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FOUNDATIONS of Belonging




WONKHE This article is more than 1 year old
ANNA JACKSON | RESEARCH | 17/10/22



The four foundations of belonging at university

New research from Wonkhe and Pearson shows four foundations to student belonging

Images: Wonkhe



The concept of belonging is notoriously hard to define. Despite 'belonging' being the buzzword in universities - and known to contribute to student success - there has been relatively little insight at a sector-



Pearson commissioned research. Anna Jackson, Gail Capper and Sunday Blake, 2022

<https://wonkhe.com/blogs/the-four-foundations-of-belonging-at-university/>

The Four Foundations of Belonging at University

Connection
Inclusion
Support
Autonomy

<https://wonkhe.com/blogs/the-four-foundations-of-belonging-at-university/>

Blake, Capper, Jackson.2022

How do we **welcome** students?

MAFA at Chelsea College of Arts

Socialisation
'Family Groups'





CRITICAL COMMUNITY. ACTIVE LEARNING.



OCT		NOV		DEC		JAN		FEB		MAR		APR		MAY		JUNE		JULY		AUG		SEPT		OCT		NOV		DEC																
Term 1.1						Term 1.2		Xmas Vacation		Term 2.1				Term 2.2		Easter Vacation		Term 3.1				Term 3.2		Summer Vacation				Term 4.1				Term 4.2												
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	34	35	36	37	38	39	40	41	42	43	44	45
Unit 1 Establishing a community (60 Credits)						Unit 2 Making Your Work Public (60 credits)						Unit 3 Location and Sustaining Your Practice (60 Credits)																																
						Unit 3 Show								External Shows								MA Show								Final Presentation														
PG Cert Exit Point											PG Dip Exit Point											MA summative Assessment point																						

UNIT 1 + 2 at Chelsea

UNIT 3 in the World



ART FAMILY IS
SELF-CONFIDENCE
COLLABORATION
SELF-RELIANCE
HELPFULNESS
KINDNESS
COMMUNICATION
UNDERSTANDING
RESPONSIBILITY
FOR OTHER PEOPLE



**MAFA
PRODUCTION
HUB
MAKING
DISCUSSING
SOCIALISING
EXHIBITING
COMMUNAL
SPACE**



WORKSHOPS
3D MAKING
DIGITAL
AUDIO/VIDEO
PHOTOGRAPHY
TECH CONSULTANCY



**COOKHOUSE
GALLERY
GROUP SHOWS
TEST DRIVE SPACE
DOCUMENTATION
UNITS 1 + 2**





Assemblage Experiments:
University of the Arts London
7 February – 3 May 2020

The exhibition features a series of assemblages created by artists from the University of the Arts London. The works explore the relationship between objects and space, and the way in which they can be used to create meaning and narrative.

Assemblage Experiments is a collaborative project between the University of the Arts London and the University of the West of England. The exhibition is curated by Dr. Sarah Cook and Dr. Jane Smith.

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21-22
COLLABORATIONS
TrAIN
SOTHEBY'S
FREE U TBILISI
INNSBRUCK
HKBU
CofE
UNITS 1 + 2



**BESPOKE CURRICULUM
CO-DESIGNED**



Most of Chinese young people would prefer to work for a company whose values were similar to their own.

**PROFESSIONAL
DEVELOPMENT
THINKING
MAKING
PLATFORMING
CONNECTIVITY**

Cai Ying 2020-21 MAFA



MA SHOW
END OF UNIT 2

Rosalie Wammes 2020-21 MAFA





Nisa Khan 2020-21 MAFA



MAFA Unit 3





Unit 3 Projects by Zhankun Dai + Qianyu Yan 2018-19 MAFA



**UNIT 3 ANYWHERE
IN THE WORLD
SET UP STUDIO
MAKE WORK
SHOWS + EVENTS
DIY SPACES
RESIDENCIES
RESEARCH
JOBS
PHD PROPOSALS
TEACHING
ETC
BE AN ARTIST**

MFA Arts and Humanities

Living Manifesto

Pedagogies that challenge orthodoxy, disrupt
and empower

Living Manifesto



Community

- **We are culturally diverse**

We acknowledge that each of us possess unique cultural or political perspectives, creative practices and learning styles and we wholeheartedly embrace that.

- **We accept that we will change**

We understand that the cultural, political and artistic position of each of us might evolve and change over time and we will support and nurture this growth.

- **We encourage cultural exchange**

We are nurturing the diversity among us through meaningful interaction across different nationalities, abilities, ages, cultural, political and artistic perspectives.

- **We are kind and caring**

Kindness and caring are central to our community and each of us has their own mode and strategy for looking out for each other.

- **We are aware of our behaviour**

We are mindful of our verbal and physical behaviour in relation to others and always open to discuss how it affects each of us, particularly our artistic practice, and how it needs to be adjusted to make everyone feel safe and comfortable.

- **We like to share**

We proactively share between ourselves our knowledge, thoughts and feelings, as well as our readings, notes and resources related to the programme and arts & culture in general.

- **We are generous**

We are generous with our time, thoughts and feelings, as well as in our acts. Our “Free-stuff Basket” practically and symbolically speaks to our spirit of sharing and exchange.

Collaboration

- **We are a group of diverse practitioners**
We understand that each of us has a different way of working, different dynamics of expression and works at a different pace. We appreciate the differences and similarities between us.
- **We are non-judgmental**
We are building an environment, where everyone can share their thoughts, feelings, ideas and work without fear of being judged.
- **We understand each other**
We understand that each of us has different needs for critique, and at different times. We are welcome to ask each other for a critique, and are always open to be asked for one.
- **We are active listeners**
We actively listen to each other and strive to understand one another's personal and artistic boundaries.
- **We feedforward to encourage each other**
Our reflections, feedback or feedforward regarding each other's work is constructive and serves the creator's goals. It aims to encourage creativity and deepen the creator's confidence.
- **We share our knowledge**
We value each other's unique skills, experiences and knowledge. We are learning from each other and we are generously sharing our knowledge with each other.

Space

- **We respect each other's needs for space**
We understand that different methods of art making require different spaces (eg. messy, clean, large, quiet). We respect each other's needs and strive to accommodate them.
- **We shape the space together with our practice**
We will continuously review and reform the space and its furniture to accommodate and accelerate our evolving practices.
- **We share our soundscape**
We are mindful of our sonic footprint. We want to be free to express ourselves through sound, but are always careful not to monopolise the space.
- **We share our space**
This is our shared space and it needs to accommodate all of us. We always ask before we make any changes to the space and we make sure we are not taking advantage of it.
- **We nourish the mind and the body**
We look after our shared kitchen. We use it as a kitchen and not as a space to mix chemicals, paints and other toxic substances.

Long Table

**Agency to participate in the
most appropriate way for you**

The Long Table Etiquette

This is a performance of a dinner table conversation

Anyone seated at the table is a guest performer

Talk is the only course

No one will moderate

But a host may assist you

It is a democracy

To participate, simply take an empty seat at the table

If the table is full you can request a seat

If you leave the table you can come back again and again

Feel free to write your comments on the tablecloth

There can be silence

There might be awkwardness

There could always be laughter

There is an end, but no conclusion.

Coming To The Table

The Long Table is a format for discussion that uses the setting of a domestic dinner table as a means to generate public conversation. Conceived in 2003 by Lois Weaver in response to the divided nature of conventional panel discussions, the Long Table allows voices to be heard equally, disrupting hierarchical notions of 'expertise.' It was inspired by Maureen Gorris's film *Antonia's Line*, the central image of which is a dinner table getting longer and longer to accommodate a growing family of outsiders, eccentrics and friends – until finally it has to be moved outside. Since then, the Table has been set at institutions and festivals worldwide, and invited hundreds of people to sit and share their views on myriad topics. The Long Table is an open-source format; you are welcome to use it as a means of generating discussion on any subject you choose.

Setting The Table

A space, light focused on the Table, microphones

The Long Table is also a performance; people can participate by sitting at the Table, in the light, and using microphones, spectate by watching and listening from the outside, and move between these roles as and when they choose.

A long table, twelve chairs

Approximately two banquetting tables in length; any longer, or with any more participants, and you will struggle to maintain a single conversation.

Surrounding chairs for spectators

Well-spaced and easily accessible, to allow for the free-flowing choreography of coming and going from the Table.

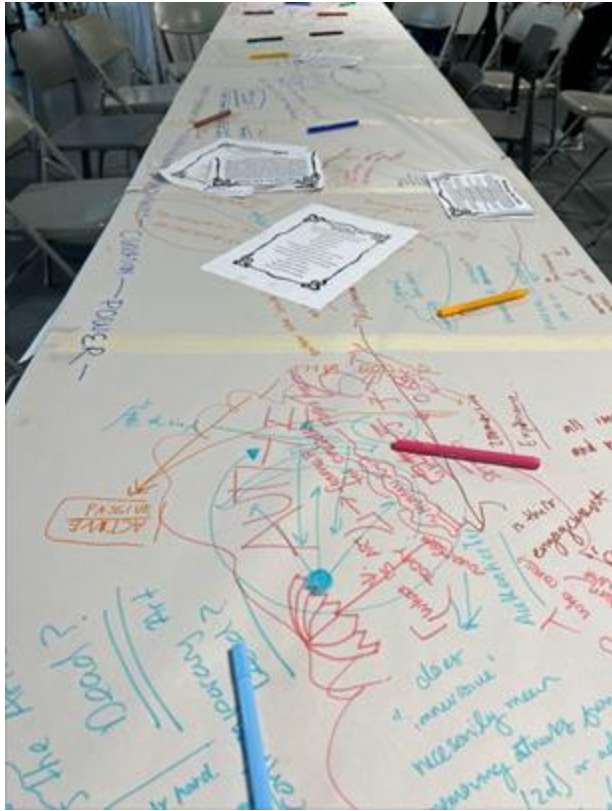
White tablecloth, marker pens

Everyone at the Table can write their own comments and notes, to help document the conversation. The cloth provides a physical record of the event.

A hostess, and etiquette

The Table will moderate itself, and there is no need for anyone to 'tie up loose ends' at the end; however, a hostess can ensure everyone follows the etiquette, and close the conversation at the set time.





Students placed in group work tasks by educators seeking to enhance *connection* within the cohort also reported higher levels of *autonomy* as they became active participants in their own learning and received higher levels of *support* from peers within a learning community. Students also reported higher confidence levels as they found camaraderie and shared ownership of the learning experience with other students.

<https://wonkhe.com/blogs/the-four-foundations-of-belonging-at-university/>

Finally...

<https://www.survival-strategies.co.uk/>



Survival Strategies

Expressions of interest are invited for contributions to the forthcoming book:

Survival Strategies. How we make, distribute and teach art in the post-Pandemic landscape

PLEASE COMPLETE THIS [GOOGLE FORM](#)

Survival Strategies is the next instalment in a series of books from PNG - the Parallax Network Group, which explore the impact of social urgencies on the conditions within which art is made and taught. This book proposes a collection of texts and visual essays that examine artistic survival in the post-pandemic landscape.

With the perspective of four years since the outbreak of the COVID-19 pandemic, this book invites reflection on the social upheaval and its lasting legacies for art and its networks. Contributions will explore the strategies developed by artists as they navigated the extreme conditions of enforced lockdowns and consider their ongoing impact. The book aims to shed light on the social and economic challenges that artists face after the pandemic, as well as stories of rebuilding and adaptation.

Contributions may include reflections on the lives of artists during lockdowns, their new sources of inspiration at home, and the impact of accelerated technological development on creativity. The editors are also interested in contributions, which represent the unique perspectives of a generation that began their artistic lives during the pandemic, with the post-pandemic landscape, shaped also by a complex array of geopolitical challenges, becoming their natural professional environment.

The book will develop from work in a preceding publication: *On Care: A Journey into the Relational Nature of Artists' Residences*. *Survival Strategies* will further explore evolutions in the way art's networks of care and opportunity are formed and sustained post-pandemic. Case studies that explore how artist-led initiatives that seek to provide opportunities for networking and collaboration have adapted are welcome.

Survival Strategies also aims to consider the lasting impact on the way that art is taught. In higher education, Covid-19 meant an upheaval of moving from face-to-face, studio based, engagement to the unfamiliar landscape of screen-based interaction. Contributions are invited which explore how and where changes have become cemented in the pedagogies and practices of artists in higher education and beyond.

The book's ambition is to reveal the richness of experiences and include voices from both young and older artists, allowing readers to understand the challenges faced in this new reality: it aims to point to new horizons of artistic development shaped by perspectives, innovations, and survival strategies.

Survival Strategies is created as part of the research structures of the PNG - Parallax Network Group, carried out in close collaboration with the Academy of Fine Arts in Katowice, Chelsea College of Arts London, University of Bergen, Glasgow School of Art and the Film School in Udell, as well as Dutch Culture | Triens Arts, Amsterdam and the Contemporary Art Centre Ujazdowski/Warsaw. The focus on the diversity of artists' experiences will allow for comparison of situations in different contexts, enabling a comprehensive analysis of cultural transformation, challenges, and innovation.

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