

Exploring the effect of inequality-themed artworks on Academic Support teaching

UAL Education Conference 2025

Sidney Hope (they/them)

Hope, S. M. (2025) 'Exploring the effect of inequality-themed artworks on Academic Support Teaching', *UAL Education Conference 2025*, University of the Arts, London, 1 July 2025.

Background to the project

Role and responsibilities:

- Academic Support Lecturer at Chelsea College
- I support 6 courses providing bespoke workshops focusing on core skills and Chelsea-wide tutorials.

Support for BA/GD/MA Fine Art:

- I provided sessions focused on analysis – these were decided in collaboration with the Year leaders of each course.
- The sessions delivered were my final Action Research Project on the PgCert Academic Practice in Art, Design and Communication.

Taught sessions that were delivered:

BA Year 1 Fine Art students, Analysing and Reflecting on Artwork, Chelsea (3 sessions – 17th, 22nd, 24th October in which the year group is split)

GD and MA Fine Art students, Research and Responding to other artists, Chelsea (1 session – 27th November) – undertook activity 1 only (Lubaina Himid)

What happened in the workshops – Part One

Artwork 1: Lubaina Himid, *Negative Positives*, 2007-2017

Students were first asked to discuss the effects of one of the two artworks by Lubaina Himid in groups.

Then, after reading a statement from Himid about the work, they were asked to discuss how Himid analyses the unconscious bias in the Guardian's layout.



Handout for the students with quotes and space for writing

Analysing and Reflecting on Artworks

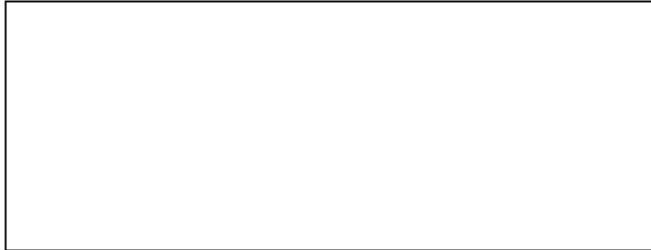
Lubaina Himid source:

1.

'The idea was to highlight those pages on which the image presented was undermined or contradicted by the text on the same page; it was a way of using a small painting of either a pattern or an object to both draw attention to what was an everyday throwaway object (the page) while giving the photograph of the person some kind of support in a way that the text had clearly failed to do...The text, even seven years later, consistently undermines their achievements by implying that they succeed through violence, cheating or theft.'

Lubaina Himid in Bernier, C-M, Rice, A, Himid, L, and Durkin, H. (2019) *Inside the Invisible: Memorializing Slavery and Freedom in the Life and Works of Lubaina Himid*. Liverpool University Press, p. 244.

'Unconscious bias is when we make judgments or decisions on the basis of our prior experience, our own personal deep-seated thought patterns, assumptions or interpretations, and we are not aware that we are doing it.' <https://royalsociety.org/-/media/policy/publications/2015/unconscious-bias-briefing-2015.pdf>



Félix González-Torres source:

2.

'In the early 1990s, with controversies surrounding homosexuality and the AIDS crisis simultaneously wreaking havoc across the gay community, the bed also represented a site of conflict, symbolizing both love and death. That Gonzalez-Torres's partner, Ross, died of AIDS in 1991 brings an intensely personal note to this work, but does not diminish it of its universal associations with comfort, intimacy, loneliness, or loss.'

https://www.moma.org/explore/inside_out/2012/04/04/printout-felix-gonzalez-torres/



Martha Rosler source:

3.

'The pictures were taken by Rosler along the Bowery, a famous street in the lower part of Manhattan. The neighbourhood had for decades been widely identified with alcoholism and transiency, but also for lofts rented by artists, as well as clubs and small theaters. The typewritten words refer to intoxicated states and intoxicated people and are taken from journals kept by Rosler in 1974 prior to making the work. But the words neither describe the photographs (as the rigorous serial pairings might seem to suggest) nor, conversely, do the photographs offer any illustrative explanation of the texts.' <https://www.martharosler.net/the-bowery-in-two-inadequate-descriptive-systems>



Analysing and Reflecting on Artworks Part One (Making activity 1)

The Guardian Thursday 17 October 2024

World

Etienne Côté-Paluck Port-au-Prince Tom Phillips

The killers came under the cover of darkness, stealing across the Artibonite River on an abandoned bridge before marauding through this rural community with automatic rifles and knives.

"They were like headless chickens, shooting at anyone they saw," said Louisouel François, a resident of the Haitian town of Pont-Sondé, who somehow survived the slaughter.

François heard the first shots of the gang invasion at about 3am, leapt from his bed and gathered at the town entrance with members of a local vigilante group called "the coalition". Despite their attempts to organise, its members soon realised they were outgunned. They fled into the surrounding hills, where petrified locals were covering.

"The gangs shot at anything that moved - even dogs ... They came to wipe out the whole area. It was a premeditated massacre," said François, 41, who lost six friends and relatives in the onslaught.

His voice shaking, François described the scenes he saw later that morning when he returned to the area with police who had pushed back the intruders.

The assailants had forced their way into homes, murdering anyone they could find. At one junction, François saw four corpses near a house that was going up in flames. Further ahead, a school and a health clinic had been torched. On one street alone, 19 bodies were splashed in the dirt. "Men, women and a three-year-old child," said the father of three.

Those scenes, while horrifying, represented only a fraction of the butchery, with the full death toll only becoming clear almost a week after the attack.

At least 115 people are now believed to have been shot or stabbed to death when gang members swept through Pont-Sondé in apparent retribution for the market town's refusal to submit to the authority of their group. The victims reportedly included babies and elderly people.

One of those killed was François's cousin, whose body - the first that he discovered - was found lying in a pool of blood. "His head had been shattered by bullets and his chest sliced open with a machete," François said after attending three funerals in one day.

Experts have called the 3 October rampage one of Haiti's worst mass killings in decades, eclipsing the 2018 murder of more than 70 civilians in a Port-au-Prince slum called La Saline.

"Unfortunately, there are many massacres in Haitian history ... But [in terms of recent years] this is way up there ... It was really off the charts," said William O'Neill, the UN's chief expert on human rights in the Caribbean country.

O'Neill, a human rights lawyer who has also worked in Rwanda and South Sudan, said he saw method in the gang's "concerted, intentional" extermination of human life in Pont-Sondé.

More than simply being about extinguishing individual lives, he believed the carnage was designed to send a warning to Haiti's recently installed interim government and the UN-backed international security force trying to restore order after months of chaos.

▲ A neighbour cries during the funeral of a resident killed during the attack this month

► Displaced residents try to get food from volunteers

PHOTOGRAPHS: MARCKSONN PIERRE/REUTERS

"We control this. Don't mess with us. Stay out ...". That was their message - and they delivered it loud and clear," O'Neill said.

When the first members of that Kenya-led multinational policing mission landed in Haiti in June - after months of turmoil that toppled the government and claimed hundreds of lives - the country's new prime minister, Gary Conille, had a message for gang bosses. "We ask the bandits to lay down their guns and recognise the authority of the state," he said.

So far there has been no sign of the criminal group's heeding Conille's call. But in recent months, some gangs did appear to temporarily fall back - perhaps seeking to lie low while they took the measure of the foreign force after the arrival of hundreds of thousands of refugees.

While visiting Port-au-Prince last month, security expert Romain Le Cour Grandmaison sensed that the

the creation of a transitional government tasked with organising elections, required after President Jovenel Moïse's 2021 assassination.

The Pont-Sondé massacre has cast that frail improvement into doubt, exposing how politically connected gangs continue to rule, but not just much of Haiti's capital, but also the Artibonite valley, one of its most important agricultural hubs.

"We live in constant fear," said Myriam Fièvre, the mayor of Saint-Marc, a town near the scene of the killings to which thousands of Pont-Sondé's residents have fled.

The massacre has been blamed on one of the Artibonite's most notorious gangs, Gran Gif, which controls an important section of the highway between the capital and Haiti's second city, Cap-Haïtien.

A 2023 UN report lists the gang's main criminal activities as "murder, rape, robbery, destruction of property, hijacking of trucks and goods, violence against civilian population [and] kidnapping".

In late September, the UN and US announced sanctions against Gran Gif's leader, Luckson Elan - AKA General Luckson - and a local politician accused of financing and arming the group's young foot soldiers. "Less than a week after that, [Elan] commits one of the most awful massacres in Haiti's recent history ... that's the magnitude of the massacre," Le Cour Grandmaison said of the murders in Pont-Sondé. "It shows that there's a sense of absolute power, impunity and a blatant show of force that the gangs wanted to use at this very specific time."

Fièvre, of Saint-Marc, said she be accustomed to the sound of explosions and gunfire, thanks to a succession of violent upheavals here in Artibonite," she added.

"The people aren't used to this - they just want to go about their daily lives ... It's as if we no longer live in our own country."

O'Neill, of the UN, who also visited Port-au-Prince last month, urged the international community to do more to support the underfunded, under-equipped and outnumbered multinational security force before Haiti's gangs were emboldened by its lack of progress and went back on the warpath. So far the mission has received about £65m of the estimated £450m it needs.

O'Neill likened the mission in its current state to a surgeon trying to perform cardiac surgery on a patient with no anaesthesiologist, a broken heart monitor, a collapsing operating table and a tray of rusty instruments. "What do you think your chances of success for that procedure are?" he said.

Two weeks after the massacre, Fièvre said security was gradually returning to Pont-Sondé, thanks to the arrival of Haitian and Kenyan police. But she feared gangs would soon try to capture Saint-Marc, one of Haiti's largest towns, and lamented how the Artibonite region had become "a bloodbath".

"We need help and we need it fast," Fièvre said. "When we sleep now, we feel our fate is in God's hands."

Thursday 17 October 2024 The Guardian

National Society

Patrick Butler Josh Halliday

Unpaid carers have welcomed plans to launch a review of "outdated" benefit rules that have left tens of thousands of people who look after loved ones with huge debts and threatened with prosecution.

However, they said a much wider review was needed to reform the "cliff edge" system of carer write off £250m of existing overpayments owed by claimants who have been unwittingly caught by carer's allowance rules.

The welfare secretary, Liz Kendall, announced plans on Tuesday to overhaul aspects of the carer's allowance benefit in an attempt to put an end to growing public outrage over injustices that have been compared to the Post Office scandal.

A series of Guardian articles in recent months have revealed how tens of thousands of unpaid carers who did not work part-time were being harshly punished by benefits officials for often minor and inadvertent breaches of strict carer's allowance earnings rules.

Although the terms of reference for the independent review of carer's allowance overpayments have not yet been published, Kendall has promised it will be open and transparent and to "learn all the lessons" about carer's allowance failings.

The Lib Dem leader, Ed Davey, himself a carer for his disabled teenage son, John, welcomed the decision to launch the review and paid tribute to "campaigns by carers' organisations, the Guardian newspaper, and the Liberal Democrats".

Speaking at a minister's questions, Davey said the evidence needed to reform carer's allowance was "already long established". He called on ministers to write off

existing overpayments and carry out a wider review of "the support that carers deserve".

Helen Walker, the chief executive of Carers UK, said: "Carer's allowance overpayments are having a devastating effect for many carers, causing additional stress and anxiety when many are already under huge pressure and in precarious financial positions. It is positive to see the government taking steps to tackle this scandal."

The Carers Trust CEO, Kirsty McHugh, said: "Too many people have had their lives ruined by being pursued for huge sums of money simply because they made an honest mistake. These fines need to be written off and the systems allowing them to build up must be overhauled."

is repaying £1,000 after unwittingly breaching the rules by as little as 50p a week

PHOTOGRAPHS: BILLY GOODMAN/THE GUARDIAN

► The Lib Dem leader, Ed Davey, urged the PM to write off money owed by people who fell victim to the carer's allowance 'cliff edge' rule

Fundamentally flawed Problems and potential fixes

What are the problems the independent review will need to look at, and what options may be available to fix them?

'Cliff edge' earnings penalties
Perhaps the aspect of the scandal that has shocked readers the most has been the draconian penalty imposed on carers who breach the strict £15-a-week earnings limit. Overstepping the limit even by just one penny requires the entire £81.90 benefit to be paid back. So a carer who earned £1 over the threshold for 52 weeks would be forced to pay back not £2 but £4,258. Some carers say the fear of being hit by overpayments has caused them to stop work.

Potential fixes
Campaigners have argued that a taper should be applied to earnings over the £151 limit, universal credit style, so that carers who earn over the limit have their allowances reduced rather than losing them entirely. Officials argue modernising the benefit in this way would be complex, costly and time-consuming.

Department for Work and Pensions administrative failures
One of the most alarming aspects of the overpayments scandal has been what the late Frank Field called "shocking ineptitude" in the DWP's handling of carer's allowance. Although the DWP receives electronic alerts from HM Revenue and Customs when a carer has potentially breached

earnings limits, it only checks about half of these alerts. As a result, carers can be left for months running up overpayment penalties when the breach could have been spotted and investigated almost immediately. The DWP boasted in 2019 that the alerts would work overpayments a thing of the past. However, this didn't happen.

Potential fixes
Hire more staff to ensure all alerts are properly checked - campaigners argue that a properly staffed carer's allowance unit should be able to spot and investigate potential earnings breach alerts immediately, in theory eradicating almost all overpayments, and saving the DWP millions.

Restrictive earnings limits
The carer's allowance earnings limit is £151 a week, which is equivalent to just over 13 hours at the minimum wage. Carers say this is too restrictive: higher earners are limited to even fewer hours. As a result, carers can be left for months running up overpayment penalties when the breach could have been spotted and investigated almost immediately. The DWP boasted in 2019 that the alerts would work overpayments a thing of the past. However, this didn't happen.

Potential fixes
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DWP staff treatment of carers
A common complaint from carers is that they are treated "like

criminals" by DWP staff, even when they admit to an oversight and offer to repay overpayments. Some have spoken of being harassed by officials and feeling harassed and bullied. Others say dealing with the DWP can be frustrating - like being lost in a bureaucratic maze. Some campaigners say the DWP should not always share vital information.

Potential fixes
Changing corporate culture is hard, and the DWP would argue it needs to be robust in its duty to prevent potential fraud. Campaigners say the DWP should and could be more empathetic and compassionate. Some argue the DWP should be subject to the same fairness rules as the consumer finance sector when treating vulnerable carers who have incurred overpayments.

Patrick Butler

Analysing and Reflecting on Artworks Part One (Making activity 1)

In G2 'A wearying litany of difficulty and failure'

Ecosystems on Earth at edge of catastrophe, biodiversity experts warn

Sudan How a factional power struggle within the military tore country apart

Three-minute limit? Airport puts cap on cuddles at drop-off

How did the conflict begin?

What atrocities are the warring sides accused of?

What has been the human cost?

What is the current status of the war?

A dried-up harbour of Lake Chilwa in eastern Malawi. Degraded habitats are already affecting human populations

Millions of children under five are at high risk of epidemic diseases

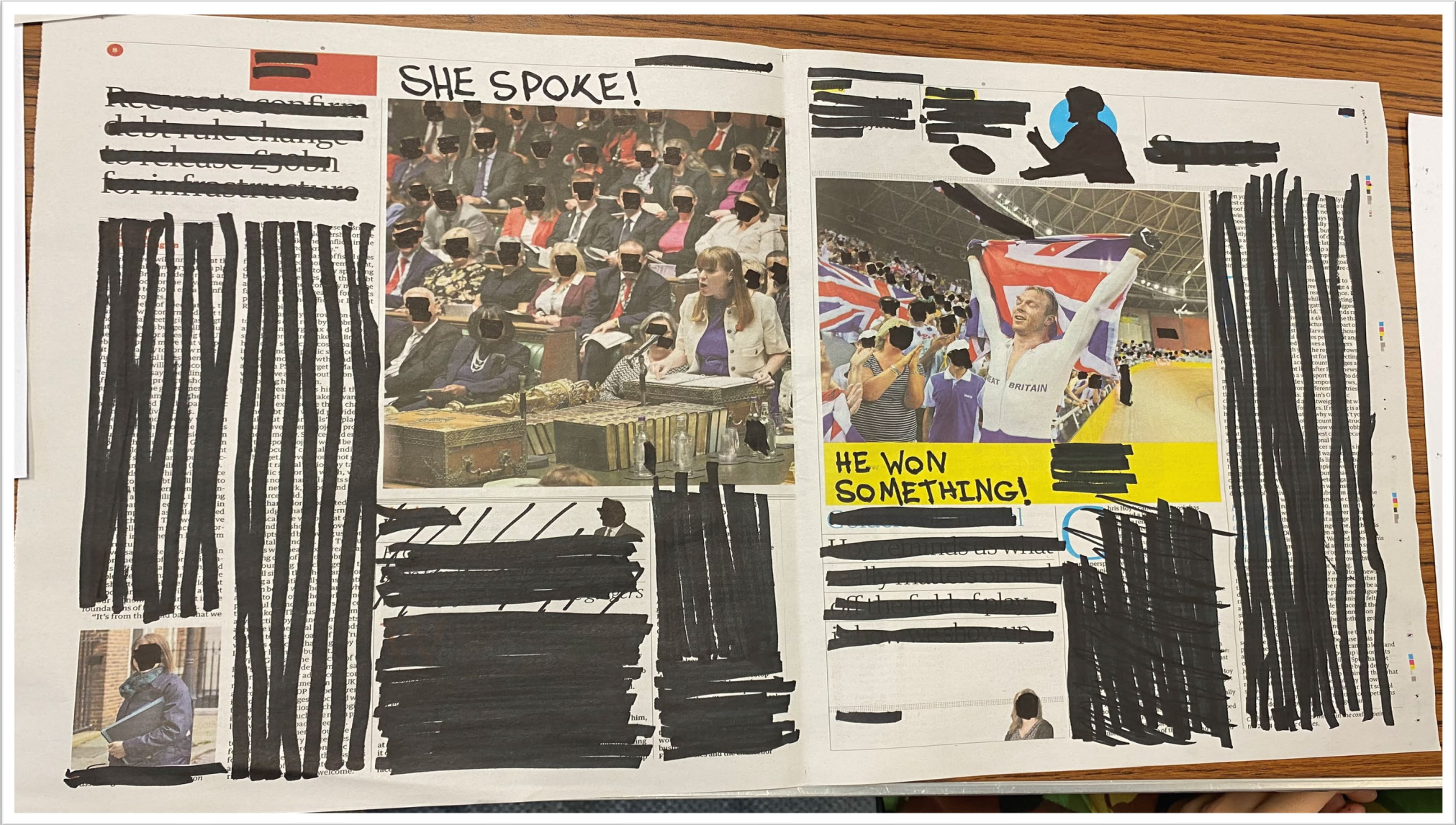
Libya
Chad
Sudan
Darfur
Adre
Geneina
South Sudan
Khartoum
N'Djamena

200 km
100 miles

Libya
Chad
Sudan
Darfur
Adre
Geneina
South Sudan
Khartoum
N'Djamena

200 km
100 miles

Analysing and Reflecting on Artworks Part One (Making activity 1)



Data
 categorising
 students’
 responses to
 the invitation
 to ‘redact the
 page to both
 remove parts
 of the design
 and what is
 said as well
 as highlight
 what is left.’

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33		
Drawing and writing on Post-it notes	1																																		
Drawing	1	2	3			6									15					20					26		28	29				32			
Adding drawings to photographs	1		3			6					11																								
Writing words		2	3									12				16		18				21		23		26	27		29						
Circling text	1	2	3	4	5		7		9			12	13	14	15	16			19	20	21		23	24	25	26	27	28		30	31				
Circling images																				20	21			24		26						30	31		
Drawing arrows		2							9	10						16		18			20	21		23	24	26	27				30	31			
Underlining text													13							20		22													
Crossing out headlines																															30	31	32	33	
Crossing out articles						6	7			10		12										22						28							
Crossing out parts of articles																										25	26								
Crossing out adverts																				20			23												33
Scribbling out whole articles										10							17				20	21	22								30				
Scribbling out parts of articles					5		7		9											20			23		25	26							31		
Using stripes to block out text or image					5										15		18			20				24		26		28	29						
Cancelling out parts of headlines	1			4														18				22		24		26	27								
Cancelling out whole headlines							7		9	10	11					16		18												29		31			

What happened in the workshops – Part Two

Artwork 2: Félix González-Torres, *Untitled*, 1991

Without being given additional information about the artwork, students were asked, what does this image raise for you? Discuss in pairs.

Félix González-Torres, *Untitled*, 1991, Third Avenue and East 137th Street, Bronx, New York. 1 of 24 outdoor billboard locations throughout the New York City area, with 1 indoor location, as part of the exhibition *Projects 34: Felix Gonzalez-Torres*, The Museum of Modern Art, New York, 1992



What happened in the workshops – Part Two

Artwork 2: Félix González-Torres, *Untitled*, 1991

After reading a text about the artwork, students were asked - given this author's definition of the artwork, how does it affect your perspective on the image?



Félix González-Torres, *Untitled*, 1991, Third Avenue and East 137th Street, Bronx, New York.

Analysing and Reflecting on Artworks Part Two (Making activity 2)



I invited the students (in groups) to either leave the room and find, or look on their phone for, an image that can discuss something that matters to them.



Analysing and Reflecting on Artworks Part Two (Making activity 2) 'something that matters to you.'



Analysing and Reflecting on Artworks Part Two (Making activity 2) 'something that matters to you.'



What happened in the workshops – Part Three - Artwork 3: Martha Rosler, *The Bowery in two inadequate descriptive systems*, 1974–75



blind drunk

dead drunk

embalmed

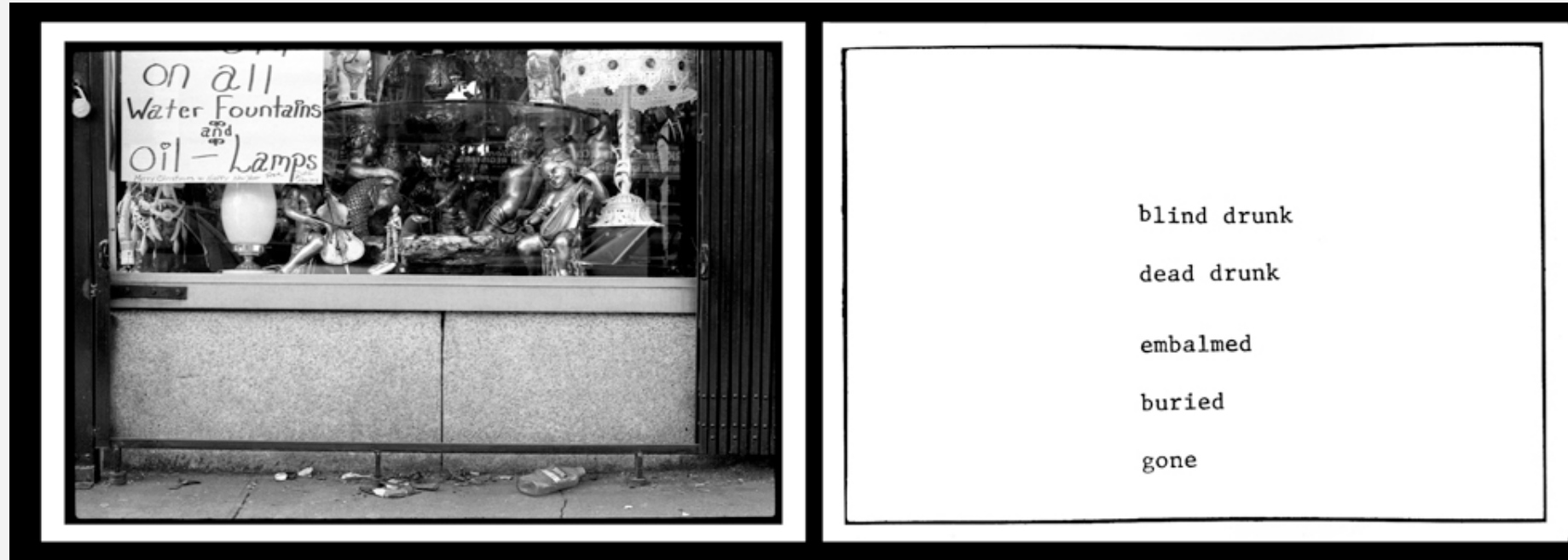
buried

gone

Martha Rosler, *The Bowery in two inadequate descriptive systems*, 1974–75

What happened in the workshops – Part Three - Artwork 3: Martha Rosler, *The Bowery in two inadequate descriptive systems*, 1974–75

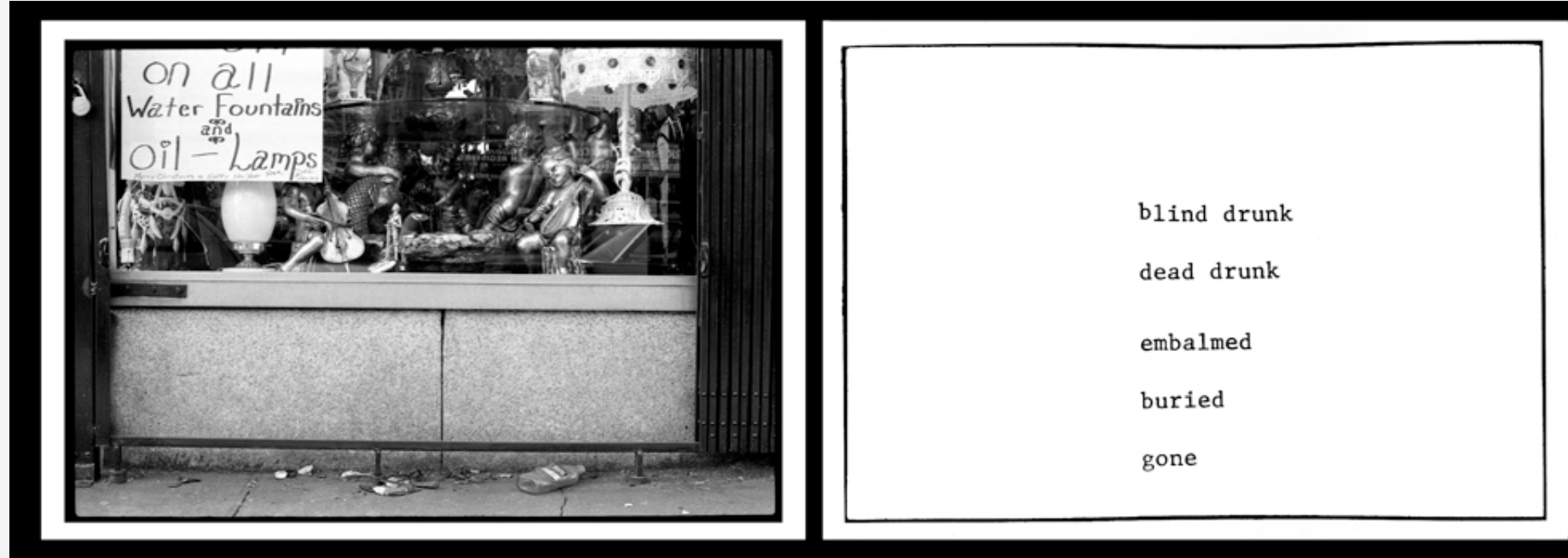
Asked to pick one panel, student groups were asked, describe what you think is happening in the artwork – what has the artist done, what is the effect of their actions on the subject they are treating?



Martha Rosler, *The Bowery in two inadequate descriptive systems*, 1974–75

What happened in the workshops – Part Three - Artwork 3: Martha Rosler, *The Bowery in two inadequate descriptive systems*, 1974–75

Student groups were asked to read and discuss what has been said about this artwork by the artist on the handout. How can you analyse and reflect on this artwork?



Martha Rosler, *The Bowery in two inadequate descriptive systems*, 1974–75

Analysing and Reflecting on Artworks Part 3 (Making activity 3)



working working working working
WORKING WORKING
WORKING
WORKING living

Given 3 pages with different images on and empty text boxes below I asked - 'what can you write that would challenge viewers' relationship to the image, having unexpected effects?'



Deforestation	Foliage
Environment	foliage
Nature	Glycogen
Chlorophyll	Leaves
Chlorophyll	Glucose
Photosynthesis	greenery
Cell wall	Oxygen
plants	Carbon dioxide
	Seasons

Analysing and Reflecting on Artworks Part 3 (Making activity 3)



Procrastination
deadlines
sleep schedule
deprivation
static



Contained
Entrapment
Excluded
Deprived
possibilities beyond
no access
trespassing



peace of mind
breathing
Escape
Overgrown
Boundless

Analysing and Reflecting on Artworks Part 3 (Making activity 3)



me, my desk and I.
study rest study rest study rest study stop sleep.
What is our purpose in life? To work,
systems. We are the machines in the system.
Cog in a machine.



Strained
Ticking
Shiver
Shutter
Flutter
Retry
Again
Continue
Still

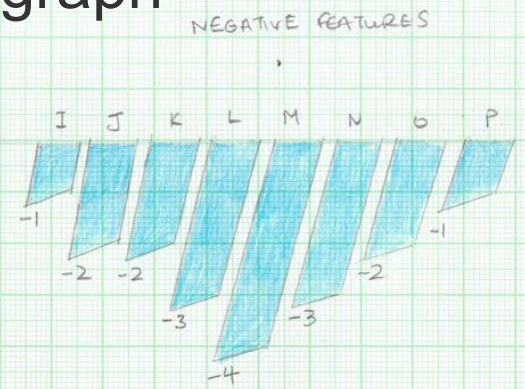
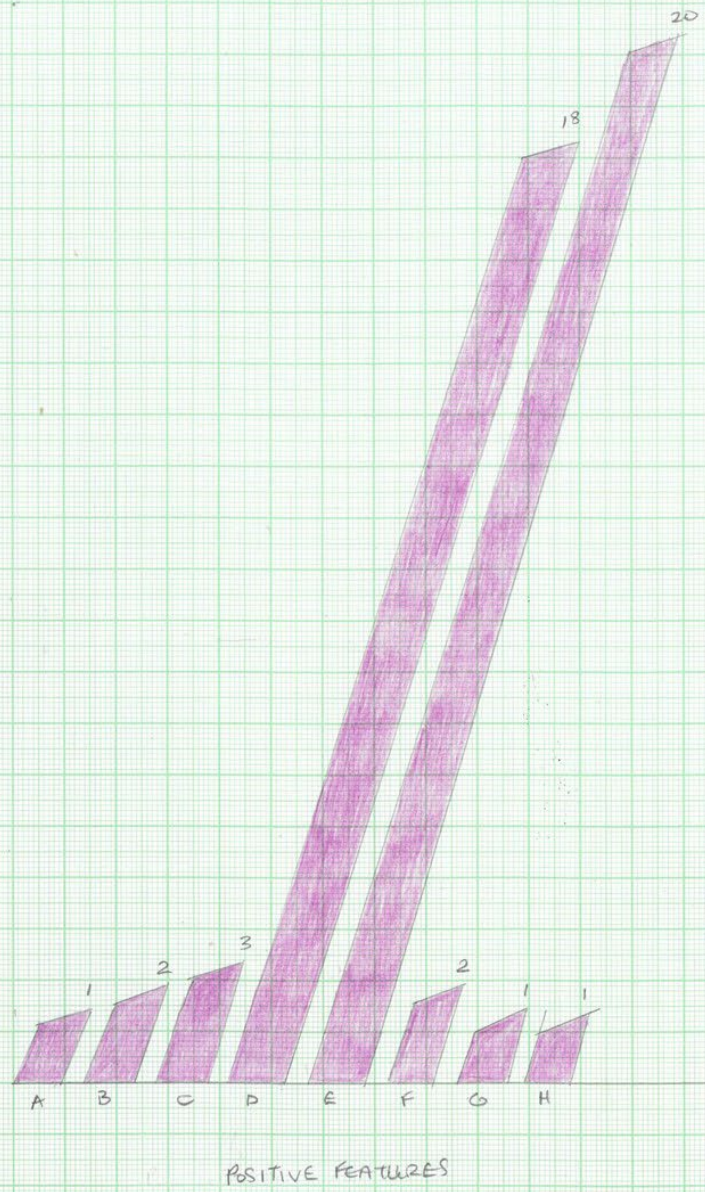


Me, my desk and I
Study rest study rest study
rest study stop sleep.
What is our purpose in life?
To work.
Systems. We are the
machines in the system.
Cog in the machine.



STRAINED
TICKING
SHIVER
SHUTTER
FLUTTER
RETRY
AGAIN
CONTINUE
STILL

Student feedback data from 22nd, 24th October workshops - graph



Student feedback data from 22nd, 24th October workshops - table

Graph code	Positive features of the workshop	Number of students
A	Space to write	1
B	Interactive	2
C	'Great' or similar	3
D	Group discussion/collaborative working	18
E	Interpreting new artworks/learning different ways to analyse	20
F	New people	2
G	Sheets about artworks	1
H	Delivery	1
	Negative features of the workshop	
I	More interesting tasks	-1
J	More context to artists/add new	-2
K	Make discussion happen	-2
L	More time for making	-3
M	More time for writing	-4
N	More time for discussion/group sharing/interactive	-3
O	Some artworks/language confusing	-2
P	Fact sheet to take away	-1

Reflection on project findings - positive conclusions reached:

- This workshop was teaching a core skill for Fine Art – analysis – but used a social justice focus, I think this way of teaching could be adopted more often.
- Young students are capable of a lot; they can be trusted with challenging content and can respond innovatively to quite abstract and creative tasks.

Things I would have changed:

- I would have liked to gather data that gauged the effect of the social justice themes of the workshops on each student.
- Less time to plan than I would have wanted due to course's suggested schedule of dates for the workshops.
- Either more time, or less artworks. Sessions were 1.5 hours.
- A task that emphasised writing.
- The Himid activity worked better with BA than MA/GD students – why?

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