

# **Action Research: Can Climate, Racial and Social Justice be taught to Fashion Design Students in Higher Education?**

## **Matthew Needham**

P2

Context

# Positionality

As a practitioner, my industry experience in upcycling, sustainable fashion design and campaigning is instrumental in my teaching style and approach. Since graduating from the **BA Fashion: Womenswear course at Central Saint Martins in 2017** and the **MA Fashion course in 2020**, I have worked with global organisations such as Fashion Revolution, Slow Factory and the British Fashion Council towards fostering a dialogue around social, racial, and climate justice within the arts. Since 2022, I have been the only Sustainability Lecturer for the Fashion Design Programme at Central Saint Martins.

In 2021, I co-founded **Trash Club**, a global community and support network for independent creatives and students worldwide. Trash Club is an advocate of knowledge exchange and well-being, acknowledging the intersectionalities and lived experiences of its members, particularly working-class creatives such as myself.

As a **white gay European man** working within fashion and academia, I understand that my position is one of privilege, and **I'm considered a majority demographic** of staff at University of the Arts London (**UAL, 2022**). Throughout this course, I've aimed to re-evaluate my social biases, foster conversations around diversity and inclusion within my teaching practice, and implement diverse and radical pedagogy into the curriculum. (**Freire, 1971**)

My intersectionalities are that **I am neurodivergent, I am queer, and I am from a working-class mixed-heritage background** (Czech and English). I have always lived in the UK, and **my first language is English**. Yet, my dual-cultural upbringing has influenced me to learn about different cultures and relate to student experiences of dual heritage (not belonging to one place).

Living with my partner, a Muslim man from the British Bangladeshi diaspora, has given me insights into the challenges that underrepresented minority groups are exposed to in the arts. This discrimination is recurrently nuanced within fashion academia, a sector in which he also teaches.



Needham, M. 2023. Central Saint Martins Materiality Project. [Photograph]

P4

Rationale

**“Traditional teaching and learning in Universities largely ignores ecological principles, and prepare learners to be successful in unsustainable cultural systems, thus perpetuating these systems.”**

(Burns, H. 2011)



Needham, M. 2023. Central Saint Martins Materiality Project. [Photograph]

## Rationale

With a shift in the zeitgeist leading academic institutions to question how climate, racial and social justice is embedded within design pedagogy, I am interested in understanding, as a department, where our resistance is placed in this shift. We know that sustainability is rooted in deep ethical and spiritual commitments (**Hawken, 2007**). So this research project will investigate whether this can be taught and assess the factors that influence the fashion programme contributing to Central Saint Martins becoming a Social Purpose University (**UAL, 2023**).

The questioning of my positionality within my job role and the unconscious bias that may come with it have catalysed this research project. Throughout the Pg Cert, I have asked myself whether my opinions and knowledge around sustainable methodologies are inclusive and expansive enough to create a culturally relevant teaching environment (**Aronson B., Laughter J. 2016**) or if my experience has been influenced by the western gaze of the industry, often reappropriating indigenous sustainable techniques within fashion education (**Ahmed, T, 2019**).

My research will analyse and evaluate how staff and students believe that we currently embed these themes within our curriculum and what the limitations are. Although some fashion design degree programmes currently embed debates around broader ethical issues concerned with sustainability, climate change, and consumption (**Fletcher & Grose, 2012**), I aim to understand whether the fashion programme at Central Saint Martins would be considered in this group. I will be interviewing staff members and asking students to complete feedback on a workshop series I host with them currently.

Through this research project, I hope to aid my personal and professional development in my role as an educator and creative practitioner.

P7

# Research Methods

# Approach

## Staff Interviews

Conduct a series of interviews with staff members from the fashion programme at Central Saint Martins to gather data that will be audio recorded and transcribed. Staff members will be asked at random based on who I come into contact with. This reflects the nature of conversations around these subjects, mainly in the staff office between teaching.

## Student Sessions

Provide MA fashion students with an anonymous questionnaire after the final session of a three-part workshop series entitled 'Why Are You Designing?'.

## Quantative

Analyse staff interviewee demographics, with reference to UAL data and interview response data, through graphs and charts.

## Qualitative

To assess staff interviews through thematic analysis, observing patterns and recurring topics that may inform how, why, and what factors influence the ability to teach social, racial and climate justice to fashion design students in higher education.

P8



Needham, M. 2023. Central Saint Martins Materiality Project. [Photograph]



# Staff Participants

## Tutor 1

Gender: **Female**  
Ethnicity: **White Other**  
Generation: **Millennial**  
Course Level: **Programme-Wide**  
Years Teaching at CSM: **2.5**  
Years Out of industry: **0**

## Tutor 2

Gender: **Female**  
Ethnicity: **White British**  
Generation: **Gen X**  
Course Level: **BA**  
Years Teaching at CSM: **2**  
Years Out of industry: **0**

## Tutor 3

Gender: **Female**  
Ethnicity: **White Other**  
Generation: **Boomer II**  
Course Level: **BA + MA**  
Years Teaching at CSM: **16**  
Years Out of industry: **3**

## Tutor 4

Gender: **Female**  
Ethnicity: **Mixed (Asian Caucasian)**  
Generation: **Millennial**  
Course Level: **BA + DPS**  
Years Teaching at CSM: **18**  
Years Out of industry: **6**

## Tutor 5

Gender: **Male**  
Ethnicity: **White British**  
Generation: **Gen X**  
Course Level: **BA**  
Years Teaching at CSM: **5**  
Years Out of industry: **15**

## Tutor 6

Gender: **Prefer Not to Say**  
Ethnicity: **British Asian**  
Generation: **Millennial**  
Course Level: **BA + MA**  
Years Teaching at CSM: **10**  
Years Out of industry: **0**

## Tutor 7

Gender: **Female**  
Ethnicity: **White Other**  
Generation: **Millennial**  
Course Level: **BA**  
Years Teaching at CSM: **3**  
Years Out of industry: **4**

## Tutor 8

Gender: **Female**  
Ethnicity: **White British**  
Generation: **Millennial**  
Course Level: **BA**  
Years Teaching at CSM: **12**  
Years Out of industry: **0**

## Tutor 9

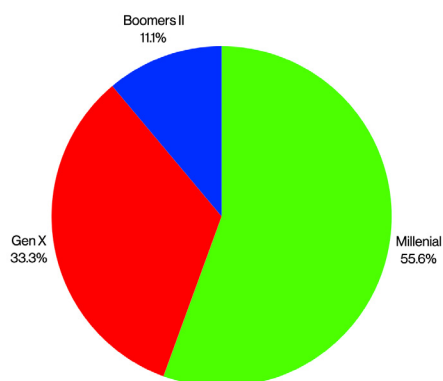
Gender: **Female**  
Ethnicity: **White British**  
Generation: **Gen X**  
Course Level: **BA**  
Years Teaching at CSM: **23**  
Years Out of industry: **8**

# Staff Participants

1

## Generation

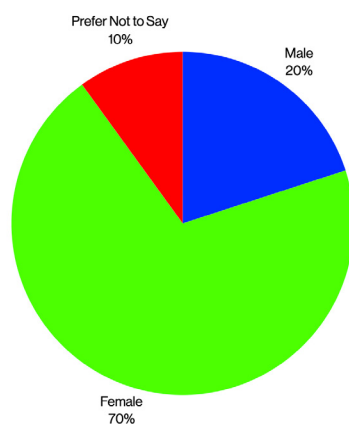
Most staff members who were willing to take part in these interviews were **Millenials (55.6%)**, with the remaining tutors being **Gen X (33%)** and **Boomers II (11.1%)**.



2

## Gender

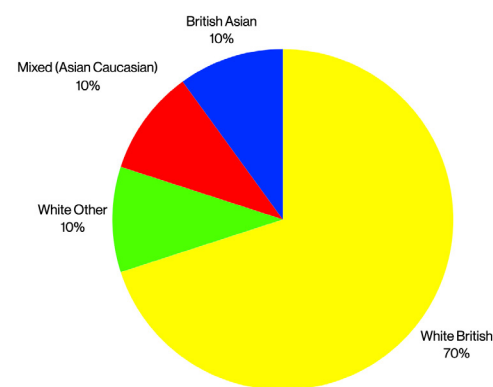
Most staff interviewed were **female (70%)**, with **20%** being male and **10%** of staff preferring not to disclose their gender. This data reflects UAL as a whole, with most (59.6%) of staff members identifying as female and 40.4% identifying as male. (EDI Annual Report, 2021/22)



3

## Ethnicity

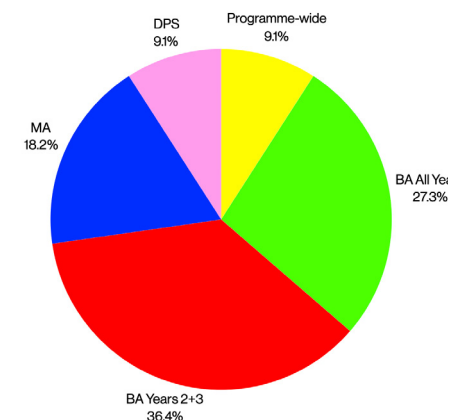
Most staff interviewed identified as **White British or White Other (80% cumulative)**, with **10%** identifying as **Mixed (Asian/Caucasian)**, and **10%** identifying as **British Asian**. This data reflects UAL as a whole, with the majority of staff members being White (45.9%) and the minority being B.A.M.E (16.1%). (EDI Annual Report, 2021/22)



4

## Course Level

Almost all staff members interviewed taught across multiple pathways. Most staff interviewed taught at **BA Level (cumulative 63.7%)**, with **9.1%** teaching programme-wide, **9.1%** **DPS (Diploma in Professional Studies)** and **18.2%** at **MA level**.



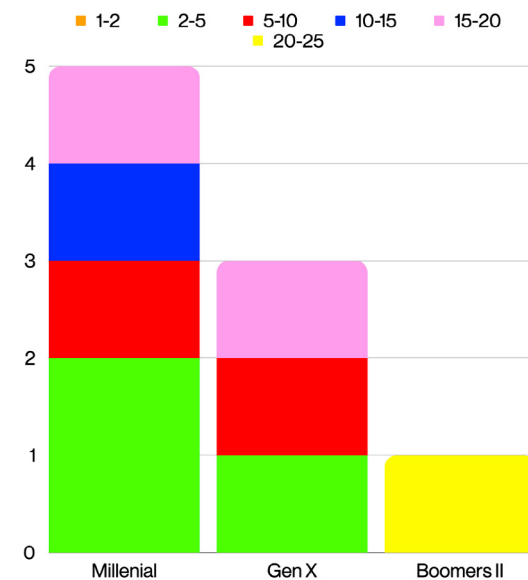
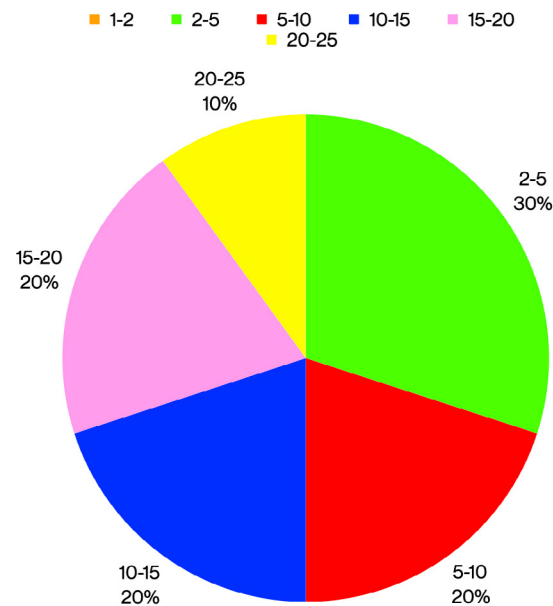
# Years Teaching at CSM

## Analysis

The members of staff I interviewed had been teaching for a varied amount of time. This made for a **varied response**, with reference to multiple teaching levels within the programme.

I predicted that this variation of experiences may influence the responses that were given.

It was interesting to learn that **most of the tutors had been teaching alongside, and still are, working within industry** much like myself.

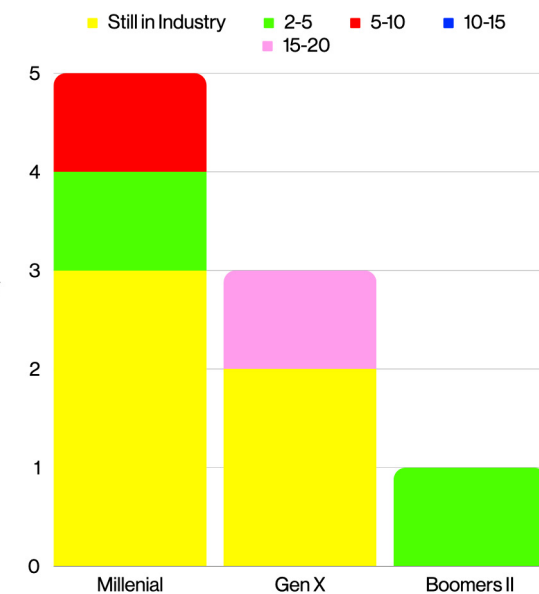
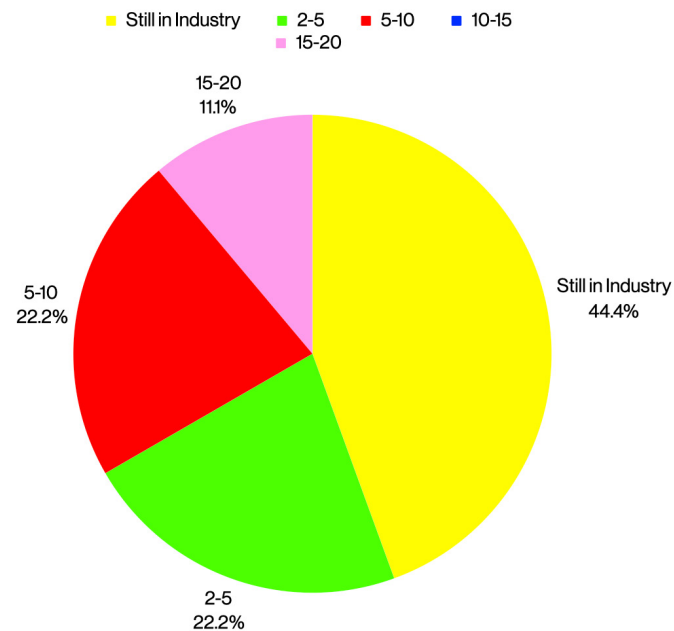


# Years Out of Industry

## Analysis

Initially, I predicted that the years out of industry would be greater for Boomers II and Gen X than for Millennials. However, upon reflection, it's interesting to see that this was not the case.

**44.4% of tutors interviewed were still practicing within industry, and 22.2% had been in industry until 2-5 years ago (Boomers II & Millennials).** My prediction was that the Tutors whom have been out of industry for longer would have greater difficulty speaking about social, racial, and climate justice within education.



# Interview Questions (Staff)

QUESTION1

**Is it possible to teach social, racial and climate justice within higher education?**

QUESTION2

**What are the difficulties you face in teaching these subjects?**

QUESTION3

**What accountability is needed to embed these approaches?**

QUESTION4

**If it were mandatory, would it make a difference in student engagement?**

QUESTION5

**Have you encountered similar resistance in other places you've taught at?**

QUESTION6

**Imagine an ideal scenario; how would we teach?**

QUESTION7

**In your opinion, has the purpose of fashion design education evolved?**

QUESTION8

**Why do you think CSM Fashion has the reputation it does? Is this the same now?**

QUESTION9

**Are students today more aware due to their education, or is it intrinsic?**

# Interview Questions (Staff)

## QUESTION 10

**How do you approach the potentially subjective task of evaluating student work that is socially and culturally motivated?**

## QUESTION 12

**How do you balance acknowledging cultural diversity and adhering to academic standards?**

## QUESTION 11

**How can we teach social, racial, and climate justice within a framework rooted in Western perspectives and teaching methods?**

## QUESTION 13

**How do you encourage a more inclusive evaluation that respects diverse cultural aesthetics and avoids imposing a singular viewpoint?**

## QUALITATIVE

### Analysis

After beginning to analyse this data and my research methods, I realise in retrospect that I collected more data than was necessary for this initial research cycle, thus limiting me from being able to take all feedback into consideration and making a complete analysis. In future, I would limit the interview questions to no more than 5, and ensure that the questions are more concise, and cover various themes.

# Thematic Analysis

After reviewing all of the interviews, I began to analyse the tutor responses through **thematic analysis (Braun & Clarke, 2006)**. By identifying key themes, phrases, and reccuring topics, my aim was to gauge a greater understanding of shared viewpoints as to which factors were important with how, and why social, racial, and climate justice is and could be embedded within the department. Key themes that were reccuring:

## Zeitgeist/Societal Shift ■

Reference to the societal shift in the zeitgeist surrounding the importance for discussing and applying social, racial and climate justice and systemic injustice. Also, into the curriculum and teaching environment at UAL (UAL, 2022). This became apparent within some staff interviews, with reerence to their personal belief and value systems and the student voice.

## Industry ■

Influence/recognition of the importance that the industry plays a part in how the students are taught, what they are taught, how they are influenced, and whether the staff have the knowledge and understanding of implementing this knowledge and experience into their teaching practices and the curriculum.

P15



Needham, M. 2023. Central Saint Martins Materiality Project. [Photograph]



Needham, M. 2023. Central Saint Martins Materiality Project. [Photograph]

## Educational Institution ■

The systemic structure of UAL and Central Saint Martins, how students are taught, what they are taught, and who teaches them. This also includes reference to staff development, staff support, timetabling, marking, budgets, and logistics within the University and its structure.

## History/Reputation ■

The longstanding history of Central Saint Martins is a recurring theme mentioned by the majority of the tutors interviewed, most of which were of Gen X and studied at the university during the 1980's/1990's. For the 4th year in a row, University of the Arts London (UAL) is top of the QS World University Rankings by Subject 2022 for undergraduate art & design. (UAL, 2022).



# Question 1: It is possible to teach social, racial, and climate justice within higher education?

## RESPONSE

### Tutor 1

"I think it is possible to teach and there are enough of us who are kind of close to the ground and a lot of the teachers genuinely believe in that and want to implement that practice. I think where the issue is, is the framework and the actual structure of the institutions. So one of the major issues with institutions in general is that by the nature of existence, they're almost these immovable objects. So change happens at a much slower pace than is reflected in society." [Shortened]

Gender: **Female**  
 Ethnicity: **White Other**  
 Generation: **Millennial**  
 Course Level: **Programme-Wide**  
 Years Teaching at CSM: **2.5**  
 Years Out of industry: **0**

## RESPONSE

### Tutor 2

"I think we can teach what it is. I don't think you can teach people to kind of have particular values. Yeah. I think if somebody doesn't have the values, it's much harder, yeah, you just feel like it's, it's there need it needs to be something that students are receptive to? Yeah. And I think if they're not receptive to it, it's almost like, the more you talk about it, the more they're turned off by it. Because they've, they've kind of made up their minds, they're quite closed about it. But nevertheless, you can still, you know, teach them and hope that actually, you know, something gets through, don't know, we'll think about stuff.

Gender: **Female**  
 Ethnicity: **White British**  
 Generation: **Gen X**  
 Course Level: **BA**  
 Years Teaching at CSM: **2**  
 Years Out of industry: **0**

## RESPONSE

### Tutor 3

"Yes, yes. I believe that you can give students facts, however, I think there's different things about social justice, which doesn't take into account cultural social inequality. And that's the only thing that worries me about an elitist high education model. Because obviously, it disregards fast fashion, which is very important for social reasons."

Gender: **Female**  
 Ethnicity: **White Other**  
 Generation: **Boomer II**  
 Course Level: **BA + MA**  
 Years Teaching at CSM: **16**  
 Years Out of industry: **3**

# Question 1: It is possible to teach social, racial, and climate justice within higher education?

## RESPONSE

### Tutor 4

"Yes. And I say that with optimism. It's very, very difficult. But yeah, I'd like to say yes. I think it's also to do with my personal belief, and what I want to do. And I've been trying probably after leaving Vogue, I used to work at Vogue. And that was my first sort of realisation of my goodness, like, something's really wrong here. Because it was like a baptism of fire of the things, just the amount of things that we saw. And nobody seemed to be happy at any point, any point, because there are just so many things, and you want to just hear editors saying, you know, what's new? What's new? What's new, like, every day, I think, Oh, my goodness, isn't this just enough?" [Shortened]

Gender: **Female**  
 Ethnicity: **Mixed (Asian Caucasian)**  
 Generation: **Millennial**  
 Course Level: **BA + DPS**  
 Years Teaching at CSM: **18**  
 Years Out of industry: **6**

## RESPONSE

### Tutor 5

"Yes.

Yes, I think it's possible, I think it's totally necessary to, I think is only possible if you fully embed it in the curriculum. If you include learning outcomes that relate to the specific those specifics, I think that it would be I think there's a tendency to make those types of learning outcomes really generic. And I think actually, it would be more beneficial to embed specific learning outcomes around social justice around an aspect of social justice or around climate justice, I think I think there's still work to be done there. I think there's still quite a lot of box ticking." [Shortened]

Gender: **Male**  
 Ethnicity: **White British**  
 Generation: **Gen X**  
 Course Level: **BA**  
 Years Teaching at CSM: **5**  
 Years Out of industry: **15**

## RESPONSE

### Tutor 6

"I think it's not only possible, but I think it's essential. I have struggled for a very long time with the way that fashion and culture at large, the creative arts has kind of wholeheartedly embraced these issues in a way that I think has kind of harmed it in lots of ways, because it's meant that fashion in particular is not any more about fantasy escapism, the things that have basically made it a desirable occupation or thing that young people want to do, things that I wanted to do."

Gender: **Prefer Not to Say**  
 Ethnicity: **British Asian**  
 Generation: **Millennial**  
 Course Level: **BA + MA**  
 Years Teaching at CSM: **10**  
 Years Out of industry: **0**

# Question 1: It is possible to teach social, racial, and climate justice within higher education?

## RESPONSE

### Tutor 7

"Interestingly, how that I've worked at CSM with the programme-wide team, yes. Before that, probably not. I think it's because of each one of us approach to your particular specialists, specialisms, I suppose your areas of focus mean that you approach it in a way that actually doesn't feel like it's the way it's always been taught? And the way it's always been approached in the past. Whereas I think that previously, education was very much like a teacher to students, like, I tell you my knowledge, and that's what the knowledge is. And it's sort of like a student receives that, whereas you're constantly kind of questioning things with the students" [Shortened]

Gender: **Female**  
 Ethnicity: **White Other**  
 Generation: **Millennial**  
 Course Level: **BA**  
 Years Teaching at CSM: **3**  
 Years Out of industry: **4**

## RESPONSE

### Tutor 8

"I believe is possible to address it in higher education. I'm not sure how, how possible it is to very, very effectively teach. Many different people have many different perspectives and cultures, a specific type of social, political, economical, ecological justice. But I think there's lots of challenges when it comes to perspectives and insight based on the staff that are delivering the information, and how do you how and who has the has the acumen to then choose those people to give that to bestow that information upon a very what might be a very influential set of, you know, young people who would then go off and in will change an industry potentially?" [Shortened]

Gender: **Female**  
 Ethnicity: **White British**  
 Generation: **Millennial**  
 Course Level: **BA**  
 Years Teaching at CSM: **12**  
 Years Out of industry: **0**

## RESPONSE

### Tutor 9

"Yeah, absolutely. I think that, well, I just think teaching is, it is changing, I think the world is changing. And we teach fashion. So we are at the forefront of thinking, because fashion is all about extending yourself beyond the current time and pushing yourself into the future. And so we have to not only, you know, we're anticipating what's going to happen in a year's time and in six months time, we've designed practice that would presume that we had a really good handle on what's going on." [Shortened]

Gender: **Female**  
 Ethnicity: **White British**  
 Generation: **Gen X**  
 Course Level: **BA**  
 Years Teaching at CSM: **23**  
 Years Out of industry: **8**

# Thematic Overview



## Analysis

After reading through each of the interviews, it seems that most tutors referenced all four themes however, the predominant theme for each showed that **Educational Institution was the driving factor when considering social, racial, and climate justice in teaching practices (66.7%).**

# Key Examples

## Tutor 1

“There isn’t the **infrastructure**, and there isn’t really an **understanding** or **respect** towards this approach.

But like I said, there isn’t necessarily **accountability** that will make your colleagues engaged with much like **we have to feed upwards to our managers**. I think they should also have to feed upwards and downwards.”

## Tutor 3

“We’re almost preaching a very **elitist model**, which I think it’s wrong.

“I think it’s **too big** a machine now, when I first was course leader, which is now seven years ago, it was it felt that you could have it was much more intimate, but **now it’s a huge beast**”

## Tutor 2

“I think there’s a certain feeling of **students feeling kind of a bit jaded**. Yeah. And like, they just feel like **they’re bombarded with this stuff**.”

## Tutor 6

“**Half of the team** still wants it to feel like a kind of punky old school. And the other **half of us**, which I put myself in, are a bit more aware of how naive that is.

## Tutor 9

“I think that there have always been people **pushing against a brick wall** shouting with megaphones.

We see all of these **opportunities** that just pass us by because we literally are, you know, **don’t have the time** to even make the application”

# Why Are You Designing?

## MA Fashion Session Series (Jan 2024)

I created a shared space for students to discuss how their value system influences their work and it's purpose, integrating their experiences and voices into the educational experience itself (**Freire 2006**).

Through positioning the “classroom as a site for social change” (**Aronson & Laughter, 2016, p. 164**), I encouraged students to view their work as a medium and communication tool through which their personal views of social, racial, and climate justice can be embedded.

### Session 1: Social Interactions

Students were given a series of questions to assess how they interact with social justice in their work.

### Session 2: Output

Students were asked to bring work to analyse their process in relation to their core and design values.

### Session 3: Communication

Students assessed how and if their values are communicated to their audience and the industry.

P22

Action Research | Matthew Needham



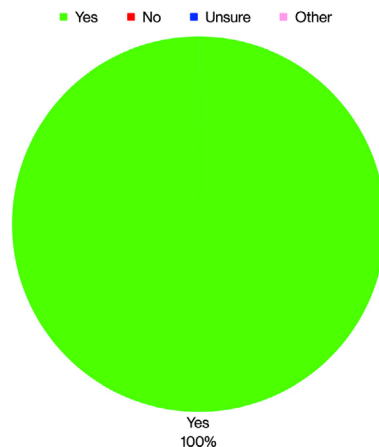
Needham, M. 2021. The Student Hotel Project. [Photograph]

# Student Feedback

## QUESTION1

### Have the Sessions been useful?

Students voted unanimously yes.

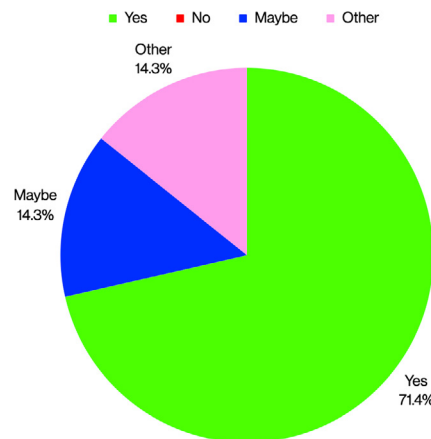


## QUESTION2

### Do you think that social, racial, and climate justice is embedded in your course currently?

(71.4% ) of students responded yes, 14.3% responded maybe and 14.3% responded other.

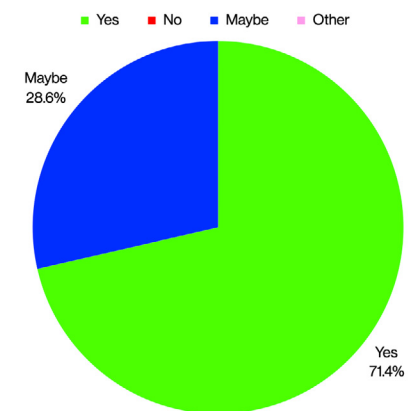
The student said "I think it is in seminars/talking and it makes us more aware when we design but maybe not as touched on as much by design tutors, especially sustainability"



## QUESTION3

### Has your knowledge of social, racial, and climate justice improved since studying the course?

The majority of students (71.4%) responded yes, and the remaining 28.6% responded maybe.





# Please provide feedback on your answer to Question 1

YES

## Student 1

"Been helpful to be honest with myself and do those questions about who i am as a designer and also what my aims will be"

YES

## Student 4

"It has been good to interrogate my purposes and aims within fashion. As well as developing a vocabulary for describing my work"

YES

## Student 7

"It has been good to interrogate my purposes and aims within fashion. As well as developing a vocabulary for describing my work"

YES

## Student 2

"The sessions have been super helpful in opening up the conversation around identity and design practice. They have really helped with prompting the thought process of creating and developing a design identity in ways that I wouldn't have thought about."

YES

## Student 5

"The sessions opened a lot of doors for me which I wouldn't have thought of [beforehand]; they allowed me to be more free; showed me an even deeper approach to my own work/ thinking."

YES

## Student 3

"I think we usually don't have the opportunity to talk about these topics, so it was really helpful. I just wish we had more sessions."

YES

## Student 6

"Opened a lot of doors for me which I wouldn't have thought of; allowed me to be more free; showed me an even deeper approach to my own work/thinking"



# Please provide feedback on your answer to Question 3

MAYBE

## Student 1

"I'm still not sure that it really provides me all the perspective of the same topic that we study"

YES

## Student 4

"Units like decolonising fashion or critical thinking presented me with a lot of knowledge on these topics"

MAYBE

## Student 7

"I have definitely had more conversations about these issues, however there is so much more for me to learn and to find out where I fit in within these conversations."

YES

## Student 2

"In MA fashion we have had a lot of opportunities to hear and discuss about justice in design, whether social, environmental or racial. We've had lectures, seminars and discussions on a wide range of subjects and how they impact our work."

YES

## Student 5

"I feel like climate justice has always been something i've been concerned about but through this course i've explored more into the social and racial aspects of my identity and how they inform my design"

YES

## Student 3

"Yes, I think it's something that we always think about but put in practice is different. For me this course has helping me to put my social and climate values in practice"

YES

## Student 6

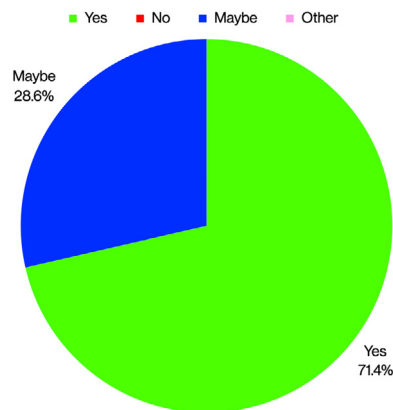
"I don't think I have necessarily learnt about new issues, but I definitely feel more confident about discussing them and how to embed improving them in to my work"

# Student Feedback

## QUESTION 4

**Do you believe social, racial, and climate justice is important to include in your work?**

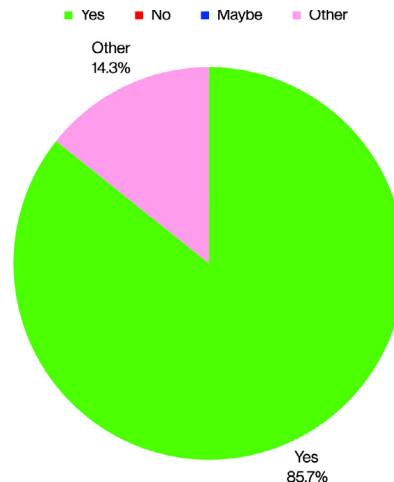
The majority of students (71.4%) responded yes, and the remaining 28.6% responded maybe.



## QUESTION 5

**Would you like more of these sessions in future?**

The majority of students (85.7%) responded yes, and the remaining 14.3% responded maybe. The student said "Definitely Yes! I wish we had more sessions before pre collection" which could be summarised to say that students unanimously voted yes.



## Analysis

After reviewing the student feedback, it was clear that the sessions I had conducted were **useful to most students**. It was interesting to learn that some students understood the importance of Climate, Racial, and Social Justice but were **unsure how to include this within their design work or were not encouraged to include it**. It seemed that students wanted **more extensive versions of these sessions** in future. The feedback also showed that many students wanted to hear from **designers/graduates who had created alternative, more sustainable business models, specifically women of colour** sharing their experiences of industry.

# Reflecting on Question 5, would you like to see more of on your course?

YES

## Student 1

"It would be great to get lectures and workshops from exstudents and practicing designers in the industry :)."

YES

## Student 4

"More information on how to produce clothes more ethically in the real world"

YES

## Student 7

"A greater emphasis on sustainability / the urgency of climate justice in our design / materiality / communication"

YES

## Student 2

"Alternative business models for fashion designers (apart from making collections); more 1:1 talks about our work/approach/business opportunities; talks with graduates about their journey after the ma;"

YES

## Student 5

"In terms of teacher I see that most of the teacher here is a bit white or half white it could be nice if we got more perspective from non white western background"

OTHER

## Student 3

**Other: Definitely Yes! I wish we had more sessions before pre collection.**

"more talks with people from the industry, more women of colour speaking about fashion and their experiences"

YES

## Student 6

"I think more open conversations between the people on the course would be really helpful, more extensive versions of the sessions that we have been doing would also be great."

**P28**

# **Project Findings**



## Reflections

Undertaking this action research project has taught me that the difficulties of embedding social, racial and climate justice within teaching methods and curriculum have much to do with the **problems many staff members face within the Educational Institution**. There are many factors included within this theme, such as **systemic hierarchy, student numbers, and lack of staff support**; however, I now have a more concise understanding of how I could address my question if I were to continue with this research. I enjoyed conducting interviews with staff members as the experience has allowed me to understand where they place themselves within the conversation - I would say **it has built stronger connections** with them.

The project has also enabled me to gauge an understanding of the **student perspective** (at a small scale) and how they feel that these areas of sustainability are embedded and taught within their courses, with some feeling that these themes are **included in the curriculum but not in their design tutorials**. The student feedback from the session has allowed me to understand that my teaching approach, lesson plan, and attempts to foster a **culturally relevant teaching environment** are successful, with students requesting more. The student sessions are inspirational for me also. Moving forward, I will continue to develop these workshops for the MA students and propose to conduct similar sessions with other pathways and courses I teach in the hope they will benefit from this way of thinking.

The pedagogical theory I have referenced in this unit includes revisiting references that have proved significant to me throughout the Pg Cert, such as Paolo Freire's views on radicalising and diversifying pedagogy within the curriculum (**Freire, P., 1971**). I have also gained knowledge about new theories, such as Aronson and Laughter's theory and practice of culturally relevant education, which enabled me to analyse what I am already doing and how I can ensure that the open dialogue of my teaching approach continues to develop moving forward. (**Aronson B., Laughter J., 2016**)



# Challenges

- **Time Management:** Managing time productively between gathering data and analysis was difficult and not evenly distributed.
- **Data Collection/Method:** Data gathered from interviews should have been smaller and could've provided a more concise evaluation of my first research cycle. Thematic Analysis seemed to work well however very time consuming to analyse everything.
- **Project Changes:** My project title has had many variations and may have been more successful if it were more specific/niche.
- **Educational Institution:** Lack of support from my line manager and department meant that I was working an additional day per week without remission.
- **Anxiety/Personal Life:** This unit in particular has been greatly affected by difficulties at home and with family. I've struggled with anxiety more often because of this which may have affected my output.

# Plan of Action

- **Conduct a revised research cycle** with close reference to the **UAL Climate Action Plan (UAL, 2023)** and **Climate, Racial and Social Justice Policy (UAL, 2023)** when conducting the interview schedule in future.
- **Be more concise in my approach** by asking whether the resources available, such as the Climate Action Plan, are communicated well to staff members within the department.
- **Design practical steps** that can be taken to make for a more supportive teaching environment and approach to social, racial, and climate justice.
- **Interview fewer individuals** over an extended period of time.
- **Interview staff members from different pathways** and colleges to cross reference with the data I have.
- **Work with students** to design ways of embedding Climate, Racial and Social Justice in their design tutorials.
- **Manage time more efficiently:** take on less data, allow more time spent on analysis.

P30



Needham, M. 2021. The Student Hotel Project. [Photograph]

P31

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