.g. "Extenuating Circumstances"
// why not SPECIAL circumstances?
- Glossary of terms,
project briefs
in advance.

Gallery Space

- Committee structure
 - hierarchy dictated by year groups
- Allowing organic growth of structures

LANGUAGES IN SPACE

- FOUND IN TRANSCRIPTION
- IDEOGRAMS AS CONCEPT
- EMOTIS

ASSESSMENT

- END & PASS / FAIL?

MOODLE

MOODLE

Virtual Learning Environment

Students have no editing rights

Padlet - enables student interaction
systems not always accessible to international students

not tested before use

GLOSSARY OF TERMS

SPATIAL TOURETTES

CANTEEN (META)

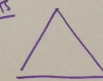
LESS (NOT NON) HIERARCHICAL
SOCIAL HIERARCHY - WHO SERVES?

UN-CATEGORISED SPACES
ARE LESS HIERARCHICAL

HIERARCHY - RELATIONAL?

CAMBERWELL DIGITAL WORKSHOPS

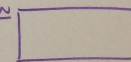
WAS



HIERARCHICAL

→

NOW



FACILITATOR
LEARNING W/
STUDENTS

- CRITICAL THINKING
- ↳ ACT AS AN ENABLER

Workshop generated responses:

IMAGES IN SPACE

UND IN TRANSLATION
EOGRAMS AS CONCEPTS
MUTIS

ELEMENT
OF PASS / FAIL?

DVE

E - Virtual Learning Environment
editing rights

student interaction
accessible to international students

se
GRMS

DIGITAL
OPS

→ now
FACILITATOR

hierarchy between lecturer + student / forced to use microphone to be heard

LECTURE HALL

lecture v Audience / Inflexible
loss of control
- can't see what students are doing / Can't re configure

lesser known artists get lost in collections

LIBRARY - Space / collections

Inflexible systems of organisation of publishing / art industry

language / problematic terms - classification etc

- Visibility ^{alone} does not ~~add~~ ^{contribute} to power - hierarchy still exists without authority
- Have open ~~the~~ ^{figures} dialogue going amongst themselves (away from hierarchical figures)
- Invite students to set their own brief / agendas
- Allow them space to focus on something other than their otherness

- Build open collections which represent all voices - ie, Zines
- Have better understanding of what 'international' means (how do we become an international university?)
- Stop fitting everything round buildings / spaces. Put students at top of hierarchy

- Use hierarchy / authority positively for production of new knowledge / ideas

Closing / meta-reflection:

To what extent has this workshop



*...facilitated the production of
culture informed by indigenous*
thinking and doing?*

ual: camberwell
college of arts

Decolonising the Arts Curriculum:

Perspectives on Higher Education

Exhibition from 4-21 December 2018

In the Camberwell College of Arts library

Launch on Tuesday 4 December 6-7.30pm

Starting with a tour of the library exhibition at 6pm followed by drinks and talks in the canteen from 6.30pm.

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